

UNDERGRADUATE ART STUDIO PROGRAM

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THE PROGRAM

The Art Studio program is designed to deliver a broad range of hands-on studio practices to the art major. Areas of focus include painting, sculpture, drawing, photography, ceramics, printmaking, and time-based media. Course choices/sequences are determined by the student according to major distribution requirements. Students are encouraged to explore a broad range of disciplines and are expected to take advantage of beginning classes which provide a critical introduction to the research possibilities within the major, across disciplines. In addition to studio classes, students are encouraged to participate in a distinguished visiting artist lecture series, professional practice seminars, student exhibitions/competitions, internships, and benefit from exposure to cultural events and exhibitions in Davis, Sacramento, and the Greater Bay Area.

PERFORMANCE EXPECTATIONS

A serious art studio major spends a significant portion of time in the studios after hours. He or she participates in extracurricular activities including, independent and group study, internships, visiting artist lecture series, student exhibitions etc.

LEARNING OUTCOMES

- Demonstrate proficiency in art in the utilization and application of materials, techniques and concepts.
- Demonstrate understanding of terminology relative to the field.
- Develop ability to experiment with independent creative projects within and between art mediums.

PORTFOLIOS

While portfolios are not required for admission to the art major, students at all levels are expected to maintain current portfolios of completed work in order to qualify and compete for the numerous internships, fellowships, grants, awards, and exhibitions the program has to offer, as well as to better prepare for the rigors of graduate school and/or an independent studio practice.

CAREER OPTIONS

Graduates of the Art Studio Program attend prestigious post-baccalaureate and graduate programs in studio art. Alumni often go on to develop professional studio practices. Commitment to the development of one's studio work leads to exhibition opportunities as well as accomplishments in the realm of fellowships, commissions, collaborations, and a host of other professional projects and opportunities. For the student wishing to explore additional arts-related trajectories, in the private or public sector, a studio arts education provides a strong foundation for careers and/or graduate work in K-12 art education, art therapy, arts administration, curatorial studies, set design, architecture, culinary arts, design, film, animation, and art criticism/journalism among others.

INDEPENDENT STUDY AND INTERNSHIPS

Independent Study (199), Internships (192), and Directed Group Study (198) are important components of the major, especially for those students anticipating attending graduate school, and/or launching a professional studio practice upon graduation.

Students who wish to complete an independent study (199) should develop a proposal for their project and submit the proposal to a faculty member with whom they wish to work for approval. Faculty generally meet with students several times during the quarter for critiques. Students are expected to work independently and are not given assignments by faculty.

Students may receive credits for internships that they complete by requesting a faculty sponsor for an internship course (192). Students obtain an internship and then seek approval from a faculty sponsor. Students can find internship opportunities through the Art Studio e-mail listserv, or the [Aggie Job Link](#) or by developing their own internship opportunities. Students interested in learning how to develop their own internship opportunities can speak with the faculty and staff advisor. Past internships have included studio assistants for professional artists, art teachers, gallery and museum assistants, art therapy interns and public art installations.

Directed group study courses can either be offered by a faculty member wishing to offer a course topic that is not part of the current art studio curriculum or by a group of students who develop a proposal and submit to a faculty sponsor for approval. Group study students are expected to work independently.

STUDY ABROAD

Students have many options for study abroad programs where they can complete major or general education requirements. Programs are available in many languages including English. The [Education Abroad Office](#) has information about the possible programs. Students who consult with their advisors prior to studying abroad are able to make plans that do not delay graduation. Financial aid and scholarships are available for students studying abroad. The department offers a program through [Summer Abroad](#) where students study drawing or painting in France.

	UNITS
A.B. MAJOR REQUIREMENTS:	
Preparatory Subject Matter	24
Four courses chosen from Art Studio 2, 5, 7, 8, 9, 11, 12	
Two lecture courses chosen from Art Studio 24, 26, 30, or Art History 1A, 1B, 1C, 1D, 12 1DV 1E, 5, 10, 25	
Depth Subject Matter	44
36 upper division units in Art Studio	
Any two upper division theory or history courses from Art History, Cinema and Technocultural Studies, Design, Music or Theatre and Dance (see appendix for list of classes)	
Total Units for the Major	68

	UNITS
MINOR PROGRAM REQUIREMENTS:	
Art Studio	20
Prerequisite courses must be taken prior to enrollment in upper division courses. Independent study courses are not applicable. Note: One lower division substitute course permissible	
Upper division art studio courses in two of the following areas:	
Area 1 (Painting, Drawing, Printmaking)	
Area 2 (Sculpture and Ceramic Sculpture)	
Area 3 (Photography and Video)	

STUDIOS

Advanced students wishing to work independently may apply each quarter for designated studio space in the art building. These spaces are for students who are committed to working independently throughout the quarter. Faculty visits as well as peer interactions require that

the studio culture be professional at all times. Students who do not use their studios at least 20 hours per week will be asked to leave. Examples of past work, along with an artist statement are requirements of the application, which is emailed to all art majors at the beginning of each quarter. Priority is given to seniors.

COMMUNICATION

Faculty and staff strongly recommended that students check their UC Davis e-mail daily. You may also want to join the student run Facebook group: UCD Art Majors/Art Lounge.

In addition to e-mail and Facebook, the Art Studio Program faculty and staff advisors host a **yearly orientation** for students wishing to deepen their experience in the major. Please watch for posters and announcements regarding the event, "Deepening the Major."

News, events, visiting artist lectures and course schedules are all listed on the website <http://artstudio.ucdavis.edu/>.

UNDERGRADUATE ART MAJOR AWARDS

Each year the Studio Program holds an Awards Exhibition, open to all art majors. Students are strongly encouraged to care for and document past work in preparation for this exhibition.

The Awards can be seen here: [2014 Art Studio Awards](#)

Awards are subject to change depending on funding in any given year.

HONORS

The Honors Program in the College of Letters and Science permits students to pursue a program of study in their major at a level significantly beyond that defined by the normal curriculum. It represents an opportunity for the qualified student to experience aspects of the major that are representative of advanced study in the field. Successful completion of the College Honors Program is a necessary prerequisite to consideration for the awarding of high or highest honors at graduation.

Entrance into the honors program requires that a student have completed at least 135 units with a minimum grade point average of 3.500 in courses counted toward the major. Other prerequisites for entrance into the program are defined by the major. The program consists of a project whose specific nature is determined by consultation with the student's major adviser. It may involve completion of a research project, a scholarly paper, a senior thesis, or some comparable assignment depending on the major. The project will have a minimum duration of two quarters and will be noted on the student's record by a variable unit course number (normally 194H or 199) or special honors course designation. Successful completion of the honors program requires that a minimum of six units of credit be earned in course work for the project.

The Art Honors program is comprised of 2- 4 units 199s in two consecutive quarters with the same instructor. Instructors of the 199 are consulted to find out if the student should get high or highest honors.

LECTURES

[Visiting Artist Lecture Series](#)

Each year the Studio Program brings approximately 8 professional artists, critics, and curators to lecture about their work and interact with students. While attendance to these lectures is often a requirement in many studio classes, students may also consider taking Art 195 - The Expanded Field-Visiting Artist Lecture Series for 1 unit per quarter.

Other artist lectures in the Greater Bay Area are also recommended and may, with permission of instructor, be approved as substitutes for required lectures in the case of scheduling conflicts.

[San Francisco Art Institute Lecture Series](#)

[California College of the Arts Lecture Series](#)

[Mills College Lecture Series](#)

[Berkeley Art Center Lecture Series](#)

[Berkeley Art Museum/Pacific Film Archive Public Programs](#)

[Berkeley Art Museum Late @ Friday Nights Series](#)

[UC Berkeley Department of Art Practice Lecture Series](#)

[Crocker Art Museum Lecture Series](#)

[Center for Contemporary Art, Sacramento](#)

[Verge Center for Art, Sacramento](#)

[Friday Nights at the De Young](#)

EXHIBITION OPPORTUNITIES

Basement Gallery

Art Building basement

student.art.gallery@gmail.com

The Basement Gallery is a student-directed gallery that exhibits the artwork of advanced UC Davis art majors. There are approximately three shows per quarter, as well as senior thesis exhibitions. Each year a group of 3-4 students serves as volunteer staff for the gallery, under the supervision of a faculty member. All students have an opportunity to

volunteer to serve as Basement Gallery Directors and gain experience coordinating shows and programming, and should contact the current directors if interested in serving at student.art.gallery@gmail.com

FACULTY AND STAFF

FACULTY

Robin Hill
Sculpture
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Painting
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Graham McDougal
Printmaking
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Timothy Hyde
Photography
thyde@ucdavis.edu

LECTURERS

Bryce Vinokurov
painting, drawing, printmaking
bvinokurov@ucdavis.edu

Plus others on a quarter to quarter basis

STAFF

Ariel Collatz, Undergraduate Advisor
Art 103, (530)752-0616
acollatz@ucdavis.edu
Serves as a resource to undergraduate students for academic and career planning
Available 9-12 and 1-4
E-mail for appointment

Vivian Reyes-Johnson
Everson 170, (530)752-0105
vrjohnson@ucdavis.edu
Issues keys
Available for key checkout 1:30 - 3:00pm
or by appointment

Fernando Gama, Sculpture Shop Technician
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fgama@ucdavis.edu
Manages Shop Facilities

Jesse Vasquez, Photography/Digital Lab Technician
Art 50, (530) 754-8610
jevasquez@ucdavis.edu
Provides technical assistance for the Digital and Photography lab areas

**Dan Quillan, Printmaking Lab
Technician**

Art 303, (530) 754-8894

dgquillan@ucdavis.edu

Provides laboratory supervision and technical support for the printmaking laboratory

Locker Checkouts

Hazardous Waste Coordinator for the entire department

Brian Perkins, Ceramics Technician

TB 9, (530) 752-7993

bcperkins@ucdavis.edu

Responsible for all maintenance of the ceramics lab and firing kilns

STUDIO PROGRAM RESOURCES

ART DEPARTMENT LABS

Inter-disciplinary research is encouraged in the Studio Major. Each area of the art department hosts a lab, staffed by a full time technician.

Students must have completed at least one course in an area to utilize the labs outside of class. Open lab hours are posted in each area. Advanced students desiring a higher level of access, beyond open lab hours, should consult with technicians about applying for an unpaid lab monitor position.

VISUAL RESOURCE FACILITY EVERSON HALL

The [Visual Resources Facility](#) (VRF) is a multi-use facility consisting of an image collection and computer lab providing image resources for teaching and research for the Department of Art & Art History at the University of California, Davis. Its purpose is to facilitate instruction and learning through access to a comprehensive collection of visual materials from Prehistoric to Contemporary periods. The VRF maintains a policy of open access to the collection by any current member of the faculty, staff and student body with priority given to Department patrons.

The VRF image collections consist of a continually growing collection of digital images and a collection of 35mm slides. It also includes videos, DVDs, periodicals, art and art history reference materials and an archive of the Art History Program's MA Theses. Developed and administered by the Art Studio and Art History programs, the VRF staff manage image production and preservation, provide collection orientation and circulation, and offer reference and research support and training. VRF staff strive to facilitate access to the collection, as well as supplement the collection with new materials when possible. For scanning requests, please submit a Scanning Request Form or PDF Request Form and the materials to be scanned to VRF staff or speak directly with the VRF librarians.

VRF Staff can provide individual and group assistance with access to the VRF's Image Database, ARTstor and other campus licensed image and research tools; support and training for image scanning and image presentation software; advice on image storage and production/training and support of VRF AV equipment training and support. Please call or email with reference questions. We can provide other assistance on request.

VRF Staff are always available to help:

Leah Theis, Librarian: lctheis@ucdavis.edu

Lisa Zdybel, Assistant Librarian: lazdybel@ucdavis.edu

Phone (530) 752-3138

Location 163/165 Everson

Hours Monday to Thursday, 8:00 am to 4:00 pm, Friday by appointment

See the VRF blog CROPPED for the latest news and tips on images, art and instructional digital technology @ ucdvrf.wordpress.com

Visit the VRF Image Database the online catalog for access to digital images, videos and MA theses. Password and registration required for access from home. Please contact the VRF staff for assistance.

The VRF is connected to the campus wireless network (moobilenet) (for instruction on how to access campus wireless please visit the [Campus Wireless Network Services](#) site).

VRF also provides circulating and non-circulating equipment to students and faculty.

Lab resources (non-circulating)

- 3 large format Epson flatbed scanners, including one capable of scanning transparencies
- Adobe Creative Suite, Microsoft Office, Luna Insight and ARTstor installed on each station

Circulating resources (for instruction and presentation use or by permission)

- data projectors, laptops (Windows and Mac)
- dual monitor equipment (Matrox adaptors)
- 1 Nikon D50 digital camera
- VGA adaptors, VGA cables, flash drives, ethernet cables
- slide projectors and carousels

ARTS ON CAMPUS

UC DAVIS DESIGN MUSEUM & DESIGN COLLECTION

<http://arts.ucdavis.edu/design-museum>

Enhancing the teaching and research activities of the Department of Design, the UC Davis Design Museum explores how design shapes, improves and makes economically viable the objects, technology and environments we use, inhabit and experience every day.

MONDAVI CENTER FOR PERFORMING ARTS

<http://www.mondaviarts.org>

Mondavi Center explores the full range of the performing arts, from the traditional to the innovative, and from diverse cultures and disciplines through presentation, education, public service, and research. As part of the UC Davis mission as a land grant university, Mondavi Center provides outstanding cultural programming, support for the University's academic departments, and a professional laboratory to train students in the performing arts. Mondavi Center is committed to maintaining state-of-the art, world-class performance facilities and providing the highest quality experience for both artists and audiences. Our mandate is to maintain a balance between our regional responsibility, fiscal responsibility, artistic integrity, and the educational mission of the University of California.

DEPARTMENT OF MUSIC

<http://music.ucdavis.edu>

The Department of Music presents more than 100 events each year by a range of ensembles including the UC Davis Symphony Orchestra, University Chorus, Emyrean Ensemble, Concert Band, Early Music and Baroque Ensembles, Jazz Band, Hindustani Vocal Ensemble, Gamelan Ensemble, and Samba School. The department sponsors an annual artist-in-residence program, bringing internationally renowned artists for performances and lectures. The department also presents a free weekly noon-concert series, which features visiting artists, department ensembles, and student performers in an informal setting. To receive printed information on academic programs, to request the current performance season brochure, or to subscribe to our e-mail events list, please contact us.

DEPARTMENT OF THEATRE AND DANCE

<http://theatredance.ucdavis.edu>

Each year the Department of Theatre & Dance presents a vibrant mix of productions and performance styles reflecting the collaborative, multidisciplinary focus of our academic program. Students can pursue a BA degree in Dramatic Art, an MFA covering a full spectrum of performance practices including acting, directing, choreography and design, and a PhD in

Performance Studies. Through Sideshow Physical Theatre, the Department is a resident producer in the world-class Robert and Margrit Mondavi Center for the Performing Arts.

CINEMA AND DIGITAL MEDIA (CDM)

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

Add your name to the TCS Events Email list to be notified of upcoming events.

The Cinema and Digital Media (CDM) program combines the study of audio-visual and digital media, theories about such media, and the relevant modes of artistic practice and production. CDM thus integrates the analysis of audio-visual and digital texts with their theoretical underpinnings and their methods of production. The program also addresses the particular impact that technology has on culture in its many forms and fields.

CAMPUS ART GALLERIES

DESIGN MUSEUM

First floor, Cruess Hall; (530) 752-6150; <http://designmuseum.ucdavis.edu>

The Design Museum is known for its exhibitions of national and international design-related material. These world-class theme exhibitions are available to the campus community and surrounding region. Changing installations of architecture, interiors, graphic design, costumes, textiles, folk art, and popular culture reflect the curriculum of the Design program and the multi-faceted nature of design. Through exhibitions and accompanying curator lectures, the Design Museum introduces visitors to the breadth of design found in technological societies and in third world cultures.

JAN SHREM AND MARIA MANETTI SHREM MUSEUM OF ART

shremmuseum.ucdavis.edu

In 2016 UC Davis inaugurated the Shrem Museum as an institution dedicated to combining vanguard artistic and curatorial innovation with audience engagement. Exploring new means to connect visitors with art and participating in the process of art are at the very center of its vision. The museum encourages interdisciplinary exchange, provides means to make an impact on curricular development and creates informal educational opportunities.

BASEMENT GALLERY

The Basement Gallery, named for its location in the Art Building basement, is a student-directed gallery that exhibits the artwork of advanced UC Davis art majors. There are approximately three shows per quarter, as well as senior thesis exhibitions. Each year a group of 3-4 students serves as volunteer staff for the gallery, under the supervision of a faculty member. All students have an opportunity to volunteer to serve as Basement Gallery Directors and gain experience coordinating shows and programming, and should contact the current directors if interested in serving at student.art.gallery@gmail.com

C.N. GORMAN MUSEUM

<http://gormanmuseum.ucdavis.edu>

The C.N. Gorman Museum is committed to exhibiting contemporary artworks by leading Native American artists from throughout North America, as well as Indigenous artists globally. Established in 1973, the museum is named after Carl Nelson Gorman, a Navajo artist, World War II code talker and one of the founders of the Department of Native American Studies.

OTHER AREA GALLERIES AND MUSEUMS

[Art Forum Art Guide](#)

[San Francisco Museums and Galleries](#)

[Sacramento Museums and Galleries](#)

[Second Saturday, Sacramento](#)

[CSUS Galleries](#)

[Crocker Museum](#)

[Oakland](#)

[Berkeley](#)

RECYCLED & NEW MATERIALS RESOURCES

[Local Thrift Stores](#)

[Local Art, Craft, and Building Supplies](#)

[Industrial Materials](#)

LEARNING AND PROFESSIONAL DEVELOPMENT RESOURCES AND PROGRAMS

There are a number of resources available to UC Davis students. For more information on each one, visit their websites or their offices.

The Cross-Cultural Center (CCC) fosters a multicultural community through education and advocacy regarding systematic group oppressions, ethnic and cultural diversity, and establishing an environment of cross-cultural learning and exchange for the entire campus. Ethnic-themed rooms (Asian/Pacific Islander, Native American, African American and African, and Chicana/o and Latina/o) provide space to meet, work, interact, and study. The CCC serves as a community center for the students, faculty, and staff at UC Davis. It supports student success by offering academic, leadership, cultural and social resources, educational programs, student internships, funding opportunities and knowledgeable staff. Visit <http://ccc.ucdavis.edu/> for additional information.

The Internship and Career Center (ICC) provides career development services for all students at UC Davis. Career coordinators provide confidential one-on-one career advising and guidance for academic careers, careers in the public or private sectors and other options. Services also include career development workshops on CV writing, career options, transferable skills, applying and interviewing for faculty positions, and many other topics relevant to those with an advanced degree. The Career Opportunities and Careers in Higher Education Colloquiums are offered winter quarter and provide exploration of career opportunities in a variety of fields both inside and beyond academia. Go to <http://icc.ucdavis.edu> for more information.

The Student Academic Success Center (SASC) offers academic support for all students; group and individual services in reading, writing, English as a second language, science, mathematics, and study skills; pre-arranged, ongoing group tutoring in mathematics and science courses, as well as drop-in tutoring in mathematics, science and writing; and pre-arranged, ongoing one-to-one tutoring in writing. The staff includes experienced professionals in various disciplines who provide direct services to students and training for the center's paid peer tutors. All services are free to registered UC Davis students. See <http://success.ucdavis.edu/> for more information.

Transfer Reentry Veterans Center (TRV) assists all transfer students (junior college or community college to UC Davis, UC to UC Davis, out of state to UC Davis), veteran and dependents-of-veteran students, and reentry students. At the TRV Center we strive to address the needs and concerns of the whole student. Whether your questions focus on academics, adjusting to UC Davis, or finding a referral to address specific issues and concerns, make the TRV Center your first stop and consider it your home while at UC Davis. Visit the website at <http://success.ucdavis.edu/trv> for more information.

Student Disability Center (SDC) UC Davis is committed to ensuring equal educational opportunities for students with disabilities. An integral part of that commitment is the coordination of specialized academic support services through the Student Disability Center (SDC). The SDC is staffed by professional disability specialists with expertise in various areas of disability: learning, vision, hearing, medical, psychological, and mobility. These professionals each work with an assigned caseload of students, determining their eligibility for academic accommodations and ensuring the provision of accommodations necessary to allow the students to participate meaningfully in educational opportunities on campus. For additional information visit <http://sdc.ucdavis.edu>.

The Women's Resources & Research Center (WRRC) helps women of diverse backgrounds achieve their intellectual, professional and personal goals, and advocates for women's full inclusion, equality and advancement. The WRRC offers an extensive library, educational programs, advising and referrals, academic support, a welcoming space, and a caring, accessible staff. For more information on the WRRC's programs and services, call visit their website at <http://wrrc.ucdavis.edu>. The WRRC offers The Ellen Hansen Memorial Prize awarded annually to a UCD woman student whose original creative project best demonstrates the bravery and independence of women. The \$1,000 Prize is named for the student who was killed in 1981 while hiking in the Santa Cruz mountains. For more information visit <http://wrrc.ucdavis.edu/ellenhansen/>.

Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, Asexual Resource Center (LGBTQIARC) is housed in the Student Community Center and provides an open, safe, inclusive space and community that is committed to challenging sexism, genderism, homophobia, biphobia, transphobia and heterosexism. We recognize that this work requires a continued process of understanding and addressing all forms of oppression. We are committed to this process both in our work and in the structure of the Center itself. The LGBTQIA Resource Center promotes education about all sexes, genders and sexualities, as well as space for self-exploration of these identities. The LGBTQIA Resource Center is a dynamic, responsive and collaborative organization that serves UC Davis and the surrounding region by providing a growing spectrum of programs, resources, outreach and advocacy. Go to <http://lgbtqia.ucdavis.edu> for additional information.

Services for International Students & Scholars (SISS) is helping to build a campus community that includes students and scholars from over 100 countries and six continents. SISS serves over 6,000 international students, faculty, and researchers and their accompanying family members who come to UC Davis each year. SISS assists incoming and current international students and scholars, and their families with visa and immigration issues while they are at UC Davis. In addition to preparing the necessary documents to apply for a U.S. visa, SISS assists international students and scholars in maintaining their legal status while in the United States. SISS also provides orientation, assistance, information, and referral to international students, faculty, and researchers regarding financial, personal, cultural, and academic concerns. Their website is <http://siss.ucdavis.edu>.

Information and Educational Technology (IET) The mission of Information and Educational Technology (IET) is to create and support an information technology environment that enhances the ability of the UC Davis community to teach, do research, and provide public service. In support of the University's mission, Information and Educational Technology will deliver an infrastructure of technological services appropriate to the requirements of the campus community. Go to <http://iet.ucdavis.edu> to learn about the various services that can help you navigate technology at UC Davis.

The Craft Center offers more than 90 classes each quarter, ranging from one-day workshops to seven-week courses. Our classes are small, providing lots of hands-on experience and one-on-one attention. We provide a comfortable, encouraging atmosphere in which you can explore and develop creative skills. After developing a skill, you may use our facilities on your own time with day-use or quarter-use passes. See the website at <http://cru.ucdavis.edu/craftcenter>.

The UC Davis Arboretum is a 95-acre living museum with a documented collection of more than 22,000 trees, shrubs and perennials for use in teaching and research, arranged in a series of gardens along Putah Creek's historic north fork. Outstanding plant collections include Shields Oak Grove, Mary Wattis Brown Garden of California native plants, Ruth Storer Garden of flowering perennials and shrubs, T. Elliot Weier Redwood Grove and Arboretum Terrace home demonstration garden. Arboretum education programs promote sustainable and environmentally appropriate gardening practices. Internships are available in nursery management, landscape design and maintenance, environmental education, conservation biology, Integrated Pest Management (IPM) and Geographic Information Systems (GIS). More information can be found at <http://arboretum.ucdavis.edu>.

The Davis/Berkeley Shuttle provides transportation between the University of California Davis and Berkeley campuses for UCD/UCB faculty, staff and registered students. The Intercampus Bus service runs year around, seven days a week, with the exception of some holidays. The schedule for the Intercampus Bus service is available on our Shuttle Schedule page. The bus also carries interlibrary loan material and intercampus mail to and from the Davis campus and the Berkeley campus. The bus service may not be used for commuting to a place of non-UCD/UCB employment or by non-UCD/UCB personnel. Reservations are required. Search <http://fleet.ucdavis.edu/davisberkeleyshuttle> for more information.

Transportation and Parking Services (TAPS) facilitates the access and mobility needs of the campus community through coordination between TAPS units and other campus departments and non- university entities, and ensures that services are provided in a professional, efficient, and service- oriented manner. For information on parking services, including maps and rates, see the TAPS Web site at <http://www.taps.ucdavis.edu/parking.htm>.

The Community Housing Listing (CHL) is a service offered through the ASUCD Student Services Office. CHL maintains a database of off-campus housing listings. This database is accessible through the World Wide Web and also in binders kept at the ASUCD Student

Services Office. Davis Model Leases, Davis maps, Model Inventory & Inspection forms, Sublease Agreements, Lease Attachments for houses & duplexes, and Security Deposit Accounting forms are also available. For a nominal fee, anyone can add a listing to the CHL database, and everyone can view our listings either online or at the ASUCD Student Services. The website is <http://chl.ucdavis.edu>.

Student Health and Counseling Services (SHCS) provides UC Davis students with wellness, illness, and injury care, and counseling services. Medical Services are available to all registered students, regardless of insurance. Services include preventative/self-care, primary care and specialty care. Urgent, same-day and scheduled appointments are available depending on the severity of the health problem. For student convenience, an in-house pharmacy, diagnostic laboratory, x-ray facility and insurance services are also available. Students pay small fees for most services. All Medical Services are located at the Student Health and Wellness Center. SHCS Counseling Services was formerly known as Counseling and Psychological Services or CAPS. Individual Counseling and Group Counseling services are available. Individual Counseling is confidential short-term therapy available to all registered UC Davis students at no charge. Individual Counseling appointments are located at North Hall. Group Counseling is available to help students deal with stress, assertiveness, self-esteem, shyness, intimacy, loss, and eating concerns. Group services are a great way to meet with other students who can relate to one another. Students will find a forum of peer support, gaining strength as they share their feelings and experiences with other students who are facing the same obstacles as themselves. Groups typically consist of 4-10 students meeting weekly and are available to all registered UC Davis students. See <http://shcs.ucdavis.edu> for more information on both health and counseling services.

APPENDIX

COURSE DESCRIPTIONS FOR THEORY AND HISTORY STUDIO MAJOR REQUIREMENTS

ART HISTORY

100. Proseminar: Research and Writing Methods in Art History (4)

Extensive writing or discussion—3 hours; term paper. Prerequisite: two upper-division Art History courses; intended primarily for junior and senior students in Art History. Methods of art historical research and analysis, and general issues in critical thought. Writing skills appropriate to art history non-fiction writing. Offered irregularly. GE credit: ArtHum, Wrt.—(III.) Ruda

110. Cultural History of Museums and Art Exhibitions (4)

Lecture/discussion—3 hours; term paper. Prerequisite: course 1A or 1B or 1C or 1D. Evolution of museums in the western world from the “cabinet of curiosities” of sixteenth-century Europe to the modern “art center.” The changing motives behind collecting, exhibiting, and interpretation of objects. Attention to museums’ historical legacies and their continuing philosophical dilemmas. Offered in alternate years. GE credit: ArtHum, Wrt | AH.—I. Strazdes

150. Arts of Sub-Saharan Africa (4)

Lecture—3 hours; term paper or gallery studies and review. Traditional arts and crafts of sub-Saharan Africa; particular attention to the relationships between sculpture and culture in West and Central Africa. GE credit: ArtHum, Div | AH, VL, WC.

151. Arts of the Indians of the Americas (4)

Lecture—3 hours; term paper or gallery studies and review. Development of art in North America, emphasizing ancient Mexico. South American relationships and parallels. Recent and contemporary Indian arts and crafts from Alaska to Chile. GE credit: ArtHum, Div | AH, VL, WC.

152. Arts of Oceania and Prehistoric Europe (4)

Lecture—3 hours; term paper. Traditional arts of aboriginal Australia, Melanesia, Polynesia, and Micronesia, as seen in their cultural contexts. Prehistoric art of Europe and the Near East. GE credit: ArtHum, Div | AH, VL, WC.

153. Art, Storytelling and Cultural Identity in the Pacific (4)

Lecture/discussion—3 hours; term paper. Representation of the cultural identities of indigenous and migrant groups of the Pacific in visual arts and storytelling. Offered in alternate years. GE credit: ArtHum, Div, Wrt | AH, VL, WC.

155. The Islamic City (4)

Lecture—3 hour; term paper. Prerequisite: course 1E recommended. Introduction to the urban history of the Islamic world. Includes critical study of the historiography of the Islamic city, development of urban form, institutions and rituals, and analysis of selected themes. GE credit: ArtHum, Div, Wrt.—(II.) Watenpaugh

156. Arts of the Islamic Book (4)

Lecture—3 hours; term paper. Prerequisite: course 1E recommended. Critical study of the arts of the luxury book in the pre-modern Islamic world.

Representation in Islam, the relationship of word and image, the discipline of calligraphy, aesthetics and representation in Persianate painting. GE credit: ArtHum, Div, Wrt | AH, VL, WC.—I, II, III. (I, II, III.) Watenpaugh

163A. Chinese Art (4)

Lecture—3 hours; term paper or gallery studies and review. A survey from the beginning to the twelfth century focusing on the major art forms that are traditionally known as well as newly discovered through archaeology in China. GE credit: ArtHum, Div, Wrt | AH, VL, WC, WE.—(II.) Burnett

163B. Chinese Painting (4)

Lecture—3 hours; term paper or gallery studies and review. The unique form of ink painting, with or without colors, depicting human and animal figures, flowers-and-birds, and landscape—the favorite and enduring theme of the Chinese scholar-painter. GE credit: ArtHum, Div, Wrt | AH, VL, WC, WE.—Burnett

163C. Painting in the People's Republic of China (4)

Lecture—3 hours; term paper.
Prerequisite: course 1D or upper division standing. Analysis of the interaction between art and politics in the emergence of China into the modern world. Integration of Western influence, implementation of Mao Zedong's thought on art, and the formation of contemporary Chinese painting. GE credit: ArtHum, Div, Wrt | AH, VL, WC, WE.—Burnett

163D. Visual Arts of Early Modern China (4)

Lecture—3 hours; term paper.
Prerequisite: course 163B or consent of instructor. Variable topics in Chinese art

history during the 17th-19th centuries, considering artists' statements (visual and textual) within their historical contexts, asking what was at stake in the creation of new art forms. May be repeated for credit with consent of instructor. GE credit: ArtHum, Wrt, Div | AH, VL, WC, WE.—II. Burnett

164. The Arts of Japan (4)

Lecture—3 hours; term paper and/or gallery studies and review (determined by instructor each quarter course offered). Study of the significant achievements in architecture, painting, sculpture, and decorative arts from prehistoric age to nineteenth century. GE credit: ArtHum, Div, Wrt | AH, VL, WC, WE.

168. Great Cities (4)

Lecture—3 hours; term paper.
Transformation in architecture and urban form in Paris, London, and Vienna in the context of varying social, political, and economic systems as well as very different cultural traditions, concentrating on the years 1830-1914. Offered in alternate years. GE credit: ArtHum, Wrt | AH, VL, WE.—Sadler

172A. Early Greek Art and Architecture (4)

Lecture—3 hours; term paper. Examination of the origin and development of the major monuments of Greek art and architecture from the eighth century to the mid-fifth century B.C. Not open for credit to students who have completed course 154A. (Same course as Classics 172A.) Offered in alternate years. GE credit: ArtHum, Wrt | AH, VL, WC.—II. Roller

172B. Later Greek Art and Architecture (4)

Lecture—3 hours; term paper. Study of the art and architecture of later Classical and Hellenistic Greece, from the mid-fifth century to the first century B.C. Not open for credit to students who have completed course 154B. (Same course as Classics 172B.) Offered in alternate years. GE credit: ArtHum, Wrt | AH, VL, WC.—II. Roller

173. Roman Art and Architecture (4)

Lecture—3 hours; term paper. The art and architecture of Rome and the Roman Empire, from the founding of Rome through the fourth century C.E. Not open for credit to students who have completed course 155. (Same course as Classics 173.) Offered in alternate years. GE credit: ArtHum, Wrt | AH, VL, WC.—III. Roller

175. Architecture and Urbanism in Mediterranean Antiquity (4)

Lecture—3 hours; extensive writing. Prerequisite: a lower division Classics course (except 30, 31); course 1A recommended. Architecture and urban development in the ancient Near East, Greece, and Rome. Special emphasis on the social structure of the ancient city as expressed in its architecture, and on the interaction between local traditions and the impact of Greco-Roman urbanism. (Same course as Classics 175.) Offered in alternate years. GE credit: ArtHum, Div, Wrt | AH, VL, WC.—(II.) Roller

176A. Art of the Middle Ages: Early Christian and Byzantine Art (4)

Lecture—3 hours; term paper or gallery studies and review. Painting, sculpture and architecture of the early Christian era and Byzantine Empire: through the later Roman Empire in the West and to the final capture

of Constantinople in the East. GE credit: ArtHum, Wrt | AH, VL, WC, WE.

176B. Art of the Middle Ages: Early Medieval and Romanesque Art (4)

Lecture—3 hours; term paper or gallery studies and review. Painting, sculpture and architecture of western Europe in the early medieval era: from the rise of the barbarian kingdoms through the twelfth century. GE credit: ArtHum, Wrt | AH, VL, WC, WE.

176C. Art of the Middle Ages: Gothic (4)

Lecture—3 hours; term paper or gallery studies and review. Painting, sculpture and architecture in northern Europe from the twelfth through the fifteenth centuries. GE credit: AH, VL, WC, WE.

177A. Northern European Art (4)

Lecture—3 hours; term paper or gallery studies and review. Painting and sculpture of the fifteenth century in Austria, Germany, France and the Lowlands, including such artists as Jan van Eyck and Hieronymus Bosch. GE credit: ArtHum, Wrt | AH, VL, WC, WE.

177B. Northern European Art (4)

Lecture—3 hours; term paper or gallery studies and review. Painting and sculpture of the sixteenth century in Germany, France and the Lowlands, including such artists as Albrecht Dürer and Pieter Bruegel. GE credit: ArtHum, Wrt | AH, VL, WC, WE.

178A. Italian Renaissance Art (4)

Lecture—3 hours; term paper or gallery studies and review. Giotto and the origins of the Renaissance; painting and sculpture in Italy from Nicola Pisano through Lorenzo Monaco, with emphasis on Duccio, Giotto,

and other leading artists of the early fourteenth century. GE credit: ArtHum, Wrt | AH, VL, WC, WE.—Ruda

178B. Italian Renaissance Art (4)

Lecture—3 hours; term paper or gallery studies and review. Early Renaissance in Florence; fifteenth-century artists from Donatello and Masaccio through Botticelli, in their artistic and cultural setting. GE credit: ArtHum, Wrt | AH, VL, WE.—Ruda

178C. Italian Renaissance Art (4)

Lecture—3 hours; term paper or gallery studies and review. The High Renaissance: Leonardo, Michelangelo, Raphael, and Titian in their artistic and cultural settings—Florence, Rome, and Venice in the early sixteenth century. GE credit: ArtHum, Wrt | AH, VL, WC, WE.—I. (III.) Ruda

179B. Baroque Art (4)

Lecture—3 hours; term paper or gallery studies and review. Seventeenth-century painting, including such artists as Caravaggio, Rubens, Rembrandt, and Velázquez. Offered in alternate years. GE credit: ArtHum, Wrt | AH, VL, WC, WE.—I. (I.) Ruda

182. British Art and Culture, 1750–1900 (4)

Lecture—3 hours; term paper. Prerequisite: course 1C recommended. British painting in relation to the position of women in society and the rise of the middle-class art market. Topics include Hogarth and popular culture, Queen Victoria and the female gaze, and Pre-Raphaelite artists and collectors. Not offered every year. GE credit: ArtHum, Wrt | AH, VL, WC, WE.—III.

183A. Art in the Age of Revolution, 1750–1850 (4)

Lecture—3 hours; term paper.

Prerequisite: course 1C recommended.

Emergence of modernism in Europe from the late 18th century to the middle of the 19th century. Major artistic events viewed against a revolutionary backdrop of changing attitudes toward identity, race, and gender. Not offered every year. GE credit: ArtHum | AH, VL, WC, WE.—II.

183B. Impressionism and Post-Impressionism: Manet to 1900 (4)

Lecture—3 hours; discussion—1 hour.

Prerequisite: course 1C recommended.

Innovations of Impressionists, Post-Impressionists, and Symbolists in relation to social changes. Assessment of role of dealers and critics, myth of the artist-genius, and gender relations in French art and culture of the late 1800s. GE credit: ArtHum, Div, Wrt | AH, VL, WC, WE.—II. (II.)

183C. Modernism in France, 1880–1940 (4)

Lecture—10 hours; discussion—3 hours; fieldwork—11 hours. Course will take place as a 3-week summer course in France. A survey of gender and patronage in the development of modern art in France. Post-Impressionism, Fauvism, Cubism, and Surrealism are considered in relation to the intervention of dealers and women collectors in the formulation of modernism. GE credit: ArtHum, Div, Wrt | AH, VL, WC, WE.—IV. (IV.)

183D. Modern Sculpture (4)

Lecture—3 hours; term paper or gallery studies and review. Sculpture from Neo-

Classicism to the present. GE credit: AH, VL, WE.—Cogdell

184. Twentieth Century Architecture (4)

Lecture—3 hours; term paper.

Prerequisite: course 25 recommended.

Major movements in architecture of the twentieth century in Europe and America. Formal innovations are examined within the social, political, and economic circumstances in which they emerged. GE credit: ArtHum, Wrt | AH, VL, WE.—Sadler

185. Avant-Gardism and its Aftermath, 1917-1960 (4)

Lecture/discussion—4 hours. Prerequisite: one course in art history, or upper division standing and a major or minor in the arts or humanities recommended. Social, cultural, aesthetic, and theoretical development for artists and their audiences in the context of larger issues like the Mexican, Russian and German revolutions, WWI, the Depression, WWII, etc., and a critical-theoretical inquiry into questions of modernism, modernity, and avant-gardism. Offered in alternate years. GE credit: ArtHum, Div, Wrt | AH, VL, WC.

186. Art After Modernism, 1948–Present (4)

Lecture/discussion—4 hours. Prerequisite: one course in art history, or upper division standing and a major or minor in the arts or humanities recommended. Social, cultural, aesthetic, and theoretical developments for artists and their audiences in the context of such larger issues as McCarthyism, the New Left, free love, feminism, Reaganomics, globalization, etc., and a critical-theoretical inquiry into questions of neoavantgardism, postmodernism, and postmodernity. Offered in alternate years.

Not open for credit to students who have completed course 183E. GE credit: ArtHum, Div, Wrt | ACGH, AH, VL.—I. Stimson

187. Contemporary Architecture (4)

Lecture—3 hours; term paper.

Prerequisite: course 25 and/or course 184 recommended. Introduction to world architecture and urban design since circa 1966. Relation of influential styles, buildings, and architects to postmodern debates and to cultural, economic, technological and environmental change. Offered in alternate years. GE credit: ArtHum, Div, Wrt | AH, VL, WE.—I, II, III. Sadler

188A. The American Home (4)

Lecture/discussion—3 hours; term paper. Prerequisite: course 188B or any lower division course in Art History or Design; not open to freshmen. American domestic architecture and its responsiveness to changes in daily life from Colonial times to the present. Vernacular developments, effects of different socioeconomic conditions, and women's role in shaping the home receive special attention. GE credit: ArtHum, Div, Wrt | AH, VL.—Strazdes

188B. Architecture of the United States (4)

Lecture—3 hours; discussion—1 hour. Major movements from colonial times to the present. The role of buildings in a changing society, the interplay of styles with technologies of construction, the relationship between American and European developments, and developments of the architectural profession. GE credit: ArtHum, Wrt | AH.—I. Cogdell

188D. American Painting and Sculpture to the Civil War (4)

Lecture/discussion—3 hours; term paper. Prerequisite: one lower division Art History course or junior standing. Major movements in American painting and sculpture to 1865. Colonial portraiture, development of history painting, rise of genre painting, and the Hudson River School of landscape painting. Emphasis on European cultural currents and their effects. GE credit: ArtHum, Wrt | AH.—(II.) Strazdes

188E. American Painting and Sculpture from the Civil War to World War II (4)

Lecture/discussion—3 hours; term paper. Prerequisite: one lower division course in Art History or junior standing. Major developments in American painting and sculpture from 1865 to 1940. The American adaptations of Barbizon painting, French Impressionism, late 19th-century American Realism, the Ashcan School, Modernist Ideologies, Regionalism. GE credit: ArtHum, Wrt.—III. Strazdes

189. Photography in History (4)

Lecture/discussion—4 hours. Prerequisite: one course in art history, or upper division standing and a major or minor in the arts or humanities recommended. Social, cultural, aesthetic and technical developments in the history of photography including patronage and reception, commercial, scientific, political and artistic applications, and a critical-theoretical inquiry into photography's impact on the social category "art" and the history of subjectivity. Offered in alternate years. GE credit: ArtHum, Div, Wrt | AH, VL.—III. (I.) Stimson

190A-H. Undergraduate Proseminar in Art History (4)

Lecture/discussion—3 hours; term paper. Prerequisite: Art History major, minor, or other significant training in Art History recommended. Study of a broad problem or theoretical issue. Intensive reading, discussion, research, writing. Topics (A) Mediterranean Antiquity; (B) Medieval; (C) Renaissance; (D) American Art; (E) Gendering of Culture; (F) Chinese Art and Material Culture, GE credit: AH, OL, VL, WC, WE.; (G) Japanese Art and Material Culture; (H) Late Modern Art and Theory, GE credit: ACGH, AH, DD, OL, VL, WC, WE. May be repeated one time for credit when topic differs.—I, II, III. (I, II, III.) CINEMA & TECHNOCULTURAL STUDIES

FILM STUDIES

120. Italian-American Cinema (4)

Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: course 1. Exploration of representations of Italian-American identity in American (U.S.) cinema. Analysis of both Hollywood and independently produced films, especially as they represent ethnicity, gender, and social class of Italian Americans. Not open for credit to students who have completed Humanities 120. GE credit: ArtHum, Div, Wrt | ACGH, AH, DD, OL, VL, WC, WE.—III. (III.) Heyer-Caput, Schiesari

121. New Italian Cinema (4)

Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: course 1 and upper-division standing, or consent of instructor. Italian cinema of the 21st century in the context of profound cultural and social changes in Italy since World War II. Productions by representative directors such as Amelio, Giordana, Moretti, Muccino are included. Knowledge

of Italian not required. Offered in alternate years. (Same course as Italian 121.) GE credit: ArtHum, Div, Wrt | AH, OL, VL, WC, WE.—III. Heyer-Caput

121S. New Italian Cinema (4)

Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: course 1 and upper-division standing, or consent of instructor. Italian cinema of the 21st century in the context of profound cultural and social changes in Italy since World War II. Productions by representative directors such as Amelio, Giordana, Moretti, Muccino are included. Knowledge of Italian not required. (Same course as Italian 121S.) GE credit: ArtHum, Div, Wrt | AH, OL, VL, WC, WE.—I, III. (I, III.) Heyer-Caput

124. Topics in U.S. Film History (4)

Lecture—3 hours; film viewing—3 hours. Prerequisite: course 1. Study of an aspect of American film history (such as the silent era; the studio system; U.S. avant-garde cinema), including the influences of technological, economic, regulatory, cultural, and artistic forces. Not open for credit to students who have completed Humanities 124 unless topic differs. May be repeated two times for credit if topic differs. GE credit: ArtHum, Wrt | ACGH, AH, DD, OL, VL, WE.—III. (III.) Clover, Fisher, Simmon, Smoodin

125. Topics in Film Genres (4)

Lecture—3 hours; film viewing—3 hours. Prerequisite: course 1. A study of one or more of the film genres (such as the documentary, the musical, film noir, screwball comedy, or the western), including genre theory and the relationship of the genre(s) to culture, history, and film industry practices. Not open for credit to

students who have completed Humanities 125 unless topic differs. May be repeated two times for credit if topic differs. GE credit: ArtHum, Wrt | AH, OL, VL, WE.—II. (II.) Clover, Constable, Fisher, Ravetto-Biagioli Simmon, Smoodin

127. Film Theory (4)

Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: course 1 or consent of instructor. Survey of the conceptual frameworks used to study film (including semiotics, psychoanalysis, spectatorship, auteur, genre and narrative theories). Historical survey of major film theorists. GE credit: ArtHum, Wrt | AH, OL, VL, WC, WE.—III. (III.) Fisher, Ravetto-Biagioli

129. Russian Film (4)

Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: completion of Subject A requirement. History of Russian film; film and social revolution, the cult of Stalin, dissident visions; film and the collapse of the Soviet empire; gender and the nation in Russian film. Course taught in English; films are in Russian with English subtitles. Offered in alternate years. (Same course as Russian 129.) GE credit: ArtHum, Div, Wrt.—II.

142. New German Cinema (4)

Lecture/discussion—3 hours; extensive writing. German filmmakers of the 1960s-1980s such as Fassbinder, Herzog, Syberberg, Brückner, Schlöndorff, Kluge, Wenders. Knowledge of German not required. May be repeated for credit with consent of instructor. (Same course as German 142) GE credit: ArtHum, Wrt | AH, OL, VL, WC, WE.—I. (I.) Fisher

176A. Classic Weimar Cinema (4)

Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: Humanities 1. German Weimar (1919-1933) cinema. Fritz Lang, F.W. Murnau, and G.W. Pabst among others. Influence on world-wide (esp. Hollywood) film genres such as film noir, horror, science fiction, and melodrama. Not open for credit to students who have completed Humanities 176. Offered in alternate years. (Same Course as German 176A.) GE credit: ArtHum, Wrt | AH, OL, VL, WC, WE.—I. Fisher

176B. Postwar German Cinema (4)

Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: course 1. Exploration of German cinema from 1945 to 1980, when the Nazi past was a central theme. Includes study of postwar “rubble films,” escapist “homeland films,” and New German Cinema of the 1970s (including films by Fassbinder, Kluge, Syberberg, and Herzog). Not open for credit to students who have completed Humanities 177. Offered in alternate years. GE credit: ArtHum, Wrt | AH, OL, VL, WC, WE.—II.

189. Special Topics in Film Studies (4)

Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: course 1, upper division standing, or consent of instructor. Group study of a special topic in film, focusing on a national tradition, a major filmmaker, or a specific era. May be repeated three times for credit. GE credit: Wrt | AH, OL, VL, WE.—I, III. (I, III.) Clover, Constable, Fisher, Heyer-Caput, Lu, Simmon, Smoodin

TECHNOCULTURAL STUDIES

120. History of Sound in the Arts (4)

Lecture—3 hours; term paper. Prerequisite: course 1. A survey of the use of sound, voice, noise, and modes of

listening in the modernist, avant-garde, and experimental arts, from the late 19th Century to the present. Focus on audiophonic and audiovisual technologies.—Kahn

150. Introduction to Theories of the Technoculture (4)

Lecture/discussion—3 hours; extensive writing. Major cultural theories of technology with emphasis on media, communications, and the arts. Changing relationships between technologies, humans, and culture. Focus on the evolution of modern technologies and their reception within popular and applied contexts. GE credit: ArtHum |VL.—Dyson

151. Topics in Virtuality (4)

Lecture/discussion—3 hours; term paper. Prerequisite: course 1. Social, political, economic, and aesthetic factors in virtual reality. Artificial environments, telepresence, and simulated experience. Focus on contemporary artists' work and writing. GE credit: VL.—Dyson

152. New Trends in Technocultural Arts (4)

Lecture/discussion—3 hours; term paper. Current work at the intersection of the arts, culture, science, and technology including biological and medical sciences, computer science and communications, and artificial intelligence and digital media. GE credit: VL.—Dyson

153. Concepts of Innovative Soundtracks (4)

Lecture/discussion—3 hours; term paper. Innovative and unconventional soundtracks in cinema, media arts, and fine arts. Introduction to basic analytical skills for understanding sound-image relationships.

154. Outsider Machines (4)

Lecture/discussion—3 hours; term paper. Invention, adaptation and use of technologies outside the mainstream, commonsense, and the possible. Topics include machines as metaphor and embodied thought, eccentric customizing and fictional technologies. GE credit: VL.

155. Introduction to Documentary Studies (4)

Lecture/discussion—3 hours; term paper. Recent evolution of the documentary. The personal essay film; found-footage/appropriation work; non-linear, multi-media forms; spoken word; storytelling; oral history recordings; and other examples of documentary expression. GE credit: ACGH, AH, DD, VL.—I. (I.) Drew

158. Technology and the Modern American Body (4)

Lecture/discussion—3 hours; term paper. Prerequisite: course 1 and either American Studies 1 or 5. The history and analysis of the relationships between human bodies and technologies in modern society. Dominant and eccentric examples of how human bodies and technologies influence one another and reveal underlying cultural assumptions. (Same course as American Studies 158.) GE credit: ArtHum | ACGH, AH, WE.—de la Pena

159. Media Subcultures (4)

Lecture/discussion—3 hours; term paper. Relationships between subcultural groups and media technologies. Media as the cohesive and persuasive force of subcultural activities. List-servs, Web sites, free radio, fan 'zines, and hip-hop culture. GE credit: Div | ACGH, VL.—II. (II.) Drew

190. Research Methods in Technocultural Studies (4)

Lecture/discussion—3 hours; project. Introduction to basic research methods for Technocultural Studies: electronic and archived images, sounds and data, satellite downlinking, radiowave scanning, and oral histories. GE credit: VL, WE.—Drew

191. Writing Across Media (4)

Lecture/discussion—3 hours; extensive writing. Introduction to experimental approaches to writing for different media and artistic practices. How written texts relate to the images, sounds, and performances in digital and media production. GE credit: WE.—Jones DESIGN

127A. Sustainable Design (4)

Lecture—4 hours. Prerequisite: course 1; 14, 15, and 16 recommended. Principles, practice and materials of contemporary sustainable design in the context of environmental crisis. History of sustainable design in relation to the fields of textiles, visual communication, interior architecture, exhibition design and lighting. Only two units of credit for students who have completed course 127.—II. (II.) Savageau

142A. World Textiles: Eastern Hemisphere (4)

Lecture—4 hours. Prerequisite: course 1; Art History 1A, 1B, 1C, or 1D recommended. Social contexts, meanings, aesthetics, stylistic developments, and methods significant in eastern hemisphere textiles. Emphasis on Japan, China, Indonesia, Oceania, Southern and Central Asia, Africa. GE credit: ArtHum, Div.—I. Savageau

142B. World Textiles: Western Hemisphere (4)

Lecture—4 hours. Prerequisite: course 1, Art History 1A, 1B, or 1C recommended. Social context, aesthetics, stylistic developments and methods significant in western hemisphere textiles. Emphasis on the Middle East, Europe, and the Americas up to contemporary times. Two required field trips. GE credit: ArtHum, Div.—Savageau

143. History of Fashion (4)

Lecture—4 hours. Prerequisite: course 1; course 40A or 40B recommended. Priority to upper division Design majors. History of fashion from the earliest times to the present with emphasis on both aesthetic and functional aspects. GE credit: ArtHum.—II. (II.) Avila

144. History of Interior Design (4)

Lecture—3 hours; discussion—1 hour. Prerequisite: course 1. Priority to Design majors. Interior design in Europe and America from the classical period to modern times. Emphasis on the dwelling in its cultural setting and the development of the theory of modern interior design. One all-day field trip required. GE credit: AH, VL, WE.—III. (III.) Housefield

145. History of Visual Communication (4)

Lecture—4 hours. Prerequisite: Art History 1A, 1B, or 1C; course 1; course 40 recommended. Priority to Design majors. Historical developments of visual communication, concentrating on the technological and aesthetic development of graphic design; origins and manifestations of current issues in visual communication; provide framework for analysis of current

and future trends in visual communication.—Drew

MUSIC

105. History and Analysis of Jazz (4)

Lecture—3 hours; discussion—1 hour. Prerequisite: course 10, 3A-3B, or 28. Jazz and the evolution of jazz styles in historical and cultural context. For non-majors. GE credit: ArtHum, Div, Wrt | ACGH, AH, DD, WE.—I. Bauer

106. History of Rock Music (4)

Lecture—3 hours; discussion—1 hour. Prerequisite: course 3A-3B, 10. Rock and the evolution of rock styles in historical and cultural context. For non-majors. GE credit: ArtHum, Wrt | ACGH, AH, VL, WE.—Reynolds

110A. The Music of a Major Composer: Beethoven (4)

Lecture—3 hours; discussion—1 hour. Prerequisite: course 10 or 3A-3B. The work of Beethoven will be studied in the context of his time and his contemporaries. Lectures, discussion/guided listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt | AH, VL, WC, WE.—I. Reynolds

110B. The Music of a Major Composer: Stravinsky (4)

Lecture—3 hours; discussion—1 hour. Prerequisite: course 10 or 3A-3B. The work of Stravinsky will be studied in the context of his time and his contemporaries. Lectures, discussion/guided listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt | AH, VL, WC, WE.—(II.) Bauer

110C. The Music of a Major Composer: Bach (4)

Lecture—3 hours; discussion—1 hour.
Prerequisite: course 10 or 3A-3B. The work of Bach will be studied in the context of his time and his contemporaries. Lectures, discussion/guided listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt | AH, VL, WC, WE.—II. San Martin

110D. The Music of a Major Composer: Mozart (4)

Lecture—3 hours; discussion—1 hour.
Prerequisite: course 10 or 3A-3B. The work of Mozart will be studied in the context of his time and his contemporaries. Lectures, discussion/guided listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt | AH, VL, WC, WE.—(I.) Busse Berger

110E. The Music of a Major Composer: Haydn (4)

Lecture—3 hours; discussion—1 hour.
Prerequisite: course 10 or 3A-3B. The work of Haydn in the context of his time and his contemporaries. Lectures, discussion/guided listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt | AH, VL, WC, WE.

110F. American Masters (4)

Lecture—3 hours; discussion—1 hour.
Prerequisite: course 10 or 3A-3B. An overview of American concert music by master composers from Charles Ives to the present. Lectures, discussion/guided listening sections, and selected readings. For non-majors. Offered in alternate years. GE credit: ArtHum, Wrt | ACGH, AH, DD, VL, WE.—(III.)

110G. Music of a Major Composer—Handel (4)

Lecture—3 hours; discussion—1 hour.
Prerequisite: course 10 or 3A-3B. Work of Handel in the context of his time and his contemporaries. Lectures, discussion/guided listening sections, and selected readings. For non-majors. Offered in alternate years. GE credit: ArtHum, Wrt | AH, VL, WC, WE.—III. Thomas

115. History of Film Music (4)

Lecture—3 hours; film viewing—3 hours.
Prerequisite: courses 3A and 3B, or course 10. Film music from silent films to movies of the past decade. How music supports and shapes film narrative and structure. Use of jazz, rock and classical music in film. Offered in alternate years. Offered irregularly. GE credit: ArtHum, Wrt | AH, VL, WE.—II. Ortiz

121. Topics in Music Scholarship (4)

Seminar—4 hours. Prerequisite: courses 7C and 24C, or consent of instructor. Sources and problems of a historical period or musical style selected by the instructor and announced in advance. May be repeated for credit. GE credit: AH, OL.—I, II, III. (I, II, III.)

122. Topics in Analysis and Theory (4)

Seminar—4 hours. Prerequisite: course 7C and course 24C, or consent of instructor. Analysis of works of a composer or musical style selected by the instructor and announced in advance. Consideration of theoretical issues. May be repeated for credit. GE credit: AH, OL.—I, II, III. (I, II, III.)

124A. History of Western Music: Middle Ages to 1600 (3)

Lecture—3 hours. Prerequisite: course 6C and 24C. Historical survey of composers

and musical styles from the Middle Ages to the beginning of the 17th century. GE credit: Wrt.—II. Busse Berger

124B. History of Western Music: 1600-1750 (3)

Lecture—3 hours. Prerequisite: course 124A. Historical survey of composers and musical styles from the late 1500s to the mid-18th century. GE credit: Wrt | AH, VL, WE.—III. Busse Berger

126. American Music (4)

Lecture—3 hours; listening—1 hour. Prerequisite: course 10 or 3A-3B or consent of instructor. Introductory survey of American musics, including Native American music, Hispanic polyphony, New England psalmody, and selected 20th-century composers and styles. Offered in alternate years. GE credit: Div, Wrt | ACGH, AH, DD, WE.—(II.) Levy

127. Music from Latin America (4)

Lecture—3 hours; discussion—1 hour. Prerequisite: consent of instructor. Examination of music from Latin America. Characteristic music (i.e., tango, bossa nova, salsa, musica motena, musica andina) as well as its implications in other musical genres. Taught in Spanish. Not open to students who have taken Spanish 171 or 171S. (Same course as Spanish 171) Offered in alternate years. GE credit: AH.—II. Ortiz

129A. Musics of the Americas (4)

Lecture—3 hours; discussion—1 hour. Prerequisite: course 11 or 3A-3B. Survey of music cultures from North, Central, and South America, including the Caribbean, with emphasis on the role of music in society and on the elements of music (instruments, theory, genres and form,

etc.). Introduction to ethnomusicological theory, methods, approaches. Not offered every year. GE credit: ArtHum, Div, Wrt | AH, VL, WE.—II. Spiller

129B. Musics of Africa, Middle East, Indian Subcontinent (4)

Lecture—3 hours; discussion—1 hour. Prerequisite: course 11 or 3A-3B. Survey of music cultures with special emphasis on the role of music in society and on the elements of music (instruments, theory, genres and form, etc.). Introduction to ethnomusicological theory, methods, approaches. Offered irregularly. GE credit: ArtHum, Div, Wrt | AH, VL, WC, WE.

129C. Musics of East and Southeast Asia (4)

Lecture—3 hours; discussion—1 hour. Prerequisite: course 11 or 3A-3B. Survey of music cultures from Japan, China, Korea, Vietnam, and Indonesia, with special emphasis on the role of music in society and on the elements of music (instruments, theory, genres and form, etc.). Introduction to ethnomusicological theory, methods, approaches. Offered irregularly. GE credit: ArtHum, Div, Wrt | AH, VL, WC, WE.—Spiller

129D. Folk Musics of Europe (4)

Lecture—3 hours; discussion—1 hour. Prerequisite: course 11 or 3A-3B. Survey of folk musics from all of Europe, with emphasis on the role of music in society and on the elements of music (instruments, genres, form, etc.). Introduction to ethnomusicological theory, methods, approaches. Offered irregularly. GE credit: ArtHum, Div, Wrt | AH, VL, WC, WE.—Graham

THEATRE AND DANCE

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

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

114. Theatre on Film (4)

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

115. Advanced Study of Major Film Makers (4)

Lecture/discussion—3 hours; film viewing—2 hours. Prerequisite: course 15. Analysis of the contribution of some outstanding film creators. Study of diverse aesthetic theories of the cinema and their application to selected films. May be repeated for credit when different film creator studied.

150. American Theatre and Drama (4)

Lecture—4 hours. The history of the theatre from Colonial times to the present. Readings of selected plays. Offered in alternate years. GE credit: ArtHum, Div, Wrt.

154. Asian Theatre and Drama: Contexts and Forms (4)

Lecture/discussion—4 hours. Prerequisite: upper division standing. Selected Asian plays and performance forms in their cultural and artistic contexts; myth, ritual and the theatre; performance training, visual presentation of the text; political theatre; intercultural performance—the fusion of Asian and Western traditions. Offered in alternate years. GE credit: ArtHum, Div, Wrt.

155. Representing Race in Performance (4)

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

155A. African American Dance and Culture in the United States, Brazil and the Caribbean (4)

Lecture/discussion—4 hours. A comparative study of the African American dance forms in the U.S.A., Brazil, Haiti, Cuba, Jamaica, Barbados, and Trinidad. Examination of ritual, folk, and popular dance forms and the socio/historical factors that have influenced these forms. (Same course as African American and African Studies 155A.) Offered in alternate years.

156D. Theatre History through Shakespeare (4)

Lecture—4 hours; writing. Shakespeare's plays, theatre history, and theatre today. European contexts from 1590-2004 and international theatre from 20th century. Stagecraft, different media (print, stage, film), social/political environments, design,

and cultural change (gender, sexuality and ethnicity). May be repeated one time for four units of credit. GE credit: ArtHum, Div., Wrt.

156AN. Performance Analysis (4)

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

158. Performance Studies Undergraduate Seminar (4)

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

159. Contemporary Experimental Performance, Theatre and Drama (4)

Lecture/discussion—4 hours. Evaluation and examination of the “New Theatre”—its experimental and innovative nature since the 1960s. Dance, film, stage, performance art and public acts of a performative nature. Not open for credit to students who have completed course 159S.

159S. Contemporary Experimental Performance, Theatre and Drama (4)

Lecture/discussion—4 hours. Evaluation and examination of the “New Theatre”—its experimental and innovative nature since the 1960s. Dance, film, stage, performance

art and public acts of a performative nature. This course is offered in Sydney, Australia. Not open for credit to students who have completed course 159. Not offered every year.

OTHER COURSES

Other courses may be counted towards upper division theory and history requirement with approval of faculty advisor.