

The Department of Theatre and Dance

University of California, Davis

Undergraduate Handbook

Theatre and Dance

Major & Minor

Undergrad Handbook Version 3.0
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Check website for updates and changes
<http://arts.ucdavis.edu/theatre-and-dance>

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1. Welcome!

...to the Department of Theatre and Dance!

We are delighted to greet you as a new Theatre and Dance Major or Minor, or to continue your studies with you as your work towards completion of your degree.

The Theatre and Dance Department at UC Davis is a vibrant environment in which to study and practice both traditional techniques and cutting-edge performance technologies. With production at the heart of our program, we – as nationally and internationally acclaimed faculty, offer you unparalleled transferable skills in communication, collaboration, self-awareness, time management, critical thinking, problem-solving, presentation skills, independent learning, transformative teaching, analytical reading, budget management, business strategies, integrating digital media, visual literacy, oral literacy, citizenship, and profound imagination training – through design, acting, choreography, directing, performing and performance studies. In a volatile economy, the vast canopy of skills attainable through a Theatre and Dance degree equips you with the appropriate ingenuity and versatility to survive in an unpredictable job market.

Our graduates go into a wide number of jobs – education, theatre, television, film, writing, arts administration, law, social work, to name but a few. The intimacy of our department is such that you will come into contact with our mid-career MFA and PhD students, all of whom bring a wealth of knowledge, experience and understanding of both the entertainment industry and higher education possibilities.

It is a pleasure to have you among our student cohort!

2. About this Handbook and You

This handbook is intended to help you navigate your path through the department, whether you are a Theatre and Dance Major or Minor. However, it is no substitute for taking personal responsibility for your own education. Acting with initiative and autonomy to meet your requirements while pursuing your own interests is essential for success!

In general, you are expected to be professional and thoughtful. You are expected to attend all classes and to be punctual. You are expected to do all assigned readings and work. Theatre is about being present, prepared, and ready to work.

PLEASE NOTE: There are to be no conflicts between production work and class times; both are classes.

The Catalog may be found at:

<http://catalog.ucdavis.edu/PDF/DRA.pdf>

3. About the Department of Theatre and Dance

UC DAVIS Department of Theatre and Dance
Wright Hall
General Office Phone: 530-752-0888
Website: arts.ucdavis.edu/theatre-and-dance

The Department of Theatre and Dance awards BA, MFA and PhD degrees, and also presents a wide variety of professional productions, with each season, from classical theatre, musicals, new plays and dance, to original multimedia work that stretches the boundaries of performance as an art. Students are encouraged to hone their skills working with world-class directors, choreographers, playwrights, and designers.

The unique Granada Artist-in-Residence program brings internationally recognized directors/choreographers and performers to campus each academic year to teach and create a performance work.

Auditions for shows are usually held on the first Monday and Tuesday of each quarter, with callbacks later that week.

Auditions are open to all whether or not they major or minor in the Department. Audition news and updates can be found on the departmental website or through the Company Manager listserv. To subscribe for emails, please email sympa@ucdavis.edu with the subject line "subscribe tdgetinvolved".

3a. The Department within the University of California, Davis

UC Davis is one of the nation's top public research universities and is part of the world's pre-eminent public university system. The campus is set in the heart of the Central Valley, close to the state capital, the San Francisco Bay Area and wonderful Lake Tahoe. As one of the last "small-town universities," we cherish our close relationships on campus and within the Davis community.

The UC DAVIS Philosophy of Purpose:

<http://catalog.ucdavis.edu/mission.html>

The UC DAVIS Principles of Community:

<http://principles.ucdavis.edu/>

For a virtual tour of the campus:

<http://vtour.ucdavis.edu/>

For the Latest News About Our Department:

Sign up for our departmental newsletter containing updates on auditions, performances, opportunity for submitting to the Institute for Exploration in Theatre and Performance. Simply click 'enews' on the departmental website. Additionally, you can sign up for current events in the department by subscribing to the Company Manager "Get Involved" listserv. To do so, email sympa@ucdavis.edu with the subject line "subscribe tdgetinvolved".

For the Latest News About Our University:

<http://www.dateline.ucdavis.edu/>

California Aggie: Student Newspaper: <http://www.californiaaggie.com/>

3b. Faculty

(See also the biographical material on the Department website:

<http://arts.ucdavis.edu/theatre-dance-faculty>

PERMANENT FACULTY

Lawrence Bogad (Political Theatre, Performance Art, Non-Fiction to Performance Adaptation)

David Grenke (Dance, Choreography)

Lynette Hunter (Decolonising and Feminist Theatre, History and Rhetoric 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 Screen)

Jon Rossini (Dramaturgy, Playwriting, Race and Ethnicity in Performance)

Margaret L. Kemp (Acting and Voice)

ADJUNCT AND VISITING FACULTY

Stuart Carroll (Ballet)

MaryBeth Cavanaugh (Movement)

Robin Gray (Stage Management)

Michele Leavy (Acting)

3c. STAFF SUPPORT

PRODUCTION STAFF

Susie Owens (Production Manager) Wright 126, sowens@ucdavis.edu

Myke Kunkel (Technical Director) Wright 122, mskunkel@ucdavis.edu

Megan Kimura (Facilities Manager, Sound Designer) Wright 155- Main Theatre lobby mekimura@ucdavis.edu

Michael French (Publicity and Marketing Director) Wright 245, mgfrench@ucdavis.edu

Roxanne Femling (Costume Shop Director) Wright basement, Costume Shop rcfemling@ucdavis.edu

Mike Hennessey (Scene Technician) Wright Scene Shop, mphennessey@ucdavis.edu

Jonathan De Leon (Master Electrician) Wright 155- Main Theatre lobby jdeleon@ucdavis.edu

THE ARTS ADMINISTRATIVE GROUP

Chief Administrative Officer

Karen Nofziger, Wright 226, 752-0138 knofziger@ucdavis.edu

Academic Personnel Coordinator

Kim Pearson, Wright 204, 754-7214 kdpearson@ucdavis.edu

Martha Clark-Garrison, Wright 204, 754-8485 mcclarkgarrison@ucdavis.edu

Tech Support

Huy Tran, Wright 155, 752-4716 hqttran@ucdavis.edu

Undergraduate Program Coordination

Ariel Collatz, Undergraduate Program Manager, Art 107, 752-0616 acollatz@ucdavis.edu

Julie McGilvray, Undergraduate Adviser, Art 109, 752-6244 jmcgilvray@ucdavis.edu

Barbara Olivier, Undergraduate Program Coordinator, Art 101, 752-5530 baolivier@ucdavis.edu

3d. Student Representation in the Department of Theatre and Dance

Within the Theatre and Dance Department, there are two types of student representation: Peer Advisers and Company Managers. Peer Advisers work for the undergraduate advisers and help students with questions related to courses, major/minor requirements, and university course requirements. Peer Advisers host office hours each week to help students in need. Company Managers are liaisons between the faculty and undergraduate students. Company Managers host town hall meetings at least once a month to talk with students about the state of department and to assist students in getting the most out of their time in the UC Davis Theatre and Dance Department. The Company Managers are a great resource for students' questions and concerns. If the Company Manager does not know the answer for a student, they know someone who does!

3e. B.A. Faculty advisers

The Department's Faculty Advisers advise majors, minors, and other students on such topics as graduate school, career options in the fields of theatre, dance, and performance studies in general. Individual faculty members are also available to discuss these matters.

3f. What We Expect You to Know

UC Davis is a large and complex institution. While the Department of Theatre and Dance is a small and friendly place to pursue your studies, students who expect to reap the benefits of our department and university fare the best when they take charge of their lives as students on campus.

Students need to be familiar with their university, college, major, and minor requirements, and to understand their progress toward the degree; they should understand the basic university policies on incomplete grades, repeated courses, and the practices of enrolling in classes (including add/ drop procedures); they should also be aware of the policies governing any financial aid they may receive; and the various deadlines imposed by the Registrar or by the Department. All these matters are in the UC Davis Catalog, available on line. You are encouraged to take time to look through the options available. Several of the questions are answered later in this Handbook. When you have taken the time to understand the Major and the university policies affecting you, yet need clarification, the Department staff and faculty are eager to help you.

4. Teaching and Learning

4a. Office Hours

By each instructor's door you will find a notice of their office hours, i.e. those times each week when they are available for consultation by students. Instructors are available at these times to those students attending their classes, or others by arrangement. *Note: These hours change each quarter, so be sure to check ahead of time.* At times during the quarter many students may be trying to speak to their instructor at once, so try to book in a specific time to make sure that you have the appropriate length for your discussion. You may request a meeting at some other time: email is often the best way of making contact, or you may use the mailboxes in Room 219, Wright Hall.

4b. Course Structure

Introduction

In degree-level work, the prime responsibility for study and learning rests with the individual student. The course outlines and reading-lists, which will be given to you by your instructors, give a framework within which you are expected to explore the material and develop your own knowledge, understanding and critical ability. For a 4-unit class comprising 6 hours of in-class time, we would expect you to devote a further 6 hours of independent study: this study may include rehearsals, line-learning, reading assignments, essay preparation, composition, reflective journal writing, viewing of film/digital footage, media editing, etc. This means, of course, that you have to organize your time sensibly, and learn to make best use of the libraries and theatre facilities. The formal teaching you will receive in seminars, workshops, productions, and lectures and the feedback you will be given on written work is intended to encourage, support and develop the work you do on your own.

Seminars and Workshops

All classes offer the opportunity for you to share and develop your ideas with other students under the guidance of your instructor. To get the maximum benefit, you must prepare carefully and thoroughly, following their advice. Good preparation is not just a matter of reading the prescribed material, or doing the minimum preparation required, but of going beyond the minimum – thinking about texts and performances, working out your ideas, identifying problems, and being prepared to contribute to discussion. Whatever the style of the seminar, it represents your opportunity to participate actively, and not just to sit passively taking notes. Workshops and laboratories require full commitment to exercises, scene studies, improvisations, design assignments, dramaturgical assignments, etc. Your participation includes the willingness to share your performance work, your contribution to group and individual exercises, and thoughtful contributions to discussions and peer feedback. Classes are led by members of faculty of the Department of Theatre and Dance and by the department's graduate teaching assistants. **Classes are compulsory and a careful record of your attendance is kept.** Your preparedness for and participation in classes is often credited in your grade for the class and will also be used in the preparation of recommendations.

Lectures

On required courses, and in some electives, you will receive lectures. Lectures can serve a variety of functions: imparting information; giving an overview; presenting perspectives upon the issues in theatre, dance and performance; broadening your range of reference; offering close readings, and so on.

Lectures in the Department are not there to give an approved 'line', which you are expected to learn and regurgitate in examinations. They are intended to stimulate and to guide your own thinking by offering varied points of departure. You must always respond actively and critically to lectures -- and this means that note-taking should concentrate on recording interesting ideas or questions that you can follow up in your own work, rather than trying to get everything down on paper.

4c. Grading Standards for Writing Assignments

Individual instructors will have their own rubric (i.e. *an authoritative rule*) that may emphasize different aspects of the general writing standards for the University. For writing assignment standards students should refer to the university writing program's document on Grading Standards for Advanced Writing Courses.

<http://wid.ucdavis.edu/handouts/standard.htm>

See also "Preparation for Written Work" Section 13

4d. Feedback

Feedback is offered through a variety of means: in-class responses to performance work, playwriting assignments, design presentations, etc., and written feedback to essays and reflective journals, etc. We do our best to return written work as quickly as is compatible with careful marking. If you submit your work on time, you can expect to receive feedback on the work 2-3 weeks after the submission date. Instructors will always provide written feedback on your essays and other written work, and you can expect that there will be brief comments and annotations on the body of the essay. You should read and think carefully about the points and suggestions they make (including correction of technical errors), and use them to help you improve your writing technique.

Your degree program is cumulative. Do not treat each course as a topic separate from all others. Work on one course informs work on others. For example, tools garnered in acting, voice and movement classes are intended to be implemented in all performances thereafter; while we do not offer a conservatory training in the practical areas of theatre and performance, we do offer life-long, professionally orientated skills to enhance your entire career.

4e. Medical or other difficulties

Though the prime responsibility for study and learning rests with the individual student, you should never hesitate to contact the peer advisers, one of your instructors, or the Department's MSO, if you are experiencing any kind of difficulty that you feel is affecting your work. It is your responsibility to organize your study so that minor illnesses (e.g. a cold) for which you do not need medical treatment will not significantly affect your academic performance. Generally speaking, the Cowell Student Health Center (healthcenter.ucdavis.edu) will not provide a medical note for a minor, self-limiting illness such as a cold. However, you should

consult your doctor and ask for a medical note if you are suffering a genuine medical problem that will affect your studies. If you feel the problem has seriously affected your ability to complete assessed work or to study for examinations, or if the problem occurs over the examination period then in these circumstances you may want to request extensions. The Department's aim is always to deal as sympathetically as possible with any student who is experiencing difficult circumstances which might affect their work, but documentation of these circumstances is needed to do so.

4f. Departmental Policies for Practical Classes

Practical acting, voice and movement classes require you to wear clothes in which you can move comfortably, with minimal jewelry, and bare or socked feet. Most acting faculty will ask you to wear plain black tshirts and pants for class, as a kind of personal 'blank canvas' on which you can work. It is also useful to have rehearsal jackets (men) and long skirts (women) as well as a pair of hard shoes for scene study work.

Following the Hollywood remit that 'Early is *On Time*; On Time is *Late*; and Late is *Fired!*' you are asked to be very attentive to punctuality for all lectures, workshops, seminars and laboratories. For practical classes, ensemble creativity and collaboration is of the essence, as is a formal warm-up: to which end, students arriving late can expect their participation mark to be affected, and any student arriving 15 minutes late may be asked to leave the class. Creativity is very hard to arouse and very easy to destroy: the key way to destroy it is through lateness. Also, missing warm-ups for dance, acting, voice or movement classes can cause injury. All the more reason to arrive on time, if not early!

5. So you want to become a ...

5a. Critic/Scholar

Faculty: Larry Bogad, lbogad@ucdavis.edu Lynette Hunter lhunter@ucdavis.edu
Jon Rossini, jdrossini@ucdavis.edu

For undergraduate students who are considering pursuing an MA or a PhD in Theatre, Dance or Performance Studies you should begin speaking with your major adviser as soon as you develop this interest so that they can direct you to appropriate courses. One of the common requirements of graduate study is reading knowledge of at least one foreign language and you would be well served to begin this study in your undergraduate training.

Under the general field of Criticism, the field can be broken down in many ways. You might focus on a particular geography or time period or you might develop particular skills in relationship to the study of texts and performance. Here are some possible categories for thinking about the field.

Dramaturgy is a practical and production oriented focus on the historical and cultural placement of the text towards an appropriate interpretation. Professional dramaturges often serve as literary managers, evaluating play scripts for theatres, helping to develop the text of new works, and choosing appropriate editions, working on translation plus additional cultural and historical research to help the director of a production. You may want to take the playwriting sequence (DRA 160a & 160b) in order to have a better understanding of the process of creating texts. You will also want to look into the possibility of completing some of your production requirements (DRA 180) as a dramaturge for department productions. Please contact Professor Jon Rossini regarding the possibility of doing dramaturgical work on a production. For professional development you should look for summer internships that involves literary management and dramaturgical work, begin by researching the Literary Managers and Dramaturges of the Americas.

History of theatre/dance/design: If you are interested in the history of the art itself you need to work to develop particular skills in historiography and also determine if there is a specific space and place whose performance history you want to learn more about. Specific courses in history as well as in the history of music and art may be especially helpful. Unless you are dealing specifically with English speaking nations, further language study is very important for this work.

Dramatic literature focuses more on the theatre as a text, much like in an English or other Literature Department. If you enjoy reading scripts and researching the theatrical language and literature of particular places you may want to consider a double major with departments such as English, French and Italian, German and Russian, Chinese and Japanese, Spanish and Portuguese, and Comparative Literature.

Journalism and criticism: If you are interested in writing about theatre and dance as a professional career, get as much experience as you can by writing for local newspapers such as *The Davis Enterprise*, make contacts with local newspapers, and write for literary magazines on campus. Think about courses in Communication Studies and consider working on the publicity for various productions. Take advanced writing courses and courses on journalism offered by the University Writing Program. Read good theatre and dance criticism in places like the *New York Times*, *The Guardian* (UK) as well as in *Dance Magazine*, *TDR*, and *Theatre Performance*.

Performance studies looks at a range of forms as performance, going beyond the traditional forms of theatre and dance to think about protest, marches, devised work, and other manifestations as performance. Get involved in the performance culture on campus. You should probably take DRA 1 or DRA 5 which provides a basic introduction to the paradigm of performance, and look to Cultural Studies, Cinema and Digital Media, Philosophy, and Ethnic, Gender and Art courses for studies that will help broaden your understanding. Part of the discipline of Performance Studies involves developing a range of ways of methodologies for approaching performance you will benefit by taking courses that foreground theoretical approaches.

Theatre studies: If you are interested in the analysis and understanding of the practice of acting or modern dance for example, focus on what's happening in the department in terms of productions but also in the performance-based courses (acting training and dance technique courses). Look to other departments teaching theatre and performance such as Native American Studies, Chicano Studies, African-American and African Studies, and those in Spanish, French, German, Swahili, Arabic, and Zulu.

5b. Actor

Acting Faculty: Margaret Kemp, mlkemp@ucdavis.edu

Acting Classes:

Although we cannot offer conservatory training here at UC Davis, we do offer actor-training of the highest order, with classes in Voice, Scenic Movement, and film acting possibilities. We prepare you as thoroughly as we are able for graduate school applications and/or direct movement into the industry. The fundamental ethos underpinning the Acting classes is 'dynamic listening': how to be sure that we are integrating our imaginations, bodies, intellects and emotions – listening to ourselves as well as to our onstage partners and audiences. The main 'toolkit' for the acting classes stems from that of Russian acting pioneer, Konstantin Stanislavsky, who was the founder of most acting we see on television and film today, as well as in the theatre. That said, there is an eclectic mix of influences, styles, genres, and practitioners within the Acting classes.

DRA 21a and DRA 120 are the foundations of the acting curriculum in the Theatre and Dance department. We adhere strictly to those prerequisites BEFORE moving on to the upper division Advanced Acting courses, unless you are a transfer student and have satisfied the requirement by taking equivalent courses at another college or university. If you have questions about whether you can get credit for a course taken elsewhere, consult your adviser in the Theatre and Dance Department.

Courses:

21a: Fundamentals of Acting: The Actor's Work on the Self
120: Intermediate Acting: Gateway: The Actor's Toolkit
121a: Advanced Acting: Scene Study and Script Analysis
121b: Advanced Acting: Rehearsal Processes and Practices
121c: Advanced Acting: Character and Style
122a: Advanced Acting: Devising and Collaboration
122b: Advanced Acting: Shakespeare and His Contemporaries
122c: Advanced Acting: Special Topics in Acting
174: Acting for Camera (cross-listed with Cinema and Digital Studies)
135: Voice
143: Dance and Movement Studio: Scenic Movement
144B: Traditional Chinese Physical Culture

You may take the upper division acting courses (DRA 121a, DRA121b, DRA 122a, or DRA 122b) in any sequence. Students who are particularly interested in studying acting are encouraged to get the prerequisite courses (DRA 21a and DRA21b) completed in their first year if possible and take ALL of the other four upper division courses during their second and third years.

Acting Opportunities:

Auditions for departmental productions usually occur on the first Monday and Tuesday of the quarter. Sometimes auditions for multiple productions take place simultaneously.

If you are interested in auditioning:

- Look out for notices related to auditions by checking the callboards and getting your email address on the theatre-dance listservs.
- Go to the Main Office (Art Building) to schedule an audition appointment. This is also where scripts, sides, audition forms, and other information about auditions will be listed.
- Check the requirements for auditions. Some will ask for a monologue (classical, contemporary or both). At some auditions you may be asked to read from the script or participate in a group workshop/audition. Movement, dance, singing may also be requested. Come prepared but also ready to be flexible.
- Callbacks will be announced on the Production's Callboard and via email. These sessions are varied but usually involve working from the script, and usually take place on the Wednesday and Thursday of the first week of the quarter.
- Once you are cast in a show, sign up for units! The course will be DRA 180A (with a unique CRN for each production) and the number of units will depend on your role. Acting in most productions usually involves 4 Units of credit (occasionally 2 Units, depending on the size of the role). Then visit Art 101 or the Undergraduate Adviser about the CRN.
- Productions usually rehearse from Week 2 onwards, with performances in Weeks 9 and 10.
- The rehearsal schedule can be demanding, with rehearsals from Monday-Friday 6pm-10pm and up to 8 hours on a Saturday. During the Technical Week/s, rehearsals may go as late as 11pm, and Sunday rehearsals may be involved. Committing to a role in a production means committing to a significant amount of time. It also means committing to a great opportunity for creativity, imagination, working with leading directors/choreographers/actors/playwrights, and becoming part of an intense and intensive community.

Remember that a production is a class and that you are expected to be at all rehearsals that you are called for. Show up on time and be ready to work.

Additional Opportunities:

There are endless opportunities to create your own work or to perform in that of others:

- Second Season is a new opportunity for students to design, direct, and act in shows of their choosing. If you are interested in proposing a play or design, talk to your faculty members to discuss opportunities and your ideas
- The Davis Film Festival is hosted by the Theatre and Dance Department and the Cinema and Digital Media department: this is your opportunity to perform in student-initiated films which are submitted for showing at the Varsity Theatre – a full-scale movie picture house – in downtown Davis.
- The Institute for Exploration in Theatre and Performance (ITDP) was launched by the Department in 2011 (see below for further details). This provides opportunities for you to submit performance ideas that you would like to explore within the department.
- Independent student theatre groups also flourish at UC Davis, often with significant input from Theatre and Dance Majors and Minors. They include Studio 301, Dead Arts Society, and Theatre and Dance Ensemble.

At various times during the year, we have visiting professionals leading master classes. Additionally, keep your resume up to date so you can pursue acting opportunities outside the Department in the University, the Community and surrounding area. Use your summers well by taking additional classes or working with other companies, check the boards and website for information about summer opportunities, or talk to faculty and staff about opportunities and internships that they know about.

5c. Dancer/Choreographer

Dance Faculty: David Grenke, dwgrenke@ucdavis.edu

The dance emphasis at UC Davis offers students a unique and excellent education within a liberal arts context. The opportunity exists in the Department of Theatre and Dance for the student to create an individual curriculum tailored to a very specific focus. What sets this dance department apart from other programs is the multi-disciplined focus and the integration of theatre and dance under one department. Much of the aesthetic within the dance curriculum stresses a multi-media approach.

If performance is the focus of your curriculum-

You will want to include a minimum of one technique class in your course load every quarter. Technique classes should be prioritized starting with modern and ballet as the core of your technique. Working toward the 146 series classes is the goal for the technique aspect of a performance track.

You will want to be performing as much as possible. Keep in mind that rehearsals will require a great deal of your time. Planning your schedule is essential.

To be a well rounded performer it is important to understand what it is to be the choreographer. The composition track is the next piece that you will want to fit into your curriculum. Think of DRA 142, the dance history class, as the starting point of your composition track. Dance history is offered once per year so be sure to plan accordingly.

The composition series is the next step. DRA 140 A,B, and C are offered consecutively starting in winter quarter.

You will most likely want to exercise your eligibility for consideration as a choreographer for *Outside the Lines*. The time commitment for this project is formidable (see description).

Understanding the production and design side of performance is also essential as a performer and choreographer. DRA 24 and 26 are the starting place for fulfilling this side of your curriculum.

Pay close attention to your upper division depth courses as they will require a good amount of research time and are offered one quarter per year. Upper division classes and preparing a choreographic work for *Outside the Lines* usually ends up competing for your time in junior and senior years. You will need to plan carefully to ensure that these important components fit together. The study of dance requires commitment and discipline. Since you only learn to dance well by doing it, attendance is heavily weighed in assessing performance.

The dance curriculum at UC Davis is built on three primary components:

Technique

Technique Classes (DRA 14, 40A, 40B, 41A, 41B, 42A, 42B, 144A)

DRA 146 Professional Track Series

Fundamentals of production and design (DRA 24, 26)

Auditioning for performances

Composition

Technique Classes (DRA 14, 40A, 40B, 41A, 41B, 42A, 42B)

DRA146 Professional Track Series

Contact Improv Classes should be a priority

Composition Series (DRA 140A, 140B, 140C)

Creating choreographic work for *Outside the Lines*

History, Theory, and Criticism

Technique Classes (DRA 14, 40A, 40B, 41A, 41B, 42A, 42B)

Composition Series (DRA 140A, 140B, 140C)

Upper Division History and Theory Courses (DRA 142,156AN, 156BN, 156CN)

In the area of technique the core components are:

Modern and Ballet. Modern and ballet technique classes are offered at various levels every quarter. Contact improvisation classes are offered frequently and are seen as an important part of a comprehensive technical foundation. The department strives to offer as wide a variety of courses in dance technique such as jazz, and hip-hop, with Asian Movement, African and Afro-Caribbean classes whenever possible. Our goal is to continue to expand the variety of technique classes available.

Performance & Production

Outside the Lines is a performance event that happens once a quarter. This full production dance performance offers student choreographers the opportunity to create and show new work with full technical support. Eligibility is based on fulfillment of certain requirements:

Choreographers are eligible to be considered for this event if they have completed the DRA 140 composition series.

A written proposal of the choreographic concept must be submitted for consideration. An audition will be held for the approved choreographers to choose casts.

Cast and choreographers are required to be enrolled and maintain a passing grade in modern or ballet technique class at UC Davis both the quarter prior to and during *Outside the Lines*

Cast and choreographer must be enrolled and maintain a passing grade in DRA 145 (Directed Choreographic Project) the quarter prior to the dance concert.

Cast and choreographer must be available for all technical and dress rehearsals leading up to the shows.

This event gives student choreographers the opportunity to work with collaborators on various aspects of production such as sets and costumes. Student composers from the music department are usually available to collaborate as well.

Other dance performance opportunities vary depending on the year, but include working in Dance MFA pieces and work by guest artists as well as merging the Dance/Theatre relationship and being a part of other Department work. For shows this season, check out the website.

5d. Director

Directing Faculty: Peter Lichtenfels, plichtenfels@ucdavis.edu

The role of director requires leadership as well as creativity. For this reason it is advisable to gain as much experience of all aspects of the performing arts before taking the classes in direction. You will then be best prepared to explore the processes and responsibilities that go with the position of director. It would also be advantageous to take basic classes in Acting and Design. It is essential for a director to understand the roles that are played by each member of a production team. That is why Stage Management is considered to be an excellent training for directing. It is one of the best ways to learn about how the different aspects of dramatic art interact within the production process. The academic courses offered are especially important for anyone wishing to understand the challenge of interpreting and staging a dramatic text. Dramaturgical preparation assists in creativity. Those people wishing to direct are expected to display intellectual as well as artistic ability.

Directing Classes

Those interested in learning about the role of director within the Performing Arts should consider taking DRA 127A and DRA 127B. These courses are typically designed to be sequential. DRA 127A is introductory and DRA 127B is designed to further the ambitions of those majors who wish to pursue directing opportunities, both within and outside the department.

Directing Opportunities

On an annual basis, there are opportunities for undergraduates to direct in the department's second season. Students should talk to their faculty members if they have an idea they would like to pursue and propose for the second season.

There are also opportunities to be an assistant director to faculty or visiting directors. These positions are generally offered to the graduate directing students. However, wherever possible a position is open to undergraduates, and there are frequently second assistant directors. Make sure to stay aware of potential opportunities and to let the Department Chair know of your interest.

Sage advice If you are interested in directing then take every opportunity to gain experience both within the department's season and any extra-curricular activities that present themselves, for example Studio 301 (see section 9F), Dead Arts Society, and interning over the summer break. Studying the work of expert directors opens the mind.

5e. Playwright

Playwright faculty: Jon Rossini, jrossini@ucdavis.edu

Playwriting is not only about the construction of stories, creation of characters and development of action, it is also about who you are as a creative artist and what you have to say in this world. Playwriting will teach you to learn methods of constructing a narrative for Stage and to develop skills of script assessment and analysis. You will learn about: Concept, Structure, Characterization, Action and Dialogue

Playwriting Classes

Dra 160A

Dra 160B (You must complete 160A to take 160B)

Taking additional classes in the English Department may also help you.

ENL 100F, Creative Writing: Fiction (4 units)

ENL 100NF, Creative Writing: Nonfiction (4 units) ENL 100P, Creative Writing: Poetry (4 units)

For more information on scheduling and prerequisites visit: <http://english.ucdavis.edu>

Playwriting Opportunities

The Institute for Theatre, Dance, and Performance allows students to propose works and research in a particular subject under the guidance of a faculty mentor. Students should talk to their faculty adviser to discuss potential projects in playwriting.

In addition, pay attention to postings and emails about playwriting competitions, master classes and other opportunities. One example: during the 2006-2007, Tony and Pulitzer Prize Winner Tony Kushner spoke to Department students about playwriting; award-winning writer, Philip Kan Gotanda was the Granada Artist-in-Residence in 2008, and Neil LaBute came to speak to the department in 2015 when our Granada Artist directed his adaptation of *Woyzeck*.

Additionally, Dead Arts Society is a student organization that focuses on producing student written works. See Section 9f for more information.

5f. Costume Designer

Costume Design Faculty: Maggie Morgan, mjmorgan@ucdavis.edu

Costume Shop Director: Roxanne Femling, rcfemling@ucdavis.edu

In the areas of theatre, dance, television, and digital media every performer in every show is wearing a costume designed by a costume designer. The costume designer works as a collaborative artist with the director, choreographer, fellow designers, actors, dancers, and costume technicians to create characters using the visual language of the stage to tell the story of the play or dance. This creative process begins with script and character analysis, research in fashion, history, sociology, psychology and art and continues with developing design concepts and ideas and then visualizing the characters on the page through drawings and renderings. The designer works with the costume department staff and assistant designers who help accumulate, organize, manufacture, fit, and alter the costumes for a production of a play or dance piece. The designer's goals and responsibilities vary from the attention to the detail on a blouse to the overall look of a set of costumes within a production. The creative process culminates with the realization of actual costume pieces worn by the performers on stage. Along with DRA 124D, Costume Design for Theatre, the experience of working in the costume shop or as an assistant designer on a production is an essential stepping-stone to designing a department production.

Costume Design Classes

DRA 24 – Visual Aspects of Dramatic Art (Introduction to Design for Theatre)

DRA 116 – Design on Screen – The Art of Costume Design (Offered every other year)

DRA 124D – Costume Design for Theatre and Dance. (Offered once a year)

DRA 124E – Costume for Film. (Offered once a year.)

DRA 130 – Approaches to Theatrical Design: Practice and Theory (4) (Advanced Costume Design, offered intermittently)

Related courses are available in the Departments of Studio Art (arts.ucdavis.edu/art-studio) and Design (arts.ucdavis.edu/design).

Costume Design Opportunities

There are opportunities for undergraduates to design in the department's season of productions: The Second Season and Outside the Lines. While there is no guarantee a student will get to design a show we do try to reserve these opportunities for undergraduates who are prepared, have completed the prerequisites and are interested in designing costumes for theatre and dance. Undergraduate students also can assistant design the Mainstage Productions. If interested, please talk to the Costume Design Faculty or Costume Shop Manager. In addition there are opportunities available to work on costumes for small productions produced by student groups and clubs particularly Studio 301, Theatre and Dance Ensemble, and Dead Artists Society. There is no course credit for designing with extracurricular clubs.

Students who would like to design costumes for a department production ideally should complete these steps:

1. Take DRA 124D- Costume Design for Theatre
2. Take the costume lab class DRA 180F (work in the costume shop).
3. Serve as an assistant designer on a department production.
4. Communicate your interest in designing a show to the faculty and staff (Maggie Morgan and Roxanne Femling.)

5g. Lighting Designer

Master Electrician: Jono de Leon, jdeleon@ucdavis.edu

Lighting Design entails detailed vision and planning along with a knowledge of basic equipment and practices that can be acquired through the various classes and crew opportunities available to students. Unlike scenic design, lighting is not finally realized until all aspects of the physical production come together during final technical rehearsals. It is during these rehearsals that the designer gets to express his or her imagination and use light to render the various images through the creation of looks envisioned by the rest of the production team. Lighting Designers usually begin by taking the basic production and lighting classes. Art, Music, Drama History, and Design classes are all helpful to interested lighting students. Assisting other designers and learning to program lighting consoles is a great way to become familiar with the methodology.

Lighting classes

DRA 24 – Visual Aspects of Dramatic Art

DRA 124C - Lighting

DRA 130 – Approaches to Theatrical Design: Practice and Theory (4) Advanced Lighting Design

DRA 142 - History of Modern Dance

DRA 150 - American Performance

DRA 156 A, B, C Theatre Criticism and History

(see Course Descriptions, Section 7).

Lighting Opportunities: Students are encouraged to take advantage of the many opportunities to improve their knowledge and skills in the lighting area by becoming lighting assistants (those with limited experience) and Lighting Designers on various departmental productions such as Outside the Lines and the Second Season. Talented and dedicated students may be asked to design for Granada Artist productions or work with International designers, and in special circumstances intern with Faculty on one or more of their projects with regional theatres and major opera companies throughout the US. There are also numerous opportunities for students who wish to broaden their lighting experience designing and executing more modest productions for Acting and Dance Lab projects.

Students may also do an honors project, which is a directed study with a faculty member or guest designer creating the designs and associated paper work for a full realized production while in school.

Lighting Research and additional study: The California Lighting Technology Center (CLTC) is a new research center in the Design Program. Funded by UC Davis, the California Energy Commission, and public utility and industrial partners, the CLTC focuses on development of the latest in energy-efficient lighting technology into market friendly applications through collaborative research and design activities. The director of the center, Michael Siminovitch, PhD., and associate director, Kosta Papamichael, PhD., are internationally recognized leaders in energy efficient lighting and daylighting. The research of the center exemplifies the important connections between science and design in the creation of useful, attractive, and environmentally sustainable products.

5h. Scenic Designer

Scenic Design Faculty: John Iacovelli, Iacovelli@ucdavis.edu

Scenic Design is a creative challenge that can lead to professional work in many fields, from the professional theatre & dance to TV, film, theme parks, and industrial design.

The important factor in scenic design is being able to tell a story through the visual funnel of the stage. A stage designer is often thought to be a jack-of-all-trades: he or she is an architect, painter, sculptor, decorator, interior designer and maker of illusions of space and time. If you want to get a feel for the entire art, take any of the introductory courses

Theatre Scenic Design & Film Production Design Classes

DRA 24 – Visual Aspects of Dramatic Art

DRA 116 – Design on Screen – The Art of Production Design (Offered every other year)

DRA 124A Principles of Theatrical Design: Scenery (Beginning)

DRA 124B Principles of Theatrical Design: Scenery (Intermediate)

DRA 125 Scenic Painting Studio

This is an introduction to the art of illusion through scenic painting and theatrical painting techniques. Many different types of faux finishes and painting methods are sampled and demonstrated.

DRA 130 – Approaches to Theatrical Design: Practice and Theory

DRA 130 – Advanced Production Design for Film and Television: Practice and Theory

DRA 180B, D, G Theatre Laboratory

Scenic Design Opportunities

Undergraduate designers design for the Second Season. In the role of scenic designer for these pieces, an undergraduate student gets the opportunity to design their vision for either a dramatic or dance piece, to work in collaboration with a production team, and to see one's design fully mounted on stage. If you are interested in this position, please contact the design faculty, and speak with the department's Production Manager.

In addition, students can serve as assistant designers on various productions. This allows students to work on a bigger scale and learn directly from a professional designer or professor with many years of scenic design experience.

5i. Stage Manager

Stage Management Faculty: Robin Gray, robinlgray@aol.com

Stage managers are responsible for organizing the production, communicating across different disciplines and keeping everything running smoothly. All Department of Theatre and Dance productions are stage managed by upper division students; there are ample opportunities for interested, qualified students to stage manage theatre, dance and musical productions. As a prerequisite to accepting a stage management assignment, students must have a well-rounded theatre production background as well as having completed courses in production and stage management. Courses in directing and dance are also essential

prerequisites as well as several backstage crew experiences. Stage managers interested in musicals should be able to read music, a useful expertise in all cases. Lower division students should complete the prerequisites as quickly as possible and serve on several crews and in Assistant Stage Management Positions.

Stage Management Classes

- DRA 26 Principles of Performing Arts Production Management
- DRA 126 Principles of Performing Arts Stage Management
- Stage management students are also expected to take DRA127A the first directing course
- DRA 180B: Management on a Production
- DRA 198: Theatrical Management Seminar

Stage Management Opportunities

Students interested in stage management should contact Susie Owens, the Department’s Production Manager, and Robin Gray. They should then take the appropriate courses listed above. After serving on several crews, followed by Assistant Stage Managing, students are asked to SM for a smaller production. After meeting all the requirements, students can manage a larger show.

In your time at Davis, your first two years should be spent fulfilling class, crew and ASM positions. Your third and fourth years, you should aim to SM for at least two productions a year. Students interested in stage managing should apply to the Stage Management Lecturer/Production Manager during the spring quarter prior to the next academic year. The Production Manager makes tentative assignments for the individual production directors/choreographers. Once selected, stage managers may select their assistants. Assistant stage managers may be lower division students and concurrently enrolled in production management, stage management, directing and or dance courses.

During summers and breaks, there are many opportunities to ASM or SM for companies in Sacramento, the Bay Area, across the country and abroad. Be aware that application process for most of these companies begins in January or February, so be able to plan ahead.

5j. And a lot More...

The department sometimes hires experienced stage managers and student leaders to be company managers. These are yearlong positions and are designed to provide administrative assistance to the individual stage managers, the Production Manager, and to be a liaison between students and faculty. Applications for these positions should be made in the Winter quarter prior to the next academic year.

Studying theatre and dance teaches students to:

to write and speak clearly, analyze and interpret data, read accurately and analytically, develop critical thinking skills, develop critical thinking skills, understand and analyze intuitional and cultural values, research and gather information, measure media effects, express attention to detail & synthesize information.

Students who study Theatre and Dance become:

Actors	Scenic painters	Costume Designers
Critics	Stage directors	Scenic Designers
Drama Coaches	Drama Therapists	Lighting Designers
Educators	Entertainment Writers	Sound designers
Fine Arts Managers	Marketing Assistants	Projection designers
Personal Asst. to Director	Playwrights	Film directors
Press Agent	Producers	Costume artisan/technician
Program Assistants	Publicists	Make-up artist
Script Supervisors	Talent Agents	Technical directors
Talent Representatives	Theatre Managers	Costume directors
Theatrical Agents	Ticket Sales Coordinators	Lighting Programmers
Wardrobe Supervisors	Writers/Editors	Dramaturgs
Scholars	Researchers	And many other fields...

5k. Frequently Asked Questions

What do I need to know about the classes and prerequisites?

- 1) You don't have to take 20 before 21a
- 2) 21a and 120 must be taken, in order, as prerequisites for the 121s and 122s.
- 3) The 121s and 122s can be taken in any order.
- 4) 26 is always offered in the Fall, and 126 in Winter
- 5) The 156s vary in their timing; they are not always offered an-bn-cn/Fall/Winter/Spring – beware!
- 6) Please disregard the quarters of offerings in the Course Catalog; go by the department's own documentation, available from the Undergraduate Adviser, to know what will be offered when in any given year.

How much crewing and production work should I do each year?

Students are required to fulfill the below 180A-G requirements during their time here. It is very important to get involved early on, as positions can fill up fast and become unavailable and it will take multiple quarters to complete the requirements. It cannot be done in one quarter.

6 units of DRA 180A, B, C
2 units of DRA 180D
2 units of DRA 180E, F, G

Wait! Will I end up doing too many 180 credits and then be in danger of hitting the maximum credit cap?

Good question! Especially for double majors, you need to be careful not to do too many credits. When you get your production assignment, Susie Owens will tell you the maximum number of credits you can claim for your work, but you can take fewer credits than the maximum if you fear you are going over the credit limit. For example, if you are playing a leading role in a show, you can get up to 4 180A credits. But you could claim as little as 1 credit for the same work if you are nearing your credit limit, and it will still fulfill your acting production requirement.

How do I get my crew assignments?

Talk to the Production Manager, Susie Owens. Also, subscribe for emails from the Company Manager listserv to receive emails about upcoming opportunities. To subscribe, email sympa@ucdavis.edu with the subject line "subscribe tdgetinvolved"

6. Degrees

6a. College of Letters and Sciences (L&S) Requirements, and Helpful Links

For information on L&S Requirements, L&S advisers are available to help you. However, they do ask that you read their requirements and FAQ documents on line before contacting them, so that you will have made an effort to understand the rules before speaking to them.

Some helpful links on the L&S website: L&S Advising Services <http://www.ls.ucdavis.edu/Students/Advising/>

Degree Requirements (including Graduation Checklist Forms)
<http://www.ls.ucdavis.edu/Students/Degree/>

Forms and Petitions
<http://www.ls.ucdavis.edu/Students/Forms/>

All the forms on this page are important for you, but some of the most frequently used forms are:

1. Multiple Major Form: <http://www.ls.ucdavis.edu/Students/formsmultiplemajorapproval.pdf>

<http://www.ls.ucdavis.edu/Students/forms/declareminor.pdf>

3. Excess Units Form: <http://www.ls.ucdavis.edu/Students/formsenrollmentbeyond200units.pdf>

You have to fill out the Excess Unit Form when you reach 200 credits or L & S will put a hold on your registration! 225 is the maximum, and they want you to fill out this form so they know you have a plan on how you are going to graduate without going over the limit.

Also, if you're a multiple major, be sure to file the Excess Unit Form at the same time as the Multiple Major Form to show you have a plan to graduate within the credit limit. It's always best in terms of time and money to follow the "4-year plan" 13 units, per quarter to graduate, but even more so as far as L & S is concerned—they become very concerned when you go overtime in terms of years in school. So if you're going into your fifth year, be sure to fill out an Excess Unit Form.

If you have a hold on your registration, you will need to deal with it immediately. Beware: the computer may allow you to register, but in fact you will find that you have been dropped.

Degree Check:

<http://www.ls.ucdavis.edu/students/degreecheck/default.aspx>

Link to Registrar:

<http://registrar.ucdavis.edu>

Link to the Course Schedule on-line:

<http://registrar.ucdavis.edu/csrg/>

SisWeb, the Student Information System (use this to enroll in classes and much more)

<http://sisweb.ucdavis.edu/>

6b. Major Requirements

A.B. Requirements:

66 Units Required

Preparatory Subject Matter: 24 Units

4 units chosen from:

Dramatic Arts 21A, 40A, 40B, 42A, 42B

20 units chosen from :

Dramatic Arts 28, 55, 56A, 56B, 56C

Depth Subject Matter: 42 units

8 units chosen from:

Dramatic Arts 142, 150, 155, 155A, 156A, 156B, 156C, 156D, 158, 19

4 units chosen from:

Dramatic Arts 124A, 124B, 124C, 124D, 124E, 126

4 units chosen from:

Dramatic Arts 120, 141, 144A, 146A

4 units chosen from:

Dramatic Arts 127A, 140A, 160A

8 units chosen from:

Dramatic Arts 114, 115, 116, 120, 121A, 121B, 121C, 122A, 122B, 122C, 124A, 124B, 124C, 124D, 124E, 125, 126, 127A, 127B, 130, 135, 140A, 140B, 140C, 141, 142, 143, 144A, 144B, 144C, 146A, 146B, 146C, 150, 154, 155A, 156A, 156B, 156C, 156D, 158, 159, 160A, 160B, 170, 174, 175

6 units from 2 of the following:

Dramatic Arts 145, 180A, 180B, 180C

4 units:

180D

2 units chosen from:

Dramatic Art 180E, 180F, 180G

2 units:

Dramatic Art 195

A.B. with Honors Requirements:

66 Units Required

Preparatory Subject Matter: 24 Units

4 units chosen from:

Dramatic Arts 21A, 40A, 40B, 42A, 42B

20 units chosen from:

Dramatic Arts 28, 55, 56A, 56B, 56C

Depth Subject Matter: 42 units

8 units chosen from:

Dramatic Arts 142, 150, 155, 155A, 156A, 156B, 156C, 156D, 158, 19

4 units chosen from:

Dramatic Arts 124A, 124B, 124C, 124D, 124E, 126

4 units chosen from:

Dramatic Arts 120, 141, 144A, 146A

4 units chosen from:

Dramatic Arts 127A, 140A, 160A

16 units chosen from:

Dramatic Arts 114, 115, 116, 120, 121A, 121B, 121C, 122A, 122B, 122C, 124A, 124B, 124C, 124D, 124E, 125, 126, 127A, 127B, 130, 135, 140A, 140B, 140C, 141, 142, 143, 144A, 144B, 144C, 146A, 146B, 146C, 150, 154, 155A, 156A, 156B, 156C, 156D, 158, 159, 160A, 160B, 170, 174, 175

6 units from 2 of the following:

Dramatic Arts 145, 180A, 180B, 180C

4 units:
180D
2 units chosen from:
Dramatic Art 180E, 180F, 180G
2 units:
Dramatic Art 195

6c. Minor in Dramatic Art Requirements

22 Units Required

Depth Subject Matter: Total of 19 units

8 units chosen from:

Dramatic Arts 142, 150, 155, 155A, 156A, 156B, 156C, 156D, 158, 19

6-8 units chosen from:

Dramatic Arts 114, 115, 116, 120, 121A, 121B, 121C, 122A, 122B, 122C, 124A, 124B, 124C, 124D, 124E, 125, 126, 127A, 127B, 130, 140A, 140B, 140C, 141, 142, 143, 144A, 144B, 144C, 150, 154, 155, 155A, 156A, 156B, 156C, 156D, 158, 159, 160A, 160B, 170

2 units of Crew:

Dramatic Arts 180D

4 units of Production:

Dramatic Arts 145, 180A, 180B, 180C, 180E, 180F, 180G

6d. Course Catalog

For course information, please visit: <http://catalog.ucdavis.edu/PDF/DRA.pdf>

6e. Course Evaluations

The Department of Theatre and Dance, and the whole of UC Davis, take student feedback and evaluation of courses very seriously. For every course all students complete official evaluation forms, and many courses have additional feedback forms as well. The evaluation process covers a range of elements, from course material to teaching skills and also includes the responsibilities of students to the learning process. Faculty in the Department will usually respond to student feedback by altering course readers, emphases or teaching techniques. The process is anonymous and an important part of the way students and faculty interact.

6f. Undergraduate Honors Program

Undergraduate Theatre and Dance majors who meet university requirements and successfully complete the application process can complete 194HA (3 units) and 194HB (3 units) in order to be eligible for high honors or highest honors upon graduation from UC Davis. The courses are typically graded using deferred grading where students receive a grade only at the completion of the project after 6 units of work

Application process: All students who meet the university criteria are eligible to apply. All eligible students who want to participate must first secure the agreement of a faculty member who will serve as the major adviser. Then, they must submit an Honors Project Proposal for consideration to the faculty no later than five weeks before the quarter in which they intend to begin the work. Students who have a performance component to their Honors Project will need to make arrangements with the Production Manager.

The proposal is a written document outlining the following:

The proposed research/creative activity to be undertaken including questions to be answered in the process

The methodologies employed in the process as well as a statement of available resources (archival materials, computer access) necessary for the project.

If the project includes a performance, include the technical needs (lights, set, costumes, etc.) and tentative statement of the scope and nature of the final product.

Proposals will be evaluated by the faculty in consultation with the student's proposed major adviser. Proposals that are not initially approved may be revised and resubmitted to the committee; however, a student may not submit a proposal to the committee more than 3 times. There is no guarantee that a proposal will be approved. However, the goal of the faculty is to allow qualified students the opportunity to pursue an honors project as long as the resources are available. The faculty recognize that changes in the scope and nature of the project may take place during the process, substantive changes must be approved by the UCC as well as the project's major adviser.

Proposals will be evaluated primarily for:

Significance

Importance of contribution to the field of knowledge

Scope of project that reflects advanced work beyond that normally done by an undergraduate student.

Feasibility

Can the student complete the project in the time allotted?

Do they have sufficient resources and skills to complete the project?

NOTE: All Honors Projects in Theatre and Dance will include a written component that contains some element of self-reflection.

Each thesis will have a major adviser. The major adviser will be the instructor of record for both quarters of the 194H course. Upon completion of the project the major adviser will make a recommendation to the entire faculty as to the student's eligibility for high or highest honors at which time the faculty will take a formal vote. Typically, "A" quality work will be considered for high honors and "A+" quality work for highest honors. The awarding of either of these categories of distinction is further contingent upon the student's GPA based on the guidelines of the College of Letters and Sciences. In some cases, students may not receive honors because their overall GPA is not sufficiently high. In this instance, the student will still have the notation of completing an honors project on their transcript plus knowing all this extra creative effort is a good preparation for Graduate School.

6g. Credit Accumulation

The main things they are talking about are A) minimum progress: you currently need a minimum of 13 units to satisfy minimum progress and 15 units each quarter is preferred. B) To complete a degree at UC Davis you must have a minimum of 180 units, 64 of which must be upper division courses. C) There is a cap on the number of units an undergraduate may take. That cap is 225 units. This means that any student who is considering completing a double major or some other degree pattern requiring a large number of units should be extremely careful about accumulating too many units of Theatre Laboratory (DRA 180). If you are attempting to complete a double major, you want to keep track of the number of DRA 180 units you are taking in relationship to your other major requirements to make sure that you are within the unit cap.

7. Other Opportunities

7a. Education Abroad

There are many opportunities for Education Abroad experiences, literally all over the world. UC Davis prides itself on its International Outreach, and participates in a UC campus-wide Education Abroad program. Visit the Study Abroad office to meet with a counselor, or consult the web-based tutorial at: <http://eac.ucdavis.edu/students/prospective.html>

Additionally, independent programs are available with more direct and focused courses and opportunities. These can be found online or discussed with a counselor at the Study Abroad office.

7b. Summer Abroad

International learning prepares students to be global citizens in the world they will inherit and shape. Thus, at UC Davis Summer Abroad, we believe that every student would benefit from an international educational experience. Summer Abroad, a part of the UC Davis Education Abroad Center, recognizes that not all students can study overseas for a year or a semester, so our programs offer students short but intense academic courses that are complemented with a wealth of cultural activities. All of our programs are built around UC Davis courses and are led by UC Davis faculty. Many provide opportunities for students to visit non-English speaking countries while doing their coursework in English. Our class sizes are limited, generally enrolling from 18-30 students, thus allowing us to create intimate learning communities overseas.

Consult the website information at: <http://summer-abroad.ucdavis.edu/>

7c. Internships

The Internship and Career Center develops academic internships that help students explore career opportunities and apply classroom learning to a work setting. About two-thirds of all undergraduate students take advantage of these part- and full-time internships. Some local professional internship opportunities can be found at B Street, Capital Stage, and Music Circus.

8. Quality of Life

8a. Equality and Diversity

The University takes a strongly supportive stance to equality and diversity. The UC statement on Affirmative Action and Non-Discrimination which the Department fully supports, is found at:

<http://directives.ucdavis.edu/1999/99-056.cfm>

See also:

<http://academicpersonnel.ucdavis.edu/facdiv/>

8b. Disabilities

Student Disability Center

<http://sdc.ucdavis.edu>

530-752-3184

If you know you have a disability or dyslexia, or think you might have one, it is important to contact Student Disability Center if you think help might be useful. If you wish to keep your condition private, of course you may, but you will then receive no help or consideration. Students who wish to inform the Department of a disability or a condition of dyslexia must do so formally by contacting Student Disability Services or directly by contacting the Undergraduate Adviser.

The Department will make every effort to help disabled students in the way recommended by the Student Disability Center after assessment, but disabled and dyslexic students will be assessed on the same basis as all other students. The only exception is for some students with dyslexia: in essays or other assignments, dyslexic students are penalized in the same way as all other students for errors in spelling, grammar and punctuation, but in some cases these are overlooked in exams. If you have a disability you may need to give your instructors suggestions about some of the techniques they can use which will help you (e.g. describing OHPs, using a microphone). Disabled students are allowed to tape record lectures if it is recommended by the Student Disability Center. If you do wish to record lectures, however, you must inform the lecturer before the lecture. You must not allow anyone else to listen to your recordings. To get these kinds of help you can approach your instructor directly or through the adviser. We cannot change some things (e.g. the lecture theatres), but it is possible to change the room in which a lecture or seminar is held so that a student with a mobility impairment can get to it. Students who need to make special arrangements for examinations must do so through the Department's MSO. You must do this early (by Week 5 of the quarter in which you take the exam).

Students may have accidents or illnesses that result in a temporary disability, meaning they need to make special arrangements for one set of examinations. In such cases (e.g. broken arm, eye injury) arrangements for taking your examination are made through the Department's MSO, whom you should contact as soon as possible, so that arrangements can be made.

8c. Harassment and Bullying

Harassment and bullying occur in many different settings and in many different forms, and are just as likely to occur within a university setting as anywhere else. Students, faculty and staff need to be aware of this, and if you experience any such treatment you should inform your instructor, the undergraduate adviser, or the MSO, immediately.

8d. Complaints and Whistle-blowing

The University has formal procedures for making complaints and on whistle-blowing. Details are given at

<http://ethics.ucdavis.edu/ethicswhistleblower.htm>

8e. Mediation

Mediation Services offers mediations, group facilitation, individual consultation, and education and training. The goal is to help people manage conflict in ways which:

- a. Demonstrate the UCD Principles of community
- b. Support a fair and impartial complaint process
- c. Are cost effective and accessible to all
- d. Empower them to create solutions.

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.

8f. 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:
Office of the Vice Chancellor for Student Affairs - 541 Mrak Hall
Coordinator of Student Judicial Affairs - 463 Memorial Union
'University of California Policy on Student Conduct and Discipline' at:
<http://www.ucop.edu/ucophome/coordrev/ucpolicies/aos/uc100.html>

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.

9. Communications

9a. Email

All students when they arrive are given a username and email address on the university computer system. This becomes one of the most useful ways of communicating about productions, courses, and projects. Important communications from the Department will be sent to you by email to the University delegated address (not to personal email addresses) and/or by way of the Department's noticeboards, and we expect you to check your email and the noticeboards regularly. Failure to open/read an email or to see a notice with relevant information will not be considered a valid excuse for failing to meet a deadline.

9b. MyUCDavis & Canvas

MyUCDavis & Canvas are your computer home during your degree. Your Mainpage has a list of the courses you are registered in, and clicking on one of these will take you to the course administration area for those courses. Some instructors do not use this area, but they are increasingly the main place for posting information about courses, essays, changes to meeting times and places and so on. They are also a very useful way of contacting other students in your classes, exchanging ideas and developing work.

9c. Noticeboards

There are several notice boards around the Department, with various postings.

Call Boards (Hallway between Green Room and Main stage): Information about auditions, rehearsals, costumes fittings and more relating to current and future productions.

Main Hallway: Upcoming classes in the Theatre Department and other Departments on campus, and other events around campus and town.

Company Manager (Across from Lab A on Green Room wall): Upcoming opportunities, sign ups, peer adviser, and company manager contact information.

9d. Mailboxes

Mailboxes for faculty and for Teaching Assistants are found in Room 219 of the Wright Building. Do not leave important material, such as an essay, for your instructors in the mailboxes unless you have specifically been asked to do so.

10. Main Season and Production Opportunities

All programs and venues subject to change.

Tickets: tdtickets@ucdavis.edu

10a. Production Season

The Main Season consists of work by faculty directors and choreographers, Granada Artists-in-Residence, graduate and undergraduate students.

Each year the prestigious Granada Artist-in-Residence program brings visiting directors, playwrights, choreographers, or filmmakers to campus to teach and create a performance work.

Graduate student productions feature the work of mid-career professional graduate students in the department's Master of Fine Arts programs in acting, choreography, directing, and design. Typically these will include a combination of collaborative work of the students, new works by choreographers, and directors in both the first and second year MFA Directing Candidates.

The Second Season provides a forum for collaboration among student writers, directors, actors, designers, choreographers, filmmakers and production crews in creating, developing and showcasing new work by and for undergraduate students.

10b. Institute for Theatre, Dance, and Performance

The UC Davis Department of Theatre and Dance's ITDP offers opportunities for undergraduate and graduate students, faculty, and staff from across the campus community to further research through practical exploration and application. The goal is to expand understanding of creative power, of different kinds of knowledge, especially the embodied, and of communication that offers insight into different cultures and peoples. ITDP encourages cutting edge research and production across fields of practice and in dialogue with the diverse community of Davis and beyond.

10c. Studio 301

Studio 301 is a SPAC registered student club. It is not directly affiliated with the Department, but many of our students participate in this "Drama Club." Studio 301 is a fully functional production company made up of undergraduate students who have the opportunity to participate in all aspects of a production from acting to fundraising. Past productions have included: *Into the Woods*, *The Last Five Years*, *Cabaret* and *The Complete Works of William Shakespeare Abridged*. For more information, please visit <http://studio301ucd.googlepages.com/>

10d. Dead Arts Society

Dead Arts Society (DAS) is a student organization focusing on producing original works of student written theatre. It is a club for actors, dancers, singers, directors, choreographers, playwrights and anybody else who has a passion for any of the performing arts. Everyone from all levels of experience and majors are welcome. DAS runs multiple programs in which students can get involved, including writing workshops, showcases, and full length shows. For questions, email them at deadartsociety@gmail.com

10e. Birdstrike Theatre

Founded in 2005, Birdstrike has been the cause of countless giggles, guffaws and chortles for its audiences. Birdstrike performs longform style improv, which focuses on scene and character-based humor, rather than shortform style improv found in shows like "Whose Line Is It Anyway." Birdstrike performs shows every other Friday (3-4 times per quarter). For more information, please visit <http://birdstriketheatre.tumblr.com/>

10f. Davis Filmmaking Society

Davis Filmmaking Society (DFS) is a student club designed to foster filmmaking talent and aspiration at UC Davis. Through workshops, movie making, and sharing skills, members help each other grow as artists in the multifaceted art of film. Every form of art can be included in the process and every role is unique and pivotal to the success of a film. At DFS we value writers, producers, directors, crew, editors, and everyone else behind the camera just as much as the actor who too often get all the credit. Every talent is welcome and everyone is welcome. For more information, please visit www.davisfilmmakingsociety.weebly.com

10g. Additional Opportunities

Special Lectures/Workshops

The Department energetically organizes special lectures from a wide range of visiting scholars and practitioners. These vary from professionals working for example at Shakespeare's Globe Theatre in London, to returning alumni who work professionally, to international scholars in the fields in which we research and teach, to performance artists and world-recognized dancers and choreographers. These lectures and workshops are of exceptionally high quality and offer rare opportunities to work and discuss with outstanding people in the field. The events are advertised on the T&D webpage, on notice boards, in the Cold Reading, through listservs, and through class announcements.

Granada Artist-in-Residence

The Granada Artist-in-Residence program is unique to UC Davis, bringing internationally recognized theatre artists – directors, playwrights, choreographers, or filmmakers- to teach, work with students and create work for public performance. All Granada artists work closely with the permanent faculty to integrate their unique talents and areas of interest into the existing curriculum. Generally, the Department has three Granada Artists per year.

Other Theatrical Opportunities on Campus

Other organizations and clubs have theatrical events and opportunities each year, such as the Picnic Day Events Coordinating Team and the Whole Earth Festival Team. The best place to look for them would be the SPAC website: <http://spac.ucdavis.edu/>

11. Facilities and Resources

11a. Department of Theatre and Dance Spaces

Theatres: The Department of Theatre and Dance has seven public performance venues as well as rehearsal space, dance studios, classroom and lab theatre spaces. Descriptions and technical specifications for these five venues and further details can be found on the internet.

UC Davis' world-class Mondavi Center for the Performing Arts is a \$53.5-million project that houses Jackson Hall, a state-of-the-art, 1,800-seat performance space, and in the jewel-box Studio Theatre seating 250.

Other Theatre and Dance Facilities:

1. The second floor of Wright Hall houses 2 seminar rooms, in addition to faculty and administrative offices. Wright Hall also holds a fully functional Scene Shop, Costume Shop, Sound Studio, Prop Room and a Digital Design Studio. ART 101 – Theatre and Dance

Department receptionist. ART 107- Undergraduate Adviser and Peer Advisers. There are additional design facilities on the second floor of the ART Building (next door to Wright Hall). A Digital Design Studio/Computer Lab (Art 208) and Design Studio for use by students (ART 230).

2. *The Main Theatre* is the largest of the department's performance spaces and was constructed in 1967. Audience capacity of the Main Theatre is 470. This is a proscenium-stage theatre with continental seating. The UC Davis Main Theatre on the eastern edge of the campus faces north onto Hutchison Drive and features Robert Arneson's sculpture, Yin & Yang, from his 1991-92 Egghead Series.

3. *Wyatt Pavilion Theatre*: An historic structure, the octagonal Wyatt Pavilion Theatre, built in 1907, was once the university's livestock Judging Pavilion and is one of the few original structures still standing on the UC Davis campus. 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. The historic building retains its original rustic, dark brown, wood-shingled exterior. The interior is a flexible, open-stage arrangement with seating on three sides, similar to the Stratford Shakespeare Festival Theatre, Canada. Wyatt Pavilion Theatre seats 200 people around its thrust stage.

4. *Arena Theatre*: The flexible "black box" is in room 120 Wright Hall. Arena Theatre seats approximately 100 people and allows the audience-stage relationship to be changed to meet the particular requirements of each production.

5. *Laboratory Theatre A*: Completely updated during Summer 2015, this intimate little playing space in 101 Wright Hall has a small proscenium stage and comfortable seating for 50 people. Used mostly for classes, Lab A is also used for other student projects.

6. *Laboratory Theatre B*: Recently updated, Lab B is a small black box theatre used mostly for classes, such as Lighting Design and Sound. This space is also used for smaller student events or as a backstage area for productions in Lab A. Additionally, this room is used for meetings and movie nights.

7. *Della Davidson Dance Studio*: In autumn 2001, the Department opened a beautiful new Dance Studio Theatre space in what was then the University Club next door to Wyatt Pavilion. The new 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.

8. *Hickey Gym Dance Studio*: An additional dance space located in 185 Hickey Gym, near the Memorial Union. 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.

9. *Theatre and Dance Design Classroom*: A fully equipment design laboratory with drafting tables and crafting tables, projection and audio/visual equipment, pin up boards, storage for related items and a sink is located on the second floor of the Art Building in room 230. The classroom serves undergraduate classes in the Department, and is often used in conjunction with our MFA Design Computer Lab on the same floor in Art 208.

10. *Theatre and Dance MFA Design and Computer Lab*: A classroom lab with 12 computers, equipped with design software including Adobe Suites and Vectorworks, plus a plotter, laser printer, and copier is located on the second floor of the Art Building in Art 208. This classroom serves MFA and undergraduate classes focused on design in the Department and is often used in conjunction with our Design Classroom in Art 230.

All theatres are used as classrooms during the day and as rehearsal or performance spaces at night. In addition, Wright Hall houses most of the Theatre and Dance Department faculty and administrative offices, the shops, and other classrooms.

11b. Libraries

<http://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.

***IMPORTANT: 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 Library 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. *Hart Hall Library* holds many additional resources for students in Theatre, Dance and Performance Studies, including a large stock of videos and DVDs of plays and performances.

11c. Teaching Resources Center (TRC)

<http://trc.ucdavis.edu/TRC/>

The Teaching Resources Center works to improve instruction at UCD by enhancing teaching by faculty and teaching assistant. The TRC also sponsors the Freshman Seminar Program which gives first-year students the opportunity to study with faculty members in small groups, meeting in setting more informal than the usual classrooms. Subjects vary depending on what interests faculty members, and the classes emphasize student participation, helping students to sharpen their critical reasoning. Check out <http://trc.ucdavis.edu/TRC/freshSem/current.html> for current Freshman Seminars

11d. Computing

IT-CAP

Information Technology-Campus (IT-CAP): IT-CAP 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.

Shields ITEXpress

<http://itexpress.ucdavis.edu/about/> Help Line: 530-754-4357, M-F 7AM-9PM

ithelp@ucdavis.edu

Drop-In is available for help with UC Davis computing account issues, M-F 8AM-5PM at 182 Shields' Library

Campus Computing Labs

<http://clm.ucdavis.edu/>

UCD has multiple computer labs with Macs and PCs available to students. Note: Hours change depending on the quarter, so check before you go. There are labs in Hart Hall, Olson, Hutchinson Hall, Shields' Library, and on the East side of the MU. There is also the Meyer Media lab (1154 Meyer Hall) that has more equipment. This lab is not intended for general computer or word-processing. Phone number 530-752-5215

Virus checking

Save and Backup – you've heard it before, and here it is again.

Save as you write. When you are creating a document using a word processor, you must save your file regularly. Things sometimes go wrong with the system so that everyone gets thrown off it. There may be a power cut. You might do something disastrous. So save as you work. You can either press the **Save** button from time to time yourself, or get the program to do it for you. If you use the net- work computers, you should save these working copies in your MyUCDavis space. If you are using your own computer, you should save to the hard disk and to a CD.

Back-up copies: Difficulties with your word-processor or printer are not an acceptable reason for late submission of work. Even without accidents (such as burglary, fire, or flood), a computer could develop a mechanical fault which makes the entire hard disk unusable, and prevents the recovery of any files held on it. The network is the safest place for storage, but even that may die for a day or two. You *must* have more than one copy of each of your files, and you must not have them all in the same place. At the end of every session on a computer, make a back-up.

Printing

There are multiple computer labs on campus where students can print. The closest to the Department is in the basement of Olson Hall. **Do not leave all the printing to the last minute.** Printers are frequently overloaded, **especially on the days when work is due in.** Print each section as it is finished. Things do go wrong with printing.

Compliance

The computing facilities of the University are provided for academic purposes. The University reserves the right to disable the username of anyone who infringes its Code of Practice. You should not send or post offensive messages, or send chain mail. Please use computers responsibly and only for purposes connected directly with your work. Be considerate of other users of clusters who are queuing -- do not hog the machines.

11e. Careers and Jobs

The Internship and Career Center

2nd and 3rd Floors of South Hall

530-752-2855

icc.ucdavis.edu The Internship and Career Center (ICC) works to provide experiential education and career services to students and alumni through collaboration with the campus community and employers. The ICC runs the Aggie Job Link, hosts job fairs every quarter, and has advising services and workshops available to help students with things like resumes.

Student Employment Center

114 South Hall

752-0520

jobs.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, providing students opportunities to work at the Mondavi Center, in offices on campus, at the Coffee House and many other University facilities. Job possibilities in the Davis community are listed there also. These include part-time office work, housekeeping, attendants for children and handicapped persons, restaurant work, etc. Jobs are posted in the Office and online at jobs.ucdavis.edu. 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.

11f. The Writing Program

Learning Skills Center

2205 Dutton Hall

530-752-2013

lsc.ucdavis.edu

The Campus Writing Center, now part of the Learning Skills Center, was established to encourage and improve students' thinking and writing abilities in all academic course areas. The LSC offers free academic assistance to all UC Davis students, in the form of work-shops, scheduled weekly tutoring, or individual tutoring. You can even drop in to have a paper looked over by a LSC tutor.

11g. Health & Welfare

Location/Contact Information:

Hours: Monday through Friday, 8-5 pm

Location: Cowell Student Health Center Annex

Phone: 530.752.9652

E-mail: student.questions@student-hlth.ucdavis.edu

Healthcenter.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 911 or seek care at the nearest Hospital Emergency Room. Plan ahead by carrying your health insurance ID card and keeping insurance information readily available.**

Specialty Care in: **Dermatology, Gynecology, Internal Medicine, Orthopedics, and Podiatry.**

Other services include: **Primary Care, Women's Clinic, Men's Health, and Dietitian Assessment**

Clinical Support Services:

Laboratory, X-ray, Pharmacy, and [Physical Therapy](#) services are available. The Pharmacy is open Monday, Tuesday, Thursday, and Friday 8:00 AM - 7:30 PM, and Wednesday 9 AM - 7:30 PM.

Insurance Premiums and funding of student health care services

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.

Counseling:

The Counseling Center

219 North Hall

530-752-0871 (Information)

As a student you may encounter new and intense stressors. Some common issues of concern include academic performance, self-identity, self-esteem, and conflicts in relationships with friends, professors, 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 UCSHIP 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. The Center is open Monday - Friday, 8 AM - 12 and 1:00 - 5:00 PM.

Student Disability Center:

160 South Silo

530-752-3184

530-752-6833 TTY

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 DRC as early as possible in planning for their academic work.

Aggie Safe Ride

530-754-2677 (COPS)

Aggie Safe Ride is a free service providing safety escorts to UC Davis students, staff, faculty, and visitors between campus locations and nearby residential areas. It operates 365 days a year.

Hours of operation are:

7 days a week 5:00pm to 10:00pm on campus to another on campus location

7 days a week 10:00pm to 6:00am on campus location pick up to any location in the city of Davis

11h. Housing

1. *Contact Information*

a. Residence Halls

151 Student Housing Office

530-752-2033

b. Russell Park/The Atriums

400 Russell Park, Davis, CA 95616

(916) 753-7322

c. Student Family Housing

Orchard Park/Solano Park

530-752-2033.

d. Community housing Listing Service

21 South Hall

752-1990.

2. *On-Campus Housing:* 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 their Web site at www.housing.ucdavis.edu

3. *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. Contact the Russell Park Office for further information.

4. *West Village* is a campus neighborhood located on UC Davis land adjacent to the core campus. It is designed to enable faculty, staff, and students to live near campus, take advantage of environmentally transportation options, and participate fully in campus life. It is the largest planned zero net energy community in the United States. For more information: www.westvillage.ucdavis.edu

5. *La Rue Park Children's House and Russell Park Child Development Center* provide child care to student families.

6. *Off-Campus Housing* The city of Davis has a population of about 51,000, 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.

11i. Bookshops and Video/DVD rental

The [UCD Bookstore](#) sells general and text books, souvenirs and school and art supplies; computers, software and related items are available in the bookstore's computer shop. There are several Video/DVD rental stores in Davis itself.

11j. The Memorial Union (MU, Students' Union Building)

The Students' Union

Newly renovated, the MU houses ASUCD, the student government, which is prominent in many facets of the UC Davis community, including Unitrans. The MU also houses the campus bookstore, the Coffee House, and many other small eateries.

Cultural clubs sponsor a number of performances and events each spring during African Continuum, 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.

12. LOCAL INFORMATION

12a The Arts on Campus (Outside the Department of Theatre and Dance):

1. Department of Music:

112 Music Building

(530) 752-5537

a. Calendar of Events: 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.

b. Music 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

2. Campus Community Book Project:

(530) 752-2071

occr.ucdavis.edu/book-project.html

The Campus Community Book Project seeks to promote a greater sense of community at UC Davis by encouraging the UC Davis family to share the experience of reading the same book and participating in discussion groups and other activities.

3. Museums, Galleries and Art:

Richard L. Nelson Gallery and Fine Arts Collection

First Floor, Art Building

(530) 752-8500

nelsongallery@ucdavis.edu

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 Gilhooly, 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. The gallery is open Sunday through Monday during the regular academic year.

Carl N. Gorman Museum

1316 Hart Hall

(530) 752-6567

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 and is open Tuesday through Friday.

The Design Museum

124 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.

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

mjgarrison@ucdavis.edu

<http://campusrecreation.ucdavis.edu/craftcenter/>

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.

4. Campus Cinema:

194 Chemistry

(530) 752-7570
campuscinema@yahoo.com

Campus Cinema is the student-run movie theatre 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. E-mail Campus Cinema to receive notices of upcoming films and student prices.

5. Mondavi Center Ticket Office:

Front of Mondavi Center

(866) 754-ARTS toll free

(530) 754-ARTS

(530) 754-4435 for patrons with disabilities

The Mondavi Center Ticket Office handles ticket sales for the Robert and Margrit Mondavi Center for the Performing Arts and the Department of Music. 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.

6. UC Davis Ticket Office:

Aggie Stadium

(530) 752-2471

The UC Davis ticket office is located at Aggie Stadium and handles ticket sales for Aggie Athletics, Associated Students of UC Davis and other ticketed events. The UC Davis Ticket Office generally opens one hour prior to show time at the venue in which the ticketed event is being held. For more information, visit the Athletics Ticket Office Website.

12b. Campus Life

1. **General campus information** is available in person or by telephone from four visitor information centers:

a. Buehler Alumni and Visitors Center

Mrak Hall Drive and Old Davis Road

(530) 752-8111

b. UC Davis Welcome Center

550 Alumni Lane

Davis, CA 95616

c. South Gate Visitor Information Kiosk

Old Davis Road off Interstate 80

(530) 752-0660

2. **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.

3. Arboretum: (530) 752-4880

arboretum@ucdavis.edu

www.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 on weekends. An annual plant fair draws hundreds of visitors.

4. California Raptor Center:

Off Old Davis Road, south of Interstate 80

(530) 752-6091

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.

QUICK TIP:

Trying to find out a great place to eat? Where to live next year? Or the truth behind some Davis urban legend?

A great resource is DAVISWIKI (<http://daviswiki.org>) the community wiki for Davis, California. The website is designed to help create an interconnected community who explore, discuss, and compile anything and everything about Davis—especially the little things.

12c. The Arts in Davis

Davis Farmers Market (530-756-1695) Every Wednesday evening from April to September, the Farmers Market hosts live music along with other activities for children and adults. Every Saturday morning (8am to 1pm) throughout the year organic food on sale. Central Park.

Davis Food Co-op (620 G 758 2667) Open every day 9 to 10 pm Organic Food for sale. Join the Coop and support environmentally grown food and ecologically minded citizens

Varsity Theatre (616 2nd 530-758-5284) Varsity Theatre is located in the heart of downtown Davis. A 1940's era art house cinema, showing first-run independent films.

Veterans Memorial Theatre (203 E. 14th 757 5665) A variety of performances are hosted, at the Veterans Memorial Theatre including musical, theatre, dance and community events.

Mondavi Center The Robert and Margrit Mondavi Center for the Performing Arts features state-of-the-art 1,800-seat Jackson Hall, the versatile 250-seat Studio Theatre, reception rooms, a grand lobby, a landscaped entry plaza, convenient parking and many other patron amenities. Mondavi Center builds on the legacy of the UC Davis Presents – the leading presenter of world-class performing arts in the Sacramento region for nearly 50 years.

Davis Musical Theatre Company (607 Pena Dr. 756 3682) California's first year round amateur musical theatre company. Each year, DMTC produces 10 musicals (nearly 100 performances) 6 for adult performers, and 4 for its Young Performers Theatre division (all actors 7-17 years old).

Pamela Trokanski Dance Theatre (2720 Del Rio Pl 756 3949) Presentations of professional post-modern dance. 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 Theatre Company (see below) 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 area Performing Arts: <http://www.lightsup.com/>

13. Preparation of Written Work

Much of this guide comes from Professor Krystyna von Henneberg "The God of Small Things" style guide. Thank you Professor.

Preparing to Write

- Writing is hard. Revising is hard. Both take time. Establish a reasonable schedule for completing your paper on time. Papers begun at 3AM and turned in at 9AM rarely show off your best work. Always aim to finish your paper at least one full day before it is due. This will allow you to take a break, get some rest, and gain some perspective on what you've written. Once you have a clear head, use your last block of time to revise and proofread.
- Take a look at your other essays/exams for this class, or related classes. Note any recurring errors and try not to repeat them. Always read your instructor's suggestions.
- Use a dictionary. You can't always be sure what a word means until you look it up. Using a thesaurus all by itself (especially on your computer) can lead you to use inappropriate synonyms or adjectives. For example, what's the difference between the words "modernize" and "restore" or the words "clean" and "sterile?" Do they mean the same thing?

Stating and Developing Your Argument

- Make sure the title of your paper provides a good idea of what the paper is about. Avoid vague or general titles that are so clever or ironic as to leave the reader baffled
- Begin your essay with a clear thesis. Explain what you intend to argue, how you intend to argue it, and why it matters. Be assertive, specific and direct. Never confuse your topic with your thesis. Imagine that you are assigned to write about "the impact of the automobile." Where on earth would you start with such a huge topic? However, if your thesis is that "cars have led to the destruction of neighborhoods and community bonds," your topic has now become much more manageable. You can now set out to build a case, and will feel much more organized and motivated. Chances are, your paper is also going to be much more original and personally satisfying as well.
- Avoid starting your paper with sweeping or high-minded generalizations, especially those about history or human nature. It is better to be specific and to get right to the point.

- Back up your arguments with hard evidence. Quotes, if used properly (see below), can help you do this. General assertions or statements of personal belief are not likely to persuade the reader.
- Use varied and interesting rhetorical strategies. You might want to use questions to advance your argument. Humor, irony, understatement, alliteration and metaphors (within certain bounds) can make paper lively and exciting, as well as clear and cogent.
- Use each paragraph to fully develop one idea. Each paragraph should start with a strong topic sentence that sets the stage for a clear and well-argued point. Avoid wandering through a paragraph, inserting information or arguments as they come to mind. Make sure your logic is tight and the flow is clear. Ask yourself: does one sentence lead clearly to the next? Is every sentence in this paragraph necessary to the architecture of the argument?
- Avoid paragraphs that are only one or two sentences long. Can you really make a well-argued point in such a short space? A very short paragraph is like a loose nut or a bolt in a car engine. It is often a sign that you were not sure how or where to situate your ideas. Note that if your short paragraph would make as much sense on page 2 of your paper as it would on page 4, you may be having some trouble with the logical flow of your paper. Rethink what you mean to say. Go back to your outline and structure your ideas more clearly.
- Watch for paragraphs that are longer than 2/3 of a page. Long paragraphs work brilliantly in many novels, but in an academic paper, they can be a sign that you haven't thought through your points. Look for clear shifts in your arguments. Break long paragraphs in two, using strong topic sentences to organize and link them.
- Avoid using your conclusion to merely restate your points, or your introduction. This is a place to reflect on, and pull together, the various threads of your analysis. You might also suggest ways that your thinking could be applied to other cases. Do not introduce new information at the end of your paper. Ideally, it is an elegant, reflective endpoint that leaves the reader satisfied, and eager to learn and think more.
- Plagiarism is intellectual stealing. Don't do it.

Citing Sources

- Every paper that uses sources must have a correct bibliography and either endnotes or footnotes. Don't be sloppy. If you don't know how to write a bibliography or notes don't guess. Footnotes, endnotes, or parenthetical forms of citation are all generally fine (depending on the class), as long as you use them consistently and systematically. Mistakes subtract from your presentation and leave your accuracy in doubt.
- If you borrow an author's language or ideas, you must cite him/her. There are no exceptions. If you use someone's copyrighted intellectual property, you have to acknowledge it-otherwise you are stealing.
- What if you heard an idea that was not written down, but that struck you as brilliant and original? It is always appropriate to cite the person you heard it from. Always err on the side of generosity and clarity.
- If you cite what seems to be obvious or generally accepted ideas, you do not usually have to acknowledge the source. For example, if you wrote that World War I lasted from 1914-1918, or that Hitler was born in Austria, it would not be necessary to cite a text-book. Still, you need to be careful. The line between what is common knowledge, and what is someone's particular idea, can often be slippery. Again, always err on the side of generosity and clarity.

Using and Incorporating Quotes

- Do not use quotes as decoration or filler. Use quotes to make a point. Use them sparingly. Use them because they are unusual, illuminating, revealing, and/or because you absolutely cannot make your argument without them. Do not quote something that is flat- sounding or obvious, or that you can easily paraphrase in your own words (adding a citation or footnote, of course).
- Never use a quote unless you are prepared to introduce it, analyze it, and supply a citation for it.
- Introducing a quote means telling the reader who or what the source is, and describing that source in detail. Avoid disembodied quotes of murky origin. You need to tell the reader where the person is coming from and what their viewpoint is or might be. How does the value of the statement change when you learn who is speaking, when, and in what context?
- Analyzing a quote means explaining to the reader what is important about it. What aspect of the quote should your reader be focusing on, and why? What does the quotation mean to you? Why are you using it here? Never assume a reader will automatically understand the quote's significance the same way you do.
- Short quotes are often best introduced as part of a sentence, rather than as free-floating entities. Try to write: "The President protested the resolution vehemently, arguing that 'ethnic cleansing must not go unpunished.'"
- If your quoting is shorter than a full sentence, or takes up less than 2-3 lines, you should leave it in the body of your paper. It should have quote marks on either side. The quote marks start at the beginning of the passage, and they should end at the end of the passage (for example, if you are quoting a sentence from the author Heda Kovaly, it is not appropriate to have quote marks

around the words – Heda Kovaly, Under a Cruel Star, p. 53 – because they are not part of the quote.)

- If your quote is longer than a sentence, or takes up more than about three lines, you should separate it out from the text, and put it in indented form. The quote should be indented about an inch on either side. ***If the quote is indented in this manner, you should not put quotation marks around it.*** Place a standard double space between the body of the paper and the indented quote, at both ends of the quote.
- If you quote a source, you must copy the quote precisely (even if it includes errors). You cannot change the words or meaning to make the quote suit your argument, or to improve the syntax or grammar. If there is an obvious error in the quote, and you want to be sure to let the reader know that it's not your doing, flag it by inserting the word [sic] in brackets after the word. For example if you were citing an interview of someone who doesn't have a strong command of English you can write the quote as: "I did not wanted [sic] to go back to the POW camp.
- Make sure that when you introduce a quote, your grammar and the grammar of the quote match up. The rule of thumb is: change your sentence, not the quote, to make the phrasing work. If you absolutely need to change something in the quote to ensure clarity and flow, make sure that the change is minor and that your alteration is obvious. Indicate the change by using a bracket.
- If you want to quote only part of a sentence, be sure that you do not distort its original meaning. Indicate an interruption in the original quote by using an ellipsis mark – three spaced period (three only ... please).

Troubleshooting

- Spell proper names correctly. It does not bolster your credibility to write about Bertolt Brecht if you spell his name wrong, or spell it several different ways throughout the paper.
- Respect foreign spellings when they are part of proper names or part of quotes. The names of the British Labour Party should be spelled just as it is (Labour, not Labor); if the source refers to "honour" then cite it just as you find it. Note: these are items that your spell-check cannot judge
- Use the person's full name (George Orwell, Isabel Allende) the first time you mention her/him. After that, use the last only (Orwell, Allende).
- Don't be sexist. Use last names for both men and women, whether they are authors or actors. For example, don't refer to Isabel Allende as Isabel in your paper and exams. Would you refer to Josef Stalin as Josef? What do you think the implications are of writing about people (women, in this case) on a first-name basis?
- Do not assign a gender to countries or boats. France, Germany, and the Titanic are neutral, and should each be termed "it."
- Avoid using trite or derogatory expressions unless you really mean to, or for humorous, ironic or realistic effect (for example, in reporting speech). Hackneyed expressions like "the rule of thumb," "the long and the short of it," or "way off base," do not enhance your analysis. Terms like "bozo" or "jerk" can make you sound unsophisticated, and give the reader precious little incentive to agree with you.
- Use simple language. Extra words do not make your prose or ideas more sophisticated. Simple language is often more powerful. Practice paring your sentences down to their strict essentials. Then decide how to qualify or embellish them.
- Don't overstate your claims. Exaggeration can make you look defensive, uncertain or just plain verbose.
- Avoid using words like "Everyone" or "society", or "we". Who is included in the category of everyone? Who or what is society? Who is we? Americans? Men? Women? White people? UC Davis students? Generic terms make you sound vague and can produce misleading, incorrect or even patronizing statements
- Be sparing and precise in your use of the term "community," as in "The Jewish community," or "the international community." This term can sometimes suggest closeness, cooperation, and consensus, or uniformity even when they do not exist. Ask yourself: does everyone in this group really agree, or think the same way? Who is part of it, and who is not? Is it really a community? What is a community? Chances are you can make a far more specific argument if you spell out exactly whom you are talking about.
- When using the term women, specify which women you mean (middle-class women, working-class women, African-American women, women from Chicago, Mexico, Norway, or Algeria; middle-class African-American women from Chicago). "Women" is a generic category. All women do not think alike, just as all men, or all Americans do not think alike.
- The passive voice is the language of bureaucrats. Don't be a bureaucrat. Sidestep the passive voice entirely, or use it sparingly.
- Avoid writings "as I wrote above," or "as discussed above." If it's discussed above, it will be obvious to the reader. Forge ahead! Don't repeat yourself.

Revising and Polishing your Presentation

- Use a spell-check before printing out the final version of your paper
- Do not trust your spell-check to correct your word choice or grammar. Spell-checks cannot detect trouble with homonyms such as cite, sight, or site; or their, there, and they're.

- Keep an eye out for run-on sentences of paragraphs. Shorten and/or reorganize parts of the paper that seem vague or inconclusive
- Be sure your paper has correctly written citations and a bibliography. Proofread carefully
- Practice reading your paper aloud to yourself, and/or to others. Does your prose sound smooth? Do the ideas flow? Is the structure clear? Can you make it through that run-on sentence, or would you rather shorten it? Did you forget to insert that middle paragraph? Can you sustain your audience's attentions?

Final Checklist

- Write your name, the name of the course, the name of your teaching assistant and professor/s, and the date of your paper
- Number your pages
- If you write your teaching assistant's or professor's name on the paper, spell it correctly.
- Keep a back-up copy of your paper. Be sure to turn in the correct version of it.
- Do not fiddle with font, font size, or margin size in order to adjust the length of your essay. Use a standard font and size (Times or Palatino 12pt are good options) and standard options of 1 inch on each side.
- Do not turn papers into the professor or teaching assistant by slipping them under her or his door. Please follow the specific instructions of each class, or if you must turn it in to the main office or professor's mailbox.