

AU20 GRADUATE Course Offerings – Open to All Graduate Students

NOTE:

- **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” if you wish to receive graduate credit.
- 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.
- Dress code: for all studio classes, plan to wear clean, modest, and fitted attire that allows a wide range of movement. Some classes have noted special shoes or equipment below. Further guidelines are given by the instructor at the first class.

LECTURE SEMINAR COURSES

Dance 7490 HTL Special Topics - Jewish and Israeli Dance Histories: Dancing Diaspora, Social Justice, and Community

Prof. Hannah Kosstrin W 2:15-5:00 (3 units)

Everything You Always Wanted to Know about Jewish Dance* (*But Were Afraid to Ask)! With a focus on dancing for social justice, this course takes a multi-ethnic approach to understanding what it means to dance the Jewish diaspora. It introduces students to dance practices in Israel and the Jewish diaspora between the late nineteenth and early twenty-first centuries. The course covers contemporary Jewish and Israeli choreographers and practitioners through topics of Jewish and Israeli culture, ethnicity, gender, assimilation, the body, race, and dance for social change, in folk and concert dance practices. Discussions, written assignments, and movement sessions will engage Jewish and Israeli history in relation to choreographic trends. Open to students in all disciplines.

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)

Lecturer TBD Tu Th 5:20-6:50pm (1 unit)

Dance 5115: Ballet Practice (advanced, permission required)

Lecturer TBD, ballet shoes required Mo We 5:20-6:50pm (1 unit)

Dance 5173: Pilates Reformer (permission required)

TBD under Amy Schmidt Tu Th 12:45-2:40pm (2 units)
 TBD under Amy Schmidt We Fr 12:45-2:40pm (2 units)

Dance 5175: Yoga

TBD under Amy Schmidt, yoga mat required Tu Th 3:00-4:30pm (2 units)
 TBD under Amy Schmidt, yoga mat required Mo We 5:20-6:50pm (2 units)

Dance 5176: Bartenieff Fundamentals

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

Dance 5177: Alexander Technique

Diana McCullough

Tu Th 5:20-6:50pm (2 units)

Dance 5190: Movement Special Topics – Irish Step (open to all levels)

TBD under Amy Schmidt, hard & soft sole shoes required

We Fr 12:45-2:15pm (2 units)

Introduce the technique, style, performance, and historical contexts of a variety of Irish solo and group dances. Dances will include both soft and hard shoe styles. The course is **open to all levels** of experience, and will give students the opportunity to develop their Irish dance technique and performance skills at an individual level.

Dance 5190: Movement Special Topics – Musical Theatre (intermediate/advanced, permission required)

TBD under Amy Schmidt, shoes required

Mo We 8:30-10:00am (2 units)

Dance exercises from American musical theatre repertory. Please email dance@osu.edu with brief background description.

CREATIVE PROCESS COURSES

Dance 5121: Improvisation (intermediate/advanced, permission required)

Visiting Artist

Mo We 5:20-6:50pm (1 unit)

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 5:00-7:00pm (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 3:00-5:00pm (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 or similar course required.

Dance 5213: Intermedia Performance

Prof. Norah Zuniga-Shaw

Mo 2:15-5:00pm; Lab TBD (3 units)

Description available later. See instructor biography at <https://dance.osu.edu/people/zuniga-shaw.1>

Dance 5614: Sound Design for Dance

Jonathon Hunter

Fr 8:30-10:05am (1 unit)

Sound Design will explore QLab and the possibilities of diverse sound delivery in a modern dance environment. This will include creating multitrack audio in a sound editing program for playback in QLab. See instructor biography at <https://dance.osu.edu/people/hunter.1007>

Dance 5615: Costume Design for Dance (1st 7 Weeks, permission only)

Lindsay Simon

Mo We 3:00-5:00pm (1 unit)

This course serves as an introduction to the art of costume design and costume construction, specifically for dance. We will explore: the principles of design, vocabulary useful for designer/choreographer relationships, introductory costume rendering skills, basic costume construction & sewing. The class culminates with a movement demonstration in a costume designed and built by the student.

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

Prof. Hannah Kosstrin

Mo We 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.

Dance 6290: Composition Special Topics: Community Art-Making

Description available later. See instructor biography at <https://dance.osu.edu/people/mccarthy-brown.1>