

AU18 GRADUATE Course Offerings – Open to All Graduate Students

LECTURE SEMINAR COURSES

Dance 7404: PostModernism

Prof. Hannah Kosstrin Mo We 8:30-10:05am (4 units)

Inquiry into the functions of postmodernism in concert-dance-aligned choreography and dance practices from 1960–2000. This course focuses on choreographers and dance practices in the United States in Europeanist, Africanist, Latino, Jewish, and queer cultural and aesthetic contexts, and includes the influence of choreographers and dance practices from European, South Asian, and East Asian locales in the United States. Class discussions will bring to light the artistic developments and aesthetic trends in the dances in relation to the social politics of the time period, and issues of gender, race, class, and geopolitics in the choreography. It caters to the needs of all graduate students who anticipate teaching in higher education or who would like to know more about the history of contemporary dance.

Dance 7902: HTL Analyzing Movement: From the Cellular to the Social

Prof. Harmony Bench M 2:15-5:00 (4 units)

This course will introduce students to historical and contemporary approaches to analyzing movement, beginning very close to the body with scholarship on sensuous perception and somatic practices, and gradually moving toward the choreographic analysis of movement at a societal scale. Topics of readings and discussion may include somatic awareness, expressive culture, documentation, transmission, infrastructure, and social movements. Students can expect literature to draw from cultural studies, performance philosophy, sociology, and media studies in combination with dance studies, which will be a consistent through-line. Assignments may include analyses of choreographies or movement practices, textual exegesis, discussion and scholarly critique, and class presentations.

MOVEMENT PRACTICE COURSES

Dance 5105: Contemporary Practice (advanced, permission required)

Visiting Artist Andre M. Zachery Tu Th 5:20-6:50pm (1 unit)

Dance 5115: Ballet Practice (advanced, permission required)

Kathryn Logan under Amy Schmidt Mo We 5:20-6:50pm (1 unit)

Dance 5121: Improvisation (advanced, permission required)

Joshua Anderson and Gina Hoch-Stall under Amy Schmidt Mo We 5:20-6:50pm (1 unit)

Dance 5175: Yoga

Rohini Acharya under Amy Schmidt Mo We 5:20-6:50pm (2 units)

Dance 5176: Bartenieff Fundamentals

Kathryn Logan under Amy Schmidt Tu Th 8:30-10:00am (2 units)

This class incorporates aspects of the Franklin Method and Robin Gilmore's "What Every Dancer Needs to Know About the Body". It employs weight studies and visualizations, approach the Cartesian mind-body split, and works to enhance mindful body activation. This class is designed toward discovering deep and thorough alignment, ease, and movement efficiency.

Dance 5177: Alexander Technique (Dance majors and grads have priority until July 15)

R. Dale Beaver Tu Th 5:20-6:50pm (2 units)

Dance 5190: Movement Special Topics – LatinX (advanced, permission required)

Laura Rodriguez under Amy Schmidt Tu Th 10:20-12pm (1 unit)

This class explores the African American continuum by focusing on the Latin Diaspora of movement from the Caribbean Islands, Mexico, and Southern United States. Fast-paced, poly-rhythmic, and rigorous contemporary movement practice to gain diverse vocabularies of Latin movement, incorporate dynamic isolation work

CREATIVE PROCESS COURSES

Dance 5191: Eurhythmics

Dr. Susan Chess Mo 12:45-2:40pm (1 unit)

This is an ideal course for those who feel secure with music and want better understanding of movement OR those who feel secure with movement and want better understanding of music. We will play music, move to music, improvise music, create music and movement, and explore ways that music and movement connect in our beautiful world of dance. Also a great class for developing music/movement pedagogy or art therapy exercises.

Dance 5211: Dance Film I (software is Final Cut Pro)

Prof. Mitchell Rose

Mo We 5:10-7:10pm (3 units)

When dance is merged with film language, it can explode off the stage and reach vast new audiences. But maintaining the special “aliveness” of dance as it is translated into a two-dimensional medium requires a new way of thinking. Dance-film is not dance filmed beautifully—it is firstly a film, a film that conveys an experience of dance in the viewer. Taught like a film class, this is a laboratory for investigating these challenges. Class participants will explore film grammar and experimental narrative through hands-on creative work, classroom viewings and discussion. Participants will learn photographic principles and a higher level of camera use, Final Cut Pro editing, production techniques and will create three dance-films.

Dance 5212: Dance Film II (software is Final Cut Pro)

Prof. Mitchell Rose

Tu Th 3-5pm (3 units)

This class follows onto Dance-Film 1, expanding the skill set that was learned there. This includes film grammar, photography, and Final Cut Pro editing. A large part of the class concerns delving into important video-related skills which would not generally be a part of a creative dance-film class: documentation techniques and multicam editing. Students will work to enhance their photographic skills and will practice camera operation by shooting selected Department dance events and editing them. Other skills explored will include multicam editing, lighting, animation/keyframing, and green screen. There will be a number of short filmmaking exercises, an edit of a concert documentation, and the creation of a dance-film. Dance-Film 1 required.

Dance 5213: Intermedia Performance

Prof. Norah Zuniga-Shaw

Mo 2:15-5:00pm and choice of Lab: (3 units)
Mo 5:20-6:50pm, or We 3-5pm, or F 3-5pm

Dance 6290: Composition Special Topics – Community Art Making

Prof. Nyama McCarthy-Brown

Mo We 3:00-5:00pm (3 units)

Description available in August. In the meantime, please see Prof. McCarthy-Brown’s biography at <https://www.nyamamccarthybrown.com>

Dance 6301: Graduate Analysis – Movements, Methods, and Analytical Frameworks

Prof. Hannah Kosstrin

We 3:00-4:30pm and Fr 8:30-10am (3 units)

Foundational course in Laban Movement Analysis and Labanotation, including studio-based studies, the study of Motif writing/description, topical readings/viewings. This hybrid studio-theory course engages these Laban Studies modalities as a way to train students to see kinesthetically and to activate embodied modes of analysis based on a codified vocabulary. The course also probes questions of how Laban literacies in movement analysis and notation interface with digital technologies for interdisciplinary analysis of movement. It trains students to re-approach their own movement patterns to deepen and expand their choreographic processes, and it trains students in kinesthetic seeing to generate rich movement description that feeds scholarly choreographic analysis. Students may choose from a range of final project options from completely performed to completely written.

NOTES

- **MORE Dance courses available for either undergraduate credit or alternative graduate credit on the Undergraduate Elective course flyer at <https://dance.osu.edu/toolkit/schedules> or BuckeyeLink for details.**
- For 5000-level courses, be sure to select Graduate as the Career and uncheck “Search Open Classes Only”
- Please note: the Department of Dance does **not** approve auditing or adding classes after the 2nd Friday – please register early to reserve your place in the class!
- Email dance@osu.edu for enrollment assistance if you are not able to enroll on your own in BuckeyeLink.