**Spectatorship - Moving Bodies, Perceiving Bodies**

TAPS 1281V S01; CRN: 25249

10:30-11:50am Tue/Thu; Lyman 005

Instructor: Dr. Brandon Shaw

**[note:** this is not the final syllabus. Some readings and dates are still being adjusted**]**

**Instructor:** Dr. Brandon Shaw

**“Drop-by” times:** Lyman 017; Tuesdays and Thursdays 12-1 and by appointment

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**Course Description**

Dance is a reflection, distillation, propagator, and criticism of culture.

In this course you will deepen your relationship with dance both on the stage and in the performances of everyday life—from bars to bookstores. You will hone skills in perception and express your individual experience with the performances through essays, poetry, visual arts, and group projects. Drawing from perceptual psychology, ethnographic studies, neuroscience, and critical theory, and Dance Studies we will consider how societal influences and your own bodily history inflect what you see.

We will encounter many concepts and themes through the course of the semester. Significant attention will be given to Black American dance and dancers: their contribution to American dance, their perception by white audiences and critics, and choreographic forms of resistance on the concert and political stages. One goal of the course is to expand what we mean by dance. Thus we will study the post-modern minimalist/pedestrian movement and use this as a means of analyzing the daily choreographies that happen in environments not usually associated with dance.

Dance doesn’t come from nowhere. It can express emotional states that are sometimes thought to be private. It can reflect social codes among genders and races that are never articulated orally. Even forms of dance that claim to be apolitical or purely aesthetic betray their very politics in such statements. In “Spectatorship: Moving Bodies, Perceiving Bodies,” we’ll learn to perceive the invisible behind and within dance.

Additional readings for graduate students will draw from the phenomenological tradition as well as affect theory. Meetings will be held every other week for one hour.

Course Overview:

**Part 1: Black and White Spectatorship in America**

We’ll consider two apparently very different dance forms—Hip Hop and classical ballet—and investigate how these call upon equally distinct forms of spectatorship. How do these dances and the venues where they take place reflect, reinforce, and challenge ideas of blackness and whiteness? It is tempting to view Memphis Jookin’ master Lil Buck’s rendition of the Dying Swan as politically and racial subversive, and we’ll consider how even a ballet as “traditional” as *Swan Lake* struck its original spectators as equally shocking. We will learn how a piece that can be considered the epitome of white privilege and heteronormativity has spawned choreography and film challenging these norms.

Due to the codes of dance and the special rules afforded by spectators during a performances, minority groups can caricature and even subtly attack hegemony. The Cakewalk, a parody of white high-society first adapted by slaves in America, is one such subversive dance.

Themes: dance appreciation; Hip Hop and cyphers; ballet history/*Swan Lake*; kinesthetic empathy; queer studies; dance on film.

Performances: *The Dying Swan* (Anna Pavlova, Maya Plisetskaya, Lil Buck, John Lennon de Silva) *Swan Lake*, and *Black Swan*.

**Part 2: Daily Spectatorship: Kinesthetic Empathy with those Near and Far**

Dance is not something that just happens on stages. Body language—including hand gesticulations and winking—and the choreography of bodies—from seat arrangements to occupy-type protests—are two components of dance we encounter on a daily basis. We’ll learn how body movement is interpreted from disciplines including forensics and sociology, and analyze what aspects are emphasized and ignored. Special attention will be given to what the body can do *and* say that could not be transmitted by verbal discourse alone.

Themes: Minimialism/Post-Modern Dance; Choreographing Protest (Foster and Butler); the Civil Rights movement (D-Day in Birmingham, AL).

Performances and Footage: *Trio A* (Rainer); *Eyes on the Prize*; *Rosas danst Rosas* (de Keersmaaker).

**Part 3: Topics in Spectatorship Studies**

By this in the course, we will be well acquainted with how complex spectatorship is. Our dance-eye is informed by societal stereotypes of how dancers are supposed to perform and behave on stage, yet these expectations are under constant review. In this final section, we will consider how not only theory, physiology, and social mores shape our perception, but the physical setting of the piece does as well. Our discussion will focus upon the concert venue as well as the format through which dance is now most frequently encountered: the screen.

Themes: Theater architecture; phenomenology; embodied/situated perception; incarceration.

Projects: consistent use of notebook documenting daily “dances” around you and best-practices from readings; midterm project of local dance ethnography; final project of digital curation.

**Goals:**

* To deepen your appreciation of dance while developing a historical awareness of the roots and political import of contemporary dance forms.
* To acknowledge how ethnicity, class, and gender—of both the spectator and performer—affect meaning in dance.
* To improve in your ability to write about dance and human movement in general.
* To gain facility with central concepts in theoretical discussions concerning dance.

**Laws and Jurisprudence**

While we will discuss our codes of conduct together at the beginning of the semester, in order to maximize learning and concentration in class, use of laptops, tablets, and phones is not permitted in class (unless you have a documented condition requiring such devices).

**Grading:** Please note that the much of your grade will come from small- to medium-sized assignments (rather than longer essays) and participation. Wherever you begin in your life as a dance spectator at the beginning of the semester, your writings should bear witness to your perceptual and theoretical refinement and deepening over the course of the semester. While your private experience with a performance is certainly honored in this course, we are also interested in how our perceptions can be enriched or even changed through discussion with others in the “house” (in the classroom, connected through Canvas, or in an auditorium); thus your participation with others in discussion is an essential aspect of this course.

**Percentages:**

Participation (including online commentary) 15%

Assignments (including notebook) 30%

Anthropology in Providence assignment 10%

Live performance review (due May ) 10%

Final Project (due May ) 35%

**Evaluations in Letter Grades:**

Your grades will be posted on Canvas as you post your assignments there. I take no join in giving out bad grades, and great joy in seeing you do work that you are proud of and that reflects your engagement with the class. I am happy to work with you, read drafts (if submitted early enough), and meet with you to discuss matters relevant to the course. Here’s what you can expect from me in terms of letter grades:

A: exemplary participation (present, prepared, inquisitive, supportive); assignments handed in on time, evince of improvement over the semester through attentiveness to instructor’s comments and class discussion, and reflect thoughtful engagement with readings; presentations follow guidelines, reflect thoughtful engagement with materials (choreographic and textual), and are engaging.

B: Generally imbalance in the criteria above (e.g., strong writing, but lackluster presentations) and lack of evidence of improvement over the semester. While there are no prerequisites for the course and no knowledge of dance is assumed, it is expected that you are reflective, contemplative, and

C: Completion of assignments with little evidence of the qualities described as meriting an A.

S-Dist (with distinction) is given for students taking the course S/U whose performance would otherwise merit an A. An S is the equivalent of a B or C.

**DAILY SCHEDULE**

Viewings and readings marked for a certain date are to be studied for discussion in that class meeting. With few exceptions, we will have one reading per sitting. You are to be prepared to speak to the prompts in the syllabus, identify best practices, and—most importantly—bring your own insight regarding the material. Class is discussion-based, so let’s make sure it’s engaging!

**Part 1: Black and White Spectatorship in America OR Swans: Black, White, and Queer**

1. Th., Jan. 23. Lil Buck and Pavlova: Dying and Emerging Swans

In-class exercise: Working from photographs

In class, we will describe the activity of photographs, noticing muscular effort, momentum as depicted in clothing; context (how does knowing the rules of the game inform what is happening here?); how are stereotypes at play?

1. Tu., Jan 28.

In-class: Getting to know each other. Form community codes together.

Viewing:

View and Participate in the Instruction of *Memphis Jookin Vol. 1* (beginning at <http://www.youtube.com/watch?v=VjL4_khZsXo&list=PL0B343DA3B7F543C3&index=1>) (In 14 parts, roughly 1.5 hours altogether)

Questions to consider: What are the histories of the origins of jookin?

Reading:

Reason, Matthew. “Watching Dance, Drawing the Experience and Visual Knowledge.” *Forum for Modern Language Studies* 46 (4) (2010): 1-24. [OCRA]

1. Th., Jan. 30. Black Audiences and Cyphers

DeFrantz, Thomas F. “The Black Beat Made Visible: Hip Hop Dance and Body Power.” *Of the Presence of the Body*, ed., André Lepecki. 64-81. [OCRA]

1. Tu., Feb. 4. Black Vernacular dance

Readings:

Jackson, Jonathan David. "Improvisation in African-American Vernacular Dancing." [*Dance Research Journal*](http://en.wikipedia.org/wiki/Dance_Research_Journal) 33.2 (2001/2002): 40-53. [OCRA]

Jacqui Malone, “’Keep to the Rhythm and You’ll Keep to Life’: Meaning and Style in African American Vernacular Dance” in *The Routledge Dance Studies Reader* (1998). 230-35. [Through library as E-book]

Hazzard-Gordon, Katrina. "African-American Vernacular Dance: Core Culture and Meaning Operatives." *Journal of Black Studies* 15.4 (1985): 427-45. [OCRA]

1. Th., Feb. 6. Dying Swan

Drummond, Kent G. “The Queering of *Swan Lake*: A New Male Gaze for the Performance of Sexual Desire.” *Journal of Homosexuality* 45 (2-4) 2003: 235-55. [OCRA]

1. Tu., Feb. 11. Bourne’s Swan Lake

Viewing:

Matthew Bourne’s *Swan Lake*. [OCRA]

Reading:

Juhasz, Suzanne. “Queer Swans: Those Fabulous Avians in the Swan Lakes of Les Ballets Trockadero and Matthew Bourne.”  *Dance Chronicle*  31 (1) (2008). [focus on sections regarding Bourne’s choreography]

1. Th., Feb. 13. Dance on Film

Dodds, Sherril. “The Live Body and the Screen Body: a Technical Comparison.” *Dance on Screen: Genres and Media from Hollywood to Experimental Art*. 29-35. [OCRA]

Shaw, Brandon. “Kinesthetic Empathy.” [Canvas]

1. Th., Feb. 20. Black Swan

Readings:

Osterweis, Ariel. “Disciplining *Black Swan*, Animalizing Ambition.” *The Oxford Handbook of Dance and the Popular Screen*. Oxford: Oxford Press [forthcoming]. [Canvas]

Viewing:

Darren Aronofsky’s *Black Swan*. [OCRA]

Assignment: analyze filmic techniques in 30 seconds of the film utilizing terms presented here: <http://classes.yale.edu/film-analysis/> [you’ll need to read through the site’s material if you’re not familiar with film terminology]. For a textual equivalent, try Timothy Corrigan’s *A Short Guide to Writing About Film*. Our interest is more with choices in direction, camera work, and editing than, for example, narrative, so hone in on what will be useful in this assignment.]

1. Tu., Feb. 25. Swan Lake, Acts 1-2.

Readings:

Balanchine, George. “Swan Lake,” in *Balanchine’s Complete Stories of the Great Ballets*. [OCRA]

Cohen, Selma Jean. “The Problems of Swan Lake.” *Next Week, Swan Lake*. Middletown, CT: Wesleyan, 1982. 1-18.

Viewings.

Petipa and Ivanov’s *Swan Lake*. [OCRA]

1. Th., Feb. 27. Swan Lake, Acts 3-4.

Viewings.

Petipa and Ivanov’s *Swan Lake*. [OCRA]

1. Tu., Mar. 4. Ballet as Ethnic Dance

Joann Kealinohomoku, “An Anthropologist Looks at Ballet as a Form of Ethnic Dance” in *Moving History, Dancing Cultures: A Dance History Reader* (2001). [OCRA]

Gottschild, Brenda Dixon. “Stripping the Emperor: George Balanchine and the Americanization of Ballet” in *Digging the Africanist Presence in American Performance* (1996). [OCRA]

1. Th., Mar. 6. Cakewalk

Viewings:

URLs of the Cakewalk [Canvas]

Baldwin, B. “The Cakewalk: A study in stereotype and reality.” *Journal of Social History*, *15* (2) (1981), 205-218. [OCRA]

Recommended:

Malone, Jacqui. “Mocking and Celebrating: Freedom of Expression in Dance During Slavery.” *Steppin’ on the Blues: The Visible Rhythms of African American Dance*. Evanston: Illinois, 1996. [OCRA]

**Online Assignment:**

The Cakewalk participates in the Africana tradition of “songs of mocking/derision,” the trickster figure, as well as a carnivalesque inversion of hierarchies. Drawing from Baldwin’s (and/or Malone’s) article, please 1) post an example of another dance where you see any or all of these three characteristics being used by a minority group against the majority and 2) briefly explain how these factors are at work (1-2 pages) [Assignment on Canvas]

**Part 2: Daily Spectatorship: Kinesthetic Empathy with those Near and Far**

1. Tu., Mar. 11. Kinesthetic Empathy.
2. Th., Mar. 13. Guest lecturer, Dr. Tomie Hahn, Banding together: Kinesthetic Empathy in Spectatorship

Unit 2

1. Tu., Mar. 18. Pedestrian/Minimalist movement
2. Th., Mar. 20. Reports And discussion of ethnographic projects

Present Part II of your Anthropology in Providenceassignment. We will be learning the perspectives each of us have gleamed from our readings regarding body language. Armed with this knowledge, go forth boldly into your break, conduct careful analysis, and present us with Part III upon your return.

SPRING BREAK!!!

1. Tu., Apr. 1. Trio A

Banes, Sally. “Yvonne Rainer” in *Terpsichore in Sneakers: Post-Modern Dance*. Middletown, CT: Wesleyan, 1987. [OCRA]

1. Th., Apr. 3. Anthropology in Providenceprojectdue.
2. Tu., Apr. 8. Protest 1

Kowal, Rebekah J. "Staging the Greensboro Sit-Ins. *TDR: The Drama Review* 48 (4) 2004: 135-154. [OCRA]

McWhorter, Diane. “D-Day” in *Carry Me Home: Birmingham, Alabama: The Climactic Battle of the Civil Rights Revolution*. New York: Simon and Schuster, 2013. 347-60.

Viewings:

Pearl Primus, “Strange Fruit.” [in class]

Excerpts from *Eyes on the Prize* and *The Freedom Riders*. [in class]

1. Th., Apr. 10. Protest 2

Foster, Susan Leigh. “Choreographies of Protest*.” Theatre Journal* 55 (2003). 395–412. [OCRA]

**Part 3: Topics in Spectatorship Studies**

[Note: my preference is that the readings and viewings for this final unit will be derived from our discussion during the semester. I would like to assemble material that reflects the critical issues derived from our engagement with spectatorship. I have offered suggestions below, but we can pursue different topics.]

Fri. Apr. 11 Dance in/and Theory Symposium. [Suggested]

1. Tu., Apr. 15 (Passover) Phenomenology and Embodied Spectatorship

Merleau-Ponty, Maurice. *The World of Perception.* New York: Routledge, 2008. 0415773814 [Link on Canvas]

1. Th., Apr. 17. Phenomenology and Embodied Spectatorship

Weis, Gail. “Figuring the Ground.” *Refiguring the Ordinary*. Bloomington: Indiana Press, 2008. 11-40. [OCRA]

1. Tu., Apr. 22. The Venue 1.

Readings:

Carlson, Marvin. *Places of Performance: The Semiotics of Theatre Architecture*. Ithaca: Cornell Press, 1993.

Knowles, Ric. “Introduction.” *Reading the Material Theatre*. Cambridge: Cambridge Press, 2004.

1. Th., Apr. 24. The Venue 2.

McAuley, Gay. *Space in Performance: Making Meaning in the Theatre*. Ann Harbor: University of Michigan, 2000.

Tu., Apr. 29. (Reading week.) Viewing the Invisible: Incarceration and the Panopticon.

Readings:

Foucault, Michel. *Discipline and punish: The birth of the prison* (New York: Random House, 1978) 195-228. [OCRA]

De Certeau, Michel. *The Practice of Everyday Life* (Berkeley, California, 1984). 45-50. [OCRA]

Prompts: these are rather dense readings. In the first, Foucault puts together a criticism of the treatment of prisoners. In the second, de Certeau criticizes Foucault for presenting prisoners as too passive and unimaginative. Take some time to identify the key terms in Foucault and piecing together de Certeau’s criticism the best you can. We’ll spend some time unpacking in class, but do come in with specific areas of confusion (and clarity!).

Viewing:

Nacho Duato’s “Rust” [OCRA]

1. Th., May 1. Looking back at Spectatorship.

**Make friends with moleskin notebook:**[[1]](#footnote--1) **your companion for the semester**

For inspiration, read:

http://www.poetryfoundation.org/poetrymagazine/poem/244928

You are to keep a notebook of 1) daily dances, 2) best writing and presenting practices, and 3) your responses to live dance performances.

1) Daily Dances:

Once you acquire an eye for it, you’ll notice dance and choreography everywhere. Take a note of physical and social structures that are meant to choreograph (or govern) how and where bodies move. What are the obvious rules? What are the rules that are nowhere stated, but always observed? Who breaks these rules, and why? What is the reaction to these infractions?

Dances: by this, I mean bodily activity that is meant (however unconsciously) to express something to someone.

2) Improve your writing by reading appreciatively! Under “best practices,” please keep a log of admirable techniques employed by our authors this semester. Examples may include: gorgeous moments of movement description; smooth transitions between topics or paragraphs; exceptionally clear theses; interesting questions posed; new words; catchy titles; exceptional analysis or interpretation of a text; careful division of two matters that seemed identical or comparison of two topics that seemed very different; interesting, unexpected lines of thought pursued. In the beginning of the semester, we will devote some class time to discussing these best practices, though you should make a habit of writing these down throughout the semester.

**Mid-term Assignment**

**Anthropology in Providence:**

**Body Language in Mating Rituals and Personal Encounters**

I:

Mine one of the Books below for information relevant to a study of body language between potential couples. (Please bear in mind few of these books are academically rigorous, and all are working off of (and perpetuating?) stereotypes.)

Ekman, Paul.*Emotions Revealed, Second Edition: Recognizing Faces and Feelings to Improve Communication and Emotional Life*. New York: Holt Paperbacks, 2007. 0805083391 [Ekman is a psychologist, and this book is somewhat more academic (though still clear) than the others.

Givens, David. *Love Signals*. New York: St. Martin's Griffin, 2006. 0312315066

Lloyd-Elliott, Martin. *Secrets of Sexual Body Language*. Berkley: Amorata Press, 2006. 1569755248 [Safe sociology with some surprises.]

Navarro, Joe. *What Every BODY is Saying: An Ex-FBI Agent's Guide to Speed-Reading People*. New York: William Morrow, 2008. 0061438294 [Name says it all.]

Pease, Barbara. *The Definitive Book of Body Language*. New York: Bantam, 2006. 0553804723 [More geared toward business and politics.]

Steel, R. Don. *Body Language Secrets: A Guide During Courtship and Dating*. Whittier CA: Steel Balls Principles, 1997. 0962067164 [Mr. Steel won’t be winning any awards for sensitivity toward women, but this does provide a rich opportunity to observe the observer. You can judge whether he’s accurate.]

II:

A. Present us with the most relevant information from your book. This may include drawings.

B. In addition to presenting us with the case it makes for body language, provide a critical evaluation of the material (e.g., Is it dated? Does it assume a North American, white, heterosexual audience? Do the explanations of body language line up with your data collected in field work?)

III: Conduct Fieldwork.

1. Describe your locale. Why did you pick it? What are your expectations of the kind of behavior you’ll observe?
2. What do you see generally?
3. Focus on one interaction where you observe some of the behaviors addressed by our authors.
4. Describe whether you think their bodily expressions are correctly analyzed by the authors. If not, how would you interpret this dance?

IV. In class presentation: email me a clip (with the correct time indication) of material you’d like to analyze briefly in class. This should be a short clip (no longer than a minute). (This is a rather informal presentation, but please do be prepared and succinct.)

Additional reading:

De Certeau, Michel. *The Practice of Everyday Life* (Berkeley, California, 1984), 29-44. [OCRA]

**Final Project**

**Digital Dance Curation**

I. Curate a trio of dance performances (approximately one hour in total). You should articulate some guiding thread connecting the three pieces. The pieces should somehow be related, rather than curating a collection of performances that contrast with each other or demonstrate variety (which are, of course, also valid curational techniques).

*Some ideas*: pieces involving a certain prop (rope, sword, flower, chair); common themes (incarceration, unrequited love); choreographers inspired by/who studied under the same person; “flocking” as a choreographic technique; queer dance in unexpected places.

Some websites that host dance:

Dance in Video: http://daiv.alexanderstreet.com

http://www.dance-archives.ac.uk

http://www.OnTheBoards.tv

http://dancemedia.com

Jacob's Pillow Dance Interactive: http://danceinteractive.jacobspillow.org

On location at New York Public Library: http://www.nypl.org/locations/tid/55/node/33837

Vimeo.com hosts a number of up-and-coming choreographers

(usually preferred to Youtube).

Netflix and Amazon have a number of canonical pieces available for streaming.

**Format:**

A. Come up with an evocative **title** for your collection.

B. **Curate** a total of three pieces.

1. One or two must be by “canonical” or “established” choreographers or companies.[[2]](#footnote-0) This may be a section or an act from an evening-length ballet.
2. One or two should be by an up-and-coming or historically neglected choreographers or companies.
3. Your third piece could push the boundaries of what is considered dance. It may be, for example, physical theater, animal movement reflecting a technique your collection centers upon, or excerpts from a film illustrative of your topic.

C. **Compose**:

1) A two-page introduction to the collection. This should also serve as an enticing advertisement for your collection. (What do you want us to get out of this? What motivated you to put these together?

2) A half-page introductions to each work. (Contextualize and provide brief bio. Narrow in on how this piece relates to the theme),

3) A one-page reflection upon the work. (What do you learn as you encounter again something you’ve spent time curating? Where do these pieces leak out beyond the thematic boundaries you’ve imposed upon them?)

4) A few questions to prompt discussion (What other themes do you see? What other pieces might be included?).

You can present these orally or in some creative format on your blog, but please hand in printed copies of all of your writing for this assignment (including your responses in section II, below). Be sure to *cite all sources*.

D. **Host your collection on a blog or website** of your choice, providing a link to your blog on Canvas (blogger.com is relatively easy to use; wordpress.com provides more room for expressivity, but requires more technical knowledge). Provide an area for discussion following each of the pieces. If you are showing excerpts from a link, either cue the page to start at the correct moment or indicate what section visitors should view (e.g., 2:34-5:42).

\*Note: in terms of professional development, I would recommend that you take this opportunity to design a site that you can show potential employers. While you will not receive extra credit for going above and beyond the requirements for the assignment, the additional effort will pay off quickly!

E. **Encourage visitors**. It is the end of the semester. You now know much more about dance than many of the people around you. Recruit! Educate! Win converts! Ask friends and family to come to your virtual dance concert and leave feedback. Whoever gets the most responses will win a highly coveted Dance Studies monograph of the instructor’s choosing!

II. **Participate as a spectator** on two of your classmates’ blogs. Post your responses to their prompts and turn in a hard copy of these responses to me.

III. Write a 4-10 page critical reflection where you bring your experience as a curator and spectator into dialogue with our readings for the semester. Cite the readings and include a bibliography. (Any clear format for citations and bibliography is acceptable.)

**Dance Performance Review**

Your dance review is to be based upon your experience with a live dance performance (as opposed to an event, such as a in a club or on the bus). You are to use your skills in descriptive writing of the movement, an analysis of your subjective responses to the performance, and also relate the dance to the relevant reading from the course (include citations!). The review should be between 2-4 pages. It is due by May. 1.

**Tips**:

If possible, go to a performance with friends. Bouncing impressions off each other afterwards is part of how meaning in dance is created.

Be sure to bring a small notebook and pen.

Don’t have anything to say? Give it a day or two. Dance often takes a day or two to seep in.

Still don’t? Try drawing what you remember, talking to some friends.

Don’t try to describe the entire dance, but you should go into detail on moments, movements, or vignettes that grab you or stick with you.

**Some useful services on campus**

[**Psychological Services**](http://www.brown.edu/Student_Services/Psychological_Services/)

Offers crisis intervention and short-term psychotherapy to students who are in psychological distress. Also offers support groups, Mental Health Awareness Series, and a lending library. Located in J. Walter Wilson, Rm 516. For more information, call 863-3476 (with TTY).

[**The Study Skill Corp**](http://brown.edu/Administration/Dean_of_the_College/crc/)

Conducts study skills workshops that are beneficial to all students. Workshop topics include time management, reading strategies, note taking and test preparation. Offered on an individualized basis or in groups of four or more. Workshops last approximately 50 minutes. Run by students who have received training in study skills and facilitation. For more information, e-mail [Study\_Skills@brown.edu](mailto:Study_Skills@brown.edu).

[**Tutoring Program**](http://brown.edu/Administration/Dean_of_the_College/tutoring/)

Provides tutorial services to any student seeking academic assistance in classes in which he or she is currently enrolled. Tutoring is provided by qualified undergraduate and graduate students. Small groups of two to three students, as well as individualized tutoring sessions are available. Peer tutors are available for 1-2 hours a week per course. Interested students must apply for a tutor. Located J.Walter Wilson. For more information, call 863-9248. For more information, check out the tutoring website, under T on the A to Z menu.

[**Writing Center**](http://www.brown.edu/Student_Services/Writing_Center/)

The center provides writing assistance for all members of the Brown community. Staffed by graduate students from a variety of disciplines who are experienced in writing and teaching and undergo ongoing training. Associates are prepared to review a variety of types of writing and to discuss your specific writing concerns. Individual conferences are available, as well as workshop sessions. Walk-in hours are available, but appointments in advance are preferable. For more information, please call 863-3524.

1. Or non-animal-derived notebook cover. [↑](#footnote-ref--1)
2. While I realize these boundaries are fluid, you might consider that choreographers featured on the *Dance in Video* website or shorter dance history books such as Susan Au’s *Ballet and Modern Dance* (2002) are canonical, whereas choreographers featured only on Vimeo or OnTheBoards*.tv* might be in the “up-and-coming” category. Archives such as Jacob’s Pillow’s (<http://danceinteractive.jacobspillow.org>) offer neglected material by canonical and non-canonical choreographers. [↑](#footnote-ref-0)