**SS1: DRA10 INTRODUCTION TO ACTING**
GE: American culture + domestic diversity + oral skills
Introduction to Acting (3) Laboratory/discussion—4 hours; term paper. Fundamentals of movement, speech, theatre games, and improvisation. Selected reading and viewing of theatre productions. Intended for students not specializing in Dramatic Art.
instructors:  Jeremy Oase  |  jaoase@ucdavis.edu
            Will Klundt  |  wklundt@ucdavis.edu

**SS1: DRA40A MODERN DANCE**
Beginning Modern Dance (2) Laboratory/discussion—4 hours. Prerequisite: course 14 or consent of instructor. Fundamentals of modern dance focusing primarily on the development of techniques and creative problem solving. Basic anatomy, dance terminology, and a general overview of modern dance history. May be repeated once for credit with consent of instructor.
instructor:  Jarrell Chia  |  jichua@ucdavis.edu

**SS1: DRA42A BALLET**
Beginning Ballet (2) Laboratory/discussion—4 hours. Prerequisite: course 14 or consent of instructor. Fundamentals of ballet, focusing on the development of technique through proper alignment, quality, and rhythm. Basic anatomy, ballet terminology, and dance history. May be repeated once for credit with consent of instructor.
instructor:  Jarrell Chia  |  jichua@ucdavis.edu
SS1: DRA44A HIP HOP
Beginning Hip Hop Dance (2) Laboratory/discussion—4 hours. Fundamentals of Hip Hop dance focusing on developing a fluid movement vocabulary, facility in body isolations, intricate rhythmic patterning, quick shifts of weight and mastering dance combinations. Discussions on Hip Hop dance history, styles and terminology. May be repeated once for credit.

instructor: Folewole Winfunke | folawole@ucdavis.edu

REGISTER ONLINE: summer-sessions.ucdavis.edu
**SS1: DRA115 ADVANCED STUDY OF MAJOR FILM MAKERS**

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.
This course examines some of the key questions concerning the what, when, where, how and who in creating costume for 21st century historic films, via the director’s interaction with the costume and set designers. This will center on the reading of the script for each film and involve practical skills in responding to the need for the development of historical legitimacy. We will look at the cultural historical frameworks of the films shown, as well as the techniques and skills in recreating the past. We will look closely and question the historical authenticity of each of the film’s costumes and set designs. The course will take an in depth look at four historical films directed by award winning directors and costume designers. *The New World*, 2005 directed by Terrence Malick, *Quills*, 2000 directed by Phillip Kauffman, *There Will Be Blood*, 2007 directed by Paul Thomas Anderson and he *Curious Case of Benjamin Buttons*, 2009 directed by David Fincher

**instructor:** Dr Elizabeth Galindo | epgalindo@gmail.com

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**SS1: DRA122B SHAKESPEARE AND HIS CONTEMPORARIES**

GE in Arts and Humanities + Oral skills + Visual literacy

Lecture/laboratory—6 hours. Prerequisite: courses 21B, 122A and consent of instructor. Exploration of the acting techniques needed to perform a non-realistic script. Different experimental movements will be examined through performance of the scripts. The study and performance of classical texts (monologues and dialogues), with a focus on Shakespeare, including practical investigation of language, metaphor, poetry and prose, rhyme and rhythm, and the Elizabethan world view.

**instructor:** Professor Peter Lichtenfels | plichtenfels@ucdavis.edu

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**REGISTER ONLINE:** summer-sessions.ucdavis.edu
**SS1: DRA143 DANCE AND MOVEMENT STUDIO**
Dance and Movement Studio (1-4) Laboratory/discussion—2-8 hours. Prerequisite: course 14 or consent of instructor. Special studies in dance and movement such as African, Balinese, Baroque, Chinese, European, and stage combat. Offered as needed for stage productions. May be repeated for credit for a total of 8 units.

instructor: **Nita Little** | nlnel@ucdavis.edu

**SS1: DRA144 TRADITIONAL CHINESE PHYSICAL CULTURE**
**GE: Social and cultural Diversity + Arts and Humanities**
Introduction to Traditional Chinese Physical Culture (4) Lecture/discussion—4 hours. Traditional Chinese Wushu practices, explored through practical work in dance laboratory conditions. Integration of practice with conceptual analysis; contemporary social, educational and artistic applications.

instructor: **Lynette Hunter** | lhunter@ucdavis.edu

**SS1: DRA144B AND DRA144C INTERMEDIATE AND ADVANCE TRADITIONAL CHINESE DAOIST MOVEMENT**
**GE: social and cultural Diversity + Arts and Humanities**
Introduction to Traditional Chinese Physical Culture II. (4) Lecture/discussion—4 hours. Traditional Chinese Wushu practices, explored through practical work in dance laboratory conditions. Preceded by DRA 144A, this course builds on basic building blocks of alignment, breath and energy. Integration of practice with conceptual analysis; contemporary social, educational and artistic applications.

instructor: **Lynette Hunter** | lhunter@ucdavis.edu

**SS1: DRA154 ASIAN THEATRE AND PERFORMANCE**
**GE credit: Arts and Humanities + social and cultural diversity + writing**
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.

instructor: **Linda Noveroske** | noveroske@ucdavis.edu
SS2: DRA10 INTRODUCTION TO ACTING
Introduction to Acting (3) Laboratory/discussion—4 hours; term paper. Fundamentals of movement, speech, theatre games, and improvisation. Selected reading and viewing of theatre productions. Intended for students not specializing in Dramatic Art.

instructors: Maria Candelaria  |  mccandelaria@ucdavis.edu
            Linda Noveroske  |  noveroske@ucdavis.edu

SS2: DRA40A MODERN DANCE
Beginning Modern Dance (2) Laboratory/discussion—4 hours. Prerequisite: course 14 or consent of instructor. Fundamentals of modern dance focusing primarily on the development of techniques and creative problem solving. Basic anatomy, dance terminology, and a general overview of modern dance history. May be repeated once for credit with consent of instructor.

instructor: Hilary Bryan  |  hjbryan@ucdavis.edu

REGISTER ONLINE: summer-sessions.ucdavis.edu
SS2: DRA42A BALLET
Beginning Ballet (2) Laboratory/discussion—4 hours. Prerequisite: course 14 or consent of instructor. Fundamentals of ballet, focusing on the development of technique through proper alignment, quality, and rhythm. Basic anatomy, ballet terminology, and dance history. May be repeated once for credit with consent of instructor.
instructor: Hilary Bryan | hjbryan@ucdavis.edu

SS2: DRA41A JAZZ
Beginning Jazz Dance (2) Laboratory/discussion—4 hours. Prerequisite: course 14 or consent of instructor. Fundamentals of jazz dance; includes warm-ups, dance techniques and combinations. Basic anatomy, dance terminology and general overview of jazz dance history. May be repeated once for credit with consent of instructor.
instructor: Kerry Mehling | minouminou222@gmail.com

SS2: DRA44A HIP HOP
Beginning Hip Hop Dance (2) Laboratory/discussion—4 hours. Fundamentals of Hip Hop dance focusing on developing a fluid movement vocabulary, facility in body isolations, intricate rhythmic patterning, quick shifts of weight and mastering dance combinations. Discussions on Hip Hop dance history, styles and terminology. May be repeated once for credit.
instructor: Kerry Mehling | minouminou222@gmail.com
SS2: DRA114 THEATRE ON FILM  
GE: Visual literacy  
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.

This course will investigate the impact film productions have had on our greater cultural understanding of Shakespeare’s plays, focusing on the ways in which, over the last century, directors’ choices regarding casting, adaptation, and construction of visual language in the medium of cinema have diverged from theatrical incarnations. Students will engage in weekly screenings of films of Shakespeare’s plays from a variety of countries and historical moments, each matched with the play text and critical reading material. Students will be assessed through creation of a practical artistic piece, to be done either individually or in a group, as well as a final paper.

instructor: Josy Miller  |  jnmiller@ucdavis.edu

SS2: DRA141 MOVEMENT FOR THE STAGE  
GE: Visual literacy  
Introduction to the Fundamentals of Movement (3) Lecture/discussion—3 hours. Introduction to fundamentals of movement that combines intellectual and kinesthetic understanding of the body’s skeletal and muscular systems. Explorations based on theories of body mind specialists Feldenkrais, Bartenieff and Sweigard as well as the eastern discipline of Yoga.

instructor: Hilary Bryan  |  hjbryan@ucdavis.edu

REGISTER ONLINE: summer-sessions.ucdavis.edu
SS2: DRA158 THEATRE OF PROTEST
GE: Writing
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. In this course, students will examine the performance of protest, both on stage and in the streets. Beginning with an investigation into contemporary sociological performances of power, presence, identity and dissent, students will build vocabulary around modes of representation, which they will then use to critique “formal” theatrical works and events. The initial subjects of discussion will be drawn from global acts of protest, from Burma to Russia to Egypt to Davis; the latter portion of the course will investigate the works of Augusto Boal, Vaclav Havel, Clifford Odets, the San Francisco Mime Troupe, Bread and Puppet Theatre, and Belarus Free Theatre, among others. Students will choose an independent research topic which they will work on throughout the term and from which they will produce a final 12 - 20 page paper, which may be supported by a practical component.

instructor: Josy Miller | jnmiller@ucdavis.edu
**SS2: DRA159 CONTEMPORARY PERFORMANCE**

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.

In this fascinating course students will examine contemporary theatre and performance, looking at work that is postmodern, post-dramatic, and thinking critically about what it means to create experimental work in the theater. Readings and viewings will include contemporary plays and performance (such as Sarah Kane, Marina Abramovic, Forced Entertainment, Caryl Churchill, Caridad Svich and many others) and students will critically analyze this work, work together on processes of collaborative devising, and create a experimental project of their own as a written and practical exercise. This class is designed to work in synergy with DRA 160A, Principles of Playwriting, which is also being offered during Summer Session II. Though students may take one course without the other, the two courses together will provide a strong introduction to contemporary writing for performance through practice and study as well as some of the basic elements of creating new works of theater and performance.

**instructor:** Jon Rossini  |  jdrossini@ucdavis.edu

**REGIster ONLINE**
summer-sessions.ucdavis.edu

**SS2: DRA160A SCRIPTWRITING**

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

In this course students will be exposed to excellent examples of contemporary writing for the stage as a means of jump-starting their creativity to create work for performance. Though we will spend time with basic dialogue structures and stage conventions, we will also be exploring other forms of writing for performance. Students will create a very short play, a short play, and an experiment as writing assignments for this class, which is designed to work in synergy with DRA 159 Contemporary and Experimental Theatre and Drama, which is also being offered during Summer Session II. Though students may take one course without the other, the two courses together will provide a strong introduction to contemporary writing for performance through practice and study as well as some of the basic elements of creating new works of theater and performance.

**instructor:** Jon Rossini  |  jdrossini@ucdavis.edu

Maria Candelaria comes with years of experience as a professional actor and drama teacher. She has performed on stages throughout the United States and Europe and in several critically-acclaimed independent films. She has taught theatre workshops in San Francisco and Paris and at UC Berkeley. She is passionate about her craft and makes theatre fun and accessible to all.

Iu-Hui Chua is a critically acclaimed performer and choreographer whose works have been presented by the SF International Arts Festival and LA Somafest. Her dancing career has taken her on tour with Dandelion Dance Theater, Salt Farm and Anna Halprin’s Sea Ranch Collective to LA, NY, SF and Hawaii. She enjoys teaching dance internationally in Europe and Asia as well as locally to people ages 4 to 81.
**Elizabeth Galindo**, PhD, is a couture and costume designer. Her couture gowns have sauntered down the red carpets at the Emmy’s, Grammy’s, Golden Globes and Oscars Award shows, as well as the Cannes and Venice Film Festivals. Ms. Galindo creates her own fabric designs as well as paints on silk. She has a Masters Degree in Fine Arts and a PhD in Performance Studies with an emphasis on Fashion, Costume and Film from University of California, Davis. Ms. Galindo studied and learned fabric design in Florence, Italy at the Ferragamo and Roberto Cavalli screenprinting studios as well as at the Fortuny fabric studios outside of Venice, Italy. She was invited to study at the Kyoto Costume Institute in Japan, examining fabrics and silhouettes of contemporary Japanese designers and 21st century fabric making. Ms. Galindo has been a guest lecturer at FIDM in San Francisco, University of Reading in England, Palazzo Pitti Museum in Florence, Italy, American Costume Society of America International Symposium in Kansas City. Galindo also speaks on her private collection of vintage haute couture and ‘The Relationship between 20th century Art to 20th Century Haute Couture.’ Her designs have graced the cover of *British Vogue*, *Movieline Magazine*, *LA Magazine*, *San Francisco Chronicle Sunday Magazine*, *Bel Air Magazine*, and the *New York Times Sunday Section Magazine* to name a few. Author Maureen Rielly highlights Galindo couture designs in the book *California Couture*. Since her MFA she has worked with some of the top directors and costume designers in film, television and theater: Terrence Malick, PT Anderson, Ann Roth, Jacqueline West, James Achenson, Mark J Bridges, and Cindy Evans.

**Lynette Hunter**: Central to my intellectual career has been the study of the interaction of rhetoric, politics, ethics and aesthetics. Since 1994 I have created performance art in tandem with written essays and books on performance (see: www.lynettehunterperformance.com). Since 1995 I have also trained in Lishi, a traditional Daoist whole-body breathing practice, and have consistently brought it into my own performance art (for example ‘Bodies in Trouble’, 1997), and into my research and teaching.
By this summer **Will Klundt** will have obtained his MFA in Dramatic Art with an emphasis in acting from UC Davis. Some favorite previous roles include Guildenstern in Rosencrantz and Guildenstern are Dead, Lysander/Flute in Midsummer, Ishmael in The Moby Dick Variations, Orsino in 12th Night, Mitch Albom in Tuesday’s with Morrie, Joe Pitt in Angels in America and Mason Marsac in Take Me Out. Currently he is a member of the Davis Shakespeare Ensemble and has previously been a board member at Las Vegas Little Theatre and an artistic associate of the Atlas Theatre Ensemble.

**Peter Lichtenfels** is Professor of Theatre and Dramatic Art at the University of California Davis. He has worked as a theatre director for many years in the UK, and more recently in the USA, Canada, Japan and China. While Artistic Director at the Traverse Theatre, Edinburgh, he specialised in working with new writers on new writing, and as Executive Director at the Leicester Haymarket he built one of the UK’s leading international theatres. His most recent academic work has included the co-written (with Lynette Hunter) *Negotiating Shakespeare’s Language* in *Romeo and Juliet* and the co-edited scholarly edition of *Romeo and Juliet*, as well as an article on the work of Peter Sellars.

**Nita Little** is an internationally recognized pioneer in the field of improvisational dance and Contact Improvisation (CI). Nita participated with Steve Paxton, Nancy Stark Smith and others in both early explorations and in various touring companies that disseminated nationally theoretical and artistic practices of CI. This work provoked a lifetime of inquiry into the mind of the moving body. Nita tours internationally, teaching, performing and working collaboratively with other artists and companies, and exploring experiential states and reveals principles that underlie CI as well as ensemble dancing. Her San Francisco based ensemble company, Divisadero Dance Research, investigates the resonant webs of awareness derived from movement scores that direct and modulate attention as the bases for compositional structures.

**Kerry Mehling** formed Talismanic Physical Theatre in 2005. She holds an MFA in Choreography from UC Davis and a BFA in performance from the University of Utah. Kerry has performed and toured in the companies of Sideshow Physical Theatre, Deborah Slater Dance Theater, Della Davidson Dance Theatre, Ririe Woodbury Dance Company, and numerous other bay area companies. In her travels, Kerry has had the opportunity to teach and choreograph nationally as well as internationally. Ms. Mehling continues to teach throughout Northern California, while creating her own works and collaborating with many inspiring artist.
Josy Miller is a theatre director, scholar and educator whose work focuses on the utility of beauty and empathy in performance for social change. After working for five years as the Theatre Department Chair at the Oakland School for the Arts, Miller founded Hapgood Theatre Company, an Equity theatre in the Bay Area. As Artistic Director, she led the company for five seasons, directing more than a dozen productions, while simultaneously doing freelance directing work with organizations such as Marin Theatre Company, the Eugene O’Neill Foundation and AtmosTheatre in San Francisco. Miller is currently pursuing a PhD in Performance Studies at the University of California, Davis.

Linda Noveroske has been a professional actor, director, and playwright for over fifteen years, predominantly in the Bay Area, London, and Northern Nevada. She holds Masters Degrees in both Dramatic Art and Art History, and is now in her second year as a PhD student in Performance Studies, writing and creating performance work about Burning Man.

Jeremy Oase is completing his MFA in Acting at UC Davis. He is a graduate of the School at Steppenwolf (Chicago), has worked and trained in Improv at The Second City (Chicago), and has also trained in Acting as Middlesex University (London). Jeremy is an Artistic Associate of Collaboraction Theatre (Chicago), and has appeared in roles and worked with numerous professional companies including Amakhosi Theater Company/Zimbabwe (Fresno), Pinebox Theater Company (Chicago), and most recently at Capital Stage (Sacramento).

Jon D. Rossini (Ph.D. Duke University 1999) is a scholar of Theatre and Performance Studies. His primary research is in the intersections of ethnicity and performance, especially in contemporary Chicana/o and Latina/o Theatre. He is also interested in the epistemology of theater as well as theories of neoliberalism, space, and identity. He has published articles in many journals and his book, Contemporary Latina/o Theater: Wrighting Ethnicity (2008), is part of the Theater in the Americas series from Southern Illinois University Press. Professor Rossini’s dramaturgical experience includes Somewhere in the Pacific (Manbites Dog Theater), Electricidad (Sacramento Theatre Company) and A Dream Inside Another (Sideshow Physical Theatre). He has served on the Board of the Comparative Drama Conference and is currently Focus Group Representative for the ATHE Latina/o Focus Group. His current research includes essays for several collections as well as a book manuscript, The Political Geography of Latina/o Theater, which has been supported by a UC MEXUS grant and a Davis Humanities Institute Fellowship.