### LECTURE COURSES

#### Dance 7404: PostModernism  
**Prof. Hannah Kosstrin**  
MW 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 7405: Dance Forms of the African Diaspora  
**Prof. Melanye White Dixon**  
TR 12:45-2:05pm (3 units)  
This dance history course will engage the learner toward an understanding and appreciation of dance forms and traditions of the African Diaspora from West Africa to the Americas within a socio-cultural, historical and political context. Consideration of African-Centered dance practices from West Africa, select Caribbean islands, Brazil and the United States will be central to our discourse.

#### Dance 7408: Bodies on the Line - Politics and Performance  
**Prof. Harmony Bench**  
M 2:15-5:00pm (4 units)  
This graduate seminar begins with the proposition that all politics are a politics of the body. We will therefore set out to examine how bodies are framed and deployed for political functions, how they circulate or are constrained, and how people choose to put their own bodies on the line as testimony of their political investments. In our pursuit of these political bodies on the front lines of cultural conflicts and of social change, we will draw from multiple fields of study, including critical cultural theory, performance studies, dance studies, and theatre and dance performance. We will further interrogate how these political and performing bodies create physical vocabularies of movement as they negotiate identities, display themselves or are displayed for visual consumption, protest social inequalities, and experience pain—even death.

### PRACTICAL/STUDIO COURSES

#### Dance 5171: Pilates Mat  
**Ashlee Taylor under Prof. Dixon**  
TR 12:45-2:05pm (2 units)

#### Dance 5175: Yoga  
**Chris Cogell under Prof. Dixon**  
WF 3:55-5:15pm (2 units)  
**Prof. Maryanna Klatt (Wellness Theory)**  
TR 2:45-2:05pm (3 units)

#### Dance 5177: Alexander Technique  
**R. Dale Beaver**  
MW 5:20-6:50pm (2 units)

#### Dance 5211: Dance Film I  
**Prof. Mitchell Rose**  
TR 5:10-7:10pm (3 units)

#### Dance 6702 Performance Techniques  
**Prof. Mitchell Rose**  
MW 3-5:00pm (3 units)

#### Dance 6301: Graduate Analysis  
**Prof. Hannah Kosstrin**  
TR 12:45-2:40pm (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.
Dance Classes  
All classes are 2 credits unless otherwise noted – SPRING ONLY Courses in Pink

- It is recommended that students with little or no prior dance experience register for level 1 courses for at least two semesters before enrolling in a higher-level course.
- Students with previous dance experience may email dance@osu.edu for assistance enrolling in a higher-level course. Please include a brief description of your dance background and the name/email of your undergraduate academic advisor.
- Graduate student seeking graduate credit? Please go to www.dance.osu.edu > Toolkit > Handbooks, Forms & Reference > Alternative/Movement Practice Plan for Graduate Students from External Programs and follow instructions.
- Please note: the Department of Dance does not approve auditing classes OR adding after the 2nd Friday.

<table>
<thead>
<tr>
<th>Movement Practice Classes</th>
<th>Course #</th>
<th>Days</th>
<th>Times</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td><strong>Ballet I</strong></td>
<td>1111</td>
<td>M W</td>
<td>7:05-8:35pm</td>
<td>270 Sullivant</td>
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<tr>
<td><strong>Ballet II</strong></td>
<td>2112</td>
<td>T R</td>
<td>5:20-6:50pm</td>
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<td><strong>Ballet III</strong></td>
<td>2113</td>
<td>T R</td>
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<td><strong>Contemporary I</strong></td>
<td>1101</td>
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<td><strong>Contemporary II</strong></td>
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<td>W F</td>
<td>12:45-2:05pm</td>
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<tr>
<td><strong>Contemporary III</strong></td>
<td>2103</td>
<td>M W</td>
<td>3:55-5:15pm</td>
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<td><strong>Hip Hop I</strong></td>
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<td>M W</td>
<td>7:05-8:35pm</td>
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<td><strong>Indian Odissi</strong></td>
<td>2190</td>
<td>M W</td>
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<td><strong>Jazz I</strong></td>
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<td>T R</td>
<td>8:30-10:05am</td>
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<td><strong>Jazz II / III</strong></td>
<td>2142/3</td>
<td>T R</td>
<td>5:20-6:50pm</td>
<td>290 Sullivant</td>
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<td><strong>Social Dance</strong></td>
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<td><strong>Tap I</strong></td>
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<td>T R</td>
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<td>Creative Process Classes</td>
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<td>Location</td>
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<td><strong>Improvisation</strong></td>
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<td>T R</td>
<td>3:55-5:15pm</td>
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