

# UB THEATRE AND DANCE

## FALL 2025 OPEN DANCE COURSES WITH NO DEPARTMENT PRE-REQUISITES:

### **DAC 104LEC - Appreciating Dance** *Pathway: Humanity; Health (T)*

\*Online, does not meet in person

Dance is an intangible art, one cannot head to a museum and pick up a print as one might do at the Louvre with the Mona Lisa. This course will provide an overview of the role dance plays in a globally integrated world. The course content will lead students through modules including: Dance and Society, Dance and Culture, Dance History, Specific Idioms of Ballet, Modern and Jazz Dance, as well as Controversial Issues in Dance. It will pose various questions, including: What makes dance art? What makes it entertainment? The course will explore the historical context of dance idioms related to the roles of government, institutions, transnational production, corporate responsibility, technical knowledge, and personal ethics in fostering national economic development. The course will also discuss the socio-political ramifications of cultural appropriation as it relates to dance and culture and the personal ethics of the demands of choreographers against their dancers. Credits: 3

### **DAC 116 - Ballet Technique I (Dance Studio Movement Course)**

TR 9:30 am – 10:50 am CFA B83

Ballet Technique 1 will focus on the fundamentals of classical Ballet technique. The course objective is to facilitate an understanding of basic ballet technique and terminology while developing an awareness of human anatomy, proper body alignment and expressive qualities intrinsic to dance. Credits: 3

### **DAC 118 - Jazz Dance Technique I (Dance Studio – Movement Course)**

TR 2:00 pm - 3:20 pm CFA B82

Jazz Dance Technique 1 will focus on the fundamentals of Jazz Dance technique. The course objective is to facilitate an understanding of basic Jazz technique and terminology while developing an awareness of human anatomy, proper body alignment and expressive qualities intrinsic to dance. Credits: 3

### **DAC 119 - World Dance I (Dance Studio – Movement Course)**

MWF 3:00 pm – 3:50 pm CFA B82

World Dance 1 will focus on the fundamentals of the specific world dance form. World Dance 1 will focus on AfroFusion dance forms. The course objective is to facilitate an understanding of basic dance technique and terminology while developing an awareness of human anatomy, proper body alignment, and expressive qualities intrinsic to dance. Credits: 3

### **DAC 430LEC - Dance History** *Pathway: Global Ref (G); Humanity (T)*

TR 2:00 pm - 3:20 pm CFA B83

Studies the creative process in dance from lineage-based societies to the early 20th century. Includes videos and discussions on dance and related fields. Knowledge of dance is essential. Credits: 3

## FALL 2025 OPEN THEATRE COURSES WITH NO DEPARTMENT PRE-REQUISITES:

**TH 101 Introduction to Theatre** *Pathway: Humanity (T)*

TR 2:00 pm - 3:20 pm Clemens 119 and Online Section

Introduces reading a play as an imaging of action. Exploration of structuring plot, character, and other elements of a play. Compare texts with interpretations in live and video productions. Required for all majors and minors. Credits: 3

**TH 102 American Popular Entertainments** *Pathway: Humanity (T)*

MWF 12:12:50 ACADEM 170

The topic in the case study this Fall 2025 will explore broadly a comparative analysis **from Taylor Swift to Chappell Roan, Beyoncé to Janelle Monáe, and everything in between.** We will explore how artists operate within distinct yet overlapping spheres of influence, shaping entertainment culture while engaging with political and feminist discourse in uniquely compelling ways. Their aesthetics, personas, and artistic choices create conversations that extend far beyond music—pushing boundaries, challenging norms, and reflecting (or refracting) societal shifts.

This course explores entertainment. Live, popular entertainments serve as both art and commerce, engaging audiences in performance events that reflect culture's current tastes and values, as well as its hopes and anxieties. Typically, they are also quite enjoyable. This course examines American popular entertainments as culturally significant forms of performance that reveal much about what a particular generation of Americans knows, believes, feels, and desires. Throughout our semester, students will learn about and question the ways American popular entertainments are produced, consumed, and circulated within the context of the United States and beyond. By utilizing either a survey approach or an intensive case study, this course encourages students to think deeply and critically about popular culture, especially those aspects that occur in front of a live audience.

**TH 106 Introduction to Technical Theatre** *Pathway: Humanity; Environment (T)*

TR 11:00 am – 12:20 pm Talbert 107

Production elements: materials, equipment and construction of scenery, costumes, lighting and sound; production organization: run crews, stage management. Labs are optional for non-major sections. Credits: 3

**TH108 Basic Acting 1 (Acting Studio Course)**

MW 2:00 pm – 3:20 pm; TR 11:00 am – 12:20 pm in [Katharine Cornell Theatre \(KCT\) in Ellicott Complex](#)

Nature and elements of behavior-based acting; practical investigation and involvement; physical games; imaginative exercises; improvisations; preliminary introduction to scene work. Required of all majors and minors. Credits: 3

**TH 201 Script Analysis\***

MW 9:00 am – 10:20 am in [Katharine Cornell Theatre \(KCT\) in Ellicott Complex](#)

\*Pre-Requisite: Completion of Communication Literacy 1 or completion of Writing Skills 1 (ENG 101 or placement into ENG 201)

Develops fundamental analytical skills that actors, directors, and designers use to prepare a wide range of dramatic texts for rehearsal and production. Students will learn an approach to moving a play from page to stage, with emphasis on understanding and analyzing the building blocks of drama: dramatic structure, given circumstances, character, language, action, tempo, rhythm, and space. Students will improve their ability to communicate ideas about staging plays orally and in writing and begin to collaborate toward a shared artistic process and product. The ultimate goal is to realize the freedom and responsibility of theatre practitioners as interpretive artists. Credits: 3

## **TH 220 Performing in America: Race, Gender, Class and American Identities on Stage**

*Pathway: Humanity; Justice (T)*

\*Online, does not meet in person

Examines 20th century American drama and theatre performances as reflection on changing American identities. Looks at the ways in which plays and performances defined what it meant to be American, as well as how individual playwrights and theatre artists reshaped dramatic literature and theatre to represent their own diverse identities. Studies the variety of identities - racial, ethnic, gender, class, and religious - that emerge from the diversity of American theatre. Credits: 3

## **TH 301 World Theatre Before 1700** *Pathway: Global Ref (G), Humanity, Innovation, Justice (T)*

\*Online, does not meet in person

This course is an introduction to selected plays, aesthetic theories, and performance techniques from antiquity to the eighteenth century. Of course, it's impossible to cover all of the significant works, movements, and innovations in global theater in one semester. The material presented here can only be an incomplete history - an outline to be fleshed out later as your knowledge of the subject grows. Nevertheless, this course will provide a sturdy foundation for future investigation, and a set of analytical tools to help you approach unfamiliar theatrical forms or reappraise familiar ones. Theater has always been a place to think: about politics, about religion, about social life, about cultural inheritances or projected futures, about the theater itself. We'll weigh the arguments of theaters passionate advocates and its fiercest enemies; discuss its complex exchanges with other art forms; and consider its avid incorporation of new technologies. Credits: 3

## **TH 308 Poetic Text (Acting Studio Course)**

MW 2:00 pm – 3:20 pm in Alumni Arena 190

Actors' use of language, especially poetic and heightened language. Material is selected from a progression of styles beginning with naturalism and evolving to classical poetic texts. Stresses techniques of imaging, textual analysis, and full use of breath and voice to support the demands of non-naturalistic language. Credits: 3

## **TH 327 Seriously Funny: Comedy in Text and Performance** *Pathway: Humanity (Pending)*

TR 4:00 pm – 5:20 pm CFA B83

Surveys the evolution of comedy in performance over the last 100 years. Students will explore the mechanics of constructing comedy through text and performance in styles such as Vaudeville, Variety/Sketch Comedy, Situation Comedy, Stand-Up, 20th Century Farce, Improv, Post-Seinfeld Irony, and Front-Facing Camera/Social Media Comedy. Modern forms will be compared to texts from historical genres such as Old and New Comedy, Comedy of Humours, Comedy of Manners, Commedia and Humanism, Satire, and Victorian Farce. Theories of play as an essential aspect of the human experience will be considered, as well as the influence of class systems, politics and technology on the evolution of comedy. Credits: 3

## **TH 464 Black Theatre-Past and Present**

TR 12:30 – 1:50 pm [Katharine Cornell Theatre \(KCT\) in Ellicott Complex](#)

This course is a historical survey of Black theatre in the United States from the founding of William A. Brown's African Theatre in 1821 through twentieth-century developments such as the New Negro renaissance and the Black Arts Movement to the work of contemporary Black playwrights such as Suzan-Lori Parks, Tarell Alvin McCraney, Lynn Nottage, and Jackie Sibblies Drury. Credits: 3

## **TH 401 Directing I (Acting Studio Course)**

MW 10:30 – 11:50 pm CFA B83

A practical course in directing. Provides students with the consciousness of theatre and creative directing: basic techniques in preparing the script for rehearsals, creating the space, collaborating with a designer, using tempo and rhythm, working with actors, and preparing and conducting rehearsals. Credits: 3

## **FALL 2025 OPEN THEATRE COURSES *WITH* DEPARTMENT PRE-REQUISTES:**

### **TH 109 Basic Acting II (Pre-Requisite: TH 108)**

TR 11:00 am – 12:20 pm Alumni Arena 190

Introduces scene study: how to break down a script; how to prepare an actor's score; primary terms; a precise and exacting rehearsal method; how to make fundamental character choices; how to uncover the character's dramatic intentions. Emphasizes working together, sharing space, and playing objectives. Students must be willing to explore their emotional life as a means to living truthfully on stage. Credits: 3

### **TH 203 Visual Imagination (Pre-Requisite: TH 106)**

MW 10:30 am – 11:50 am Alumni Arena 195

Introduces and explores visual vocabulary; looking and seeing as learned skills; translation of idea to image. Required of all majors. There is a fee associated with this class. Credits: 3

### **TH 208 Method Acting I (Pre-Requisite: TH 109)**

TR 9:30 am – 10:50 am Alumni Arena 190

The study and practice of the Strasberg Method of relaxation and sensory exercises and its application to an actor in scene work and monologues. Concentrates on exercises that constitute Lee Strasberg's Method as well as scene and monologue work. Credits: 3

### **TH 331 Problems in Technical Theatre (Prerequisite: TH 106)**

11:00 am – 12:20 pm Alumni Arena 195

Techniques employed in resolving problems in technical theatre. Requires lab work. There is a fee associated with this class. Credits: 3

### **MTR 302 Musical Theatre History (Pre-Requisites: MTR 210)**

MW 12:00 pm – 1:20 pm

*Pathway: Global Ref (G); Humanity (T)*

Explores the development of music theatre forms. Includes the contributions of composers, lyricists, and librettists, as well as cast members, directors, choreographers, and designers; and employs audio and video materials. Credits: 3

### **DAC 432 Applied Kinesiology and Anatomy for Dancers (Pre-Requisite: DAC 372 or DAC 128 or DAC 127 or DAC 126)**

TR 11:00 am – 12:20 pm CFA B83

*Pathway: Glob Ref (G); Humanity; Health; Justice (T)*

Examines the science of motion applied to dance and movement. Studies, in depth, the structure and function of the skeletal and muscular systems. Credits: 3

**Considering a minor? To learn more, visit:**

Dance Minor  
Theatre Minor

**Link:** <https://buffalo.box.com/s/t1227esczr9uolsmf2tkkwaqtltx6u6d>