



DANC 333gw: The Origins of Jazz Dance

Section: 22485

Spring 2025

4 Units

Day: Tue/Thu

Time: 4:00pm-5:40pm

Location: THH 210

Instructor: Jason Rodgers

Office: Email/Zoom

Office Hours: Email or email for Zoom appointment

Contact info: jasonjr@usc.edu

Catalog Description

This course serves to cultivate a rich and supportive classroom community as, a means to engage in open and honest discourse that builds empathy toward different social and cultural lived experiences (*class is taught in-active learning format*)

Full Course Description

You do not need to have any prior knowledge of dance to succeed in this class. Whether you're negotiating, interviewing, networking, or leading a team, success depends on connecting with other people—and connecting with other people depends on your participation and making meaningful contributions.

Course Overview

This class will dispense with the triviality of most elective courses and create a learning experience that not only speaks to our current social climate but is also transferable into other academic courses and the students 21st-century life and beyond.

How do we do this? By addressing the following three questions:

Questions:

- 1) What does it mean to be human?
- 2) What are the forms of love that constitute the best of our humanity?
- 3) How does community, tradition, heritage shape and mold our conceptions of who we are as human beings?

How: Through investigating our own social/cultural identities, experiences, beliefs and biases in order to juxtapose the lived as it relates to the American experience through the lens of Jazz Dance and Music,

exploring aesthetic differences, codification and commodification, appropriation and approximation, marginalization, subtraction and symbolic power/violence.

Examining how authentic jazz dance and culture is the roots of tap dance, hip hop dance and culture. We will foster opportunities to question how the history of American social, political, economic, environmental, cultural philosophical as well as spiritual expression within various communities has shaped the American experience.

The course will aim to complicate, support, shift, and challenge, student perspectives about how they think about their own social/cultural identities and how they navigate/negotiate space for people from different experiences and backgrounds.

***Learning Outcomes** (this class is concerned about what, how, why you think, feel and connect. It is least interested in what you remember for testing)

1. Through written assignments and class discussion you will demonstrate critical and creative thinking skills by utilizing various approaches to viewing, embodying, listening, discussing, and analyzing aesthetics celebrated within social, national and cultural identities.
2. Through written assignments and class discussion you demonstrate the ability to characterize the process of paying attention to contextual detail in observing and interpreting social meaning when conducting qualitative investigation of Habitus (characteristics, traditions, values, rituals, and representation practiced by individuals, societies and /or ethnic groups)
3. Through written assignments and class discussion you demonstrate ability to reflect and identify sociocultural modalities and socio-political, economy, and environment circumstances through engaged conversations that examine our own social/cultural expressions, values, and differences, in the field of music and dance, and ideas around the quality of life.
4. Finally, through your own creative way synthesize and articulate how this course has shifted, complicated, supported and challenged your own lived experience through concepts on ownership, lineage, American-citizenship, cultural awareness, identity, appreciation, and empathy.

Critical Thinking: (problem solving) Students

need to answer these questions

- · Whose narrative is present?
- · Why did they call it that?
- · What do the gestures mean?
- · What are their intentions?
- Whose interests are being represented or preserved?

Creative Thinking: (a process)

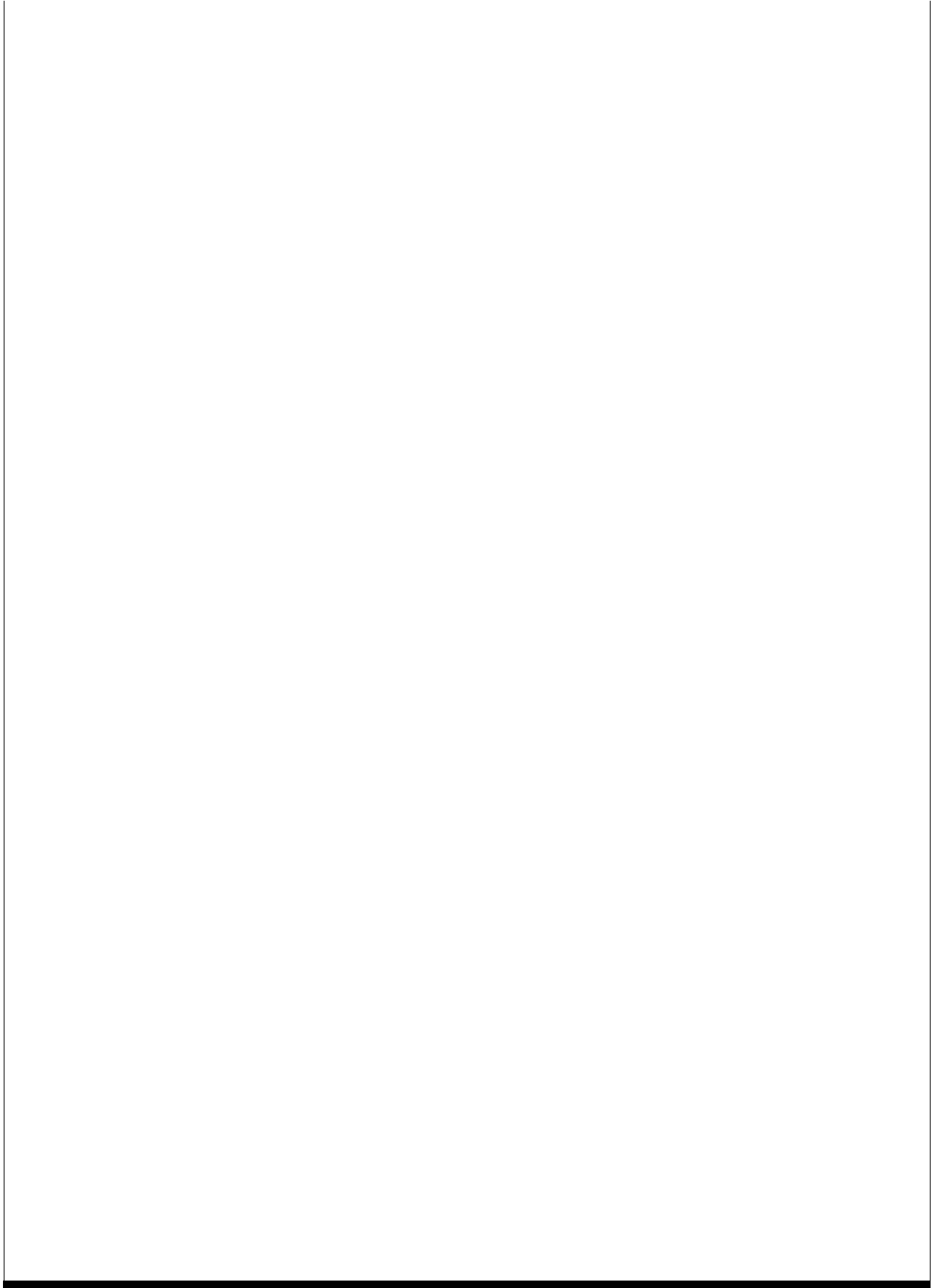
- A way of looking at a problem or situation, from a new or different perspective that suggests an unorthodox solution.
- **Technological Proficiency and Hardware/ Software Required**
- Students will be required to view media both inside and outside of class for discussion and to fulfill assignment requirements, including accessing Blackboard.

- **Paid Course Video Viewings:**
- Some video viewings for this course are attached with a fee on YouTube. See costs below in the Bi-weekly assignments
- **Readings: All readings for the course can be found via Brightspace and in the weekly schedule section below.**
- ***Description of Assignments Responsibilities and Student Assessment**
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- **Readings and Viewings:**
- Students will have reading assignments each week and/ or an equivalent video viewing assignment each week. Online or in class breakout discussions on reading. On weeks where there are no reading assignments, students will be focusing on online practical studies related to the prior week's reading.
- The readings for this course contain many primary sources written by those present and/or highly researched in topics pertaining to dance and/or music. However, as dance and music are predominantly non-verbal forms of human expression, viewing and embodying different dance forms through in-class participation, listening assignments and video viewing are imperative to the forms and will be a supplementary and/or primary source for exposure to the materials. It is also understood that in dance and music scholarship, movement and kinesthetic knowledge is cultural knowledge; the movement and listening components are necessary for high level comprehension and may replace some of the readings.
- ***Participation:**
Guided discussions surrounding video viewing and in-class activities attribute greatly to a student's success in this course; cameras should be turned on at all times. For this course, proper participation requires, taking notes, answering questions, posing new questions, participating in open discussions, breakout assignments, and posting weekly exit slips. (exit slips are questions based on that week's discussion. Your answers should reflect and use language from that weeks' topics)
- Actively participating means full participation during breakout sessions, group activities, and all assignments; asking thoughtful questions related to reading, or videos including questions from your peers and professor. Being fully prepared; and exercising personal responsibility and consideration of others at all times is a part of successful attendance and participation in this course.
- ***Absences:** If you have more than your allotted (2) absences your grade will be deducted 3 points for each additional unexcused absence (for participation).
- ***Critical Analysis**
Critical thinking is the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action. (assignments to be submitted on blackboard) Each writing assignment should utilize the first (3) learning objectives.
- ***Assignment Submission Policy**
All assignments will be submitted the day of through Brightspace assignments.
- **Late Work Policy**
- ****All assignments are due on the date and time specified. Exceptions for late assignments are as follows: illness (with a doctor's excuse) or serious family emergency**** Late assignments will be penalized 2 points. Incomplete and/or missing assignments will be penalized 5 points.

Sun-Sun			
Spring Registration (Continued)		Thurs-Fri January 9-10	
Classes Begin		Mon January 13	
Martin Luther King Day, University Holiday		Mon January 20	
President's Day, University Holiday		Mon Feb. 17	
Midterm Exam		Thurs. Mar 13. (In-class)	
Spring Recess		Sun-Sun Mar. 16-23	
Classes End		Fri. May 2	

Study Days		Sat-Tue May 3 - 6	
Final Exam		Thurs.. May 8 (4:30-6:30pm)	
Commencement Week		Wed-Sat May 14-17	

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***Mid-Term:**

In at least 500 words tell me what you have gained from taking this class in terms of your knowledge about jazz dance and music, but also what you feel you've gained as a person learning what it means to be human.

Prompt: paper should be double spaced written in Times New Roman (12pt) and submitted as a word.doc. When you save the document save it with you name as the heading/title

***FINAL assignment:**

Come up with a non-traditional way of sharing with the class what you learned this semester refer to the learning objectives. Your project should include transferable knowledge what about this class did you find a connection to your major or something you deeply care about. Some ideas of topics you can write about are:

- The history of jazz dance/music
- Valuing cultural context •
- What is this thing called jazz?
- Rhythms as a way of life
- Connective threads
- Jazz and the human condition

Any of the topics can include views on how the following are connected to music and dance religion, cultural identity, racism, appropriation, dance as liberator, etc. You can also write on topics that were discussed in class. For example, rent parties, jook joints, clubs, people, jazz in movies, etc. The only limit is your imagination. This assignment is worth 200 pts. The essay should include 1 question and 1 theory. Your theory does not have to answer your question

Final exam breakdown: 200 pts total

Final assignment Projects have consisted of Pecha Kucha, 3D model, App, Wikipedia page, puzzles, board games, painting, maps, video blogs, photo collage.

- How to Pecha Kucha https://www.youtube.com/watch?v=9q__8ljJ--c

Quick Tips:

1. Make sure you have a central theme
2. Be sure to have a CLEAR and COGENT thesis Statement – (a) By looking at,

(b) I argue, (C) this will demonstrate.
3. Your creative process resides in your ability to use improvisation and intuition

as a catalyst for invention. It's about non-thinking...using the intelligence of emotion and trusting it.

4. Review learning objectives
5. Take themes from your notes and bring them into your project
6. Feel free to use any readings from the syllabus bibliography as resources. You can also find interviews and other footage in the syllabus bibliography resources.

You can find any necessary rubrics for all assignments posted in blackboard in the Guidelines folder located in Content

Papers and Presentations Guidelines *A link for MLA formatting can be found here:

<http://owl.english.purdue.edu/owl/resource/747/01/>. <http://www.studygs.net>

Course Points Breakdown:

Attendance, Participation, & In-Class Writing Assignments/exit slips: **150 pts**

Midterm: **150 pts**

Final Exam: **200 pts**

Course Total: 500pts

A = We lit! 93%-100%

A- = 89% - 92% B+ = 86% - 88%

B = 83% - 85%

B- = 79% - 82%

C+ = 76% - 78%

C = 73% - 75%

C- = 70% - 72%

D+ = 67% - 69%

D = 63% - 66%

D- = 60% - 62%

F = This ain't it

WARNING!!! WEEKLY SCHEDULE SUBJECT TO CHANGE

Week 1: Cultivating Course Culture

(Day 1)

Meet your professor, Meet your classmates, course overview.

(Day 2)

Review the course Material

Week 2: Rhythm and Representation

(Day 3) Life is a rhythm

Essential Question: What role does rhythm play in our daily lives?

Overview: Students will gain a basic history of the Trans-Atlantic slave trade; the importance of rhythm and how African cultural ideas were retained and reimagined by enslaved populations.

Objective: Understand rhythm as a representation of life and the connections between popular culture and the time, place and social circumstances in which it was created. Articulate how elements of music culture reflect people and place

(Day 4) Gospel to Beyonce'

Essential Question: How does “the beat” of popular music reflect the histories of multiethnic populations and places?

Overview: We will discuss the ways in which the cultural practices of “immigrant” and minority groups can influence the “dominant” culture

Objective: Comprehend rhythm as a representation of people and place.

Week 3 Cultural Literacy and Identity

(Day 5) Negotiating Identity

Essential Question: How have Native Americans Musicians, poets, and visual artists negotiated their identity, and what role does physical space play in these negotiations?

Overview: We begin by examining the ways our sense of identity might be affected by social pressures associated with different spaces. Exploring how some artists have negotiated their “Native” and “American” identities visually. Students will also investigate how Native American poets have express their sense of identity, analyze some traditional Native American perspectives on space, and compare Native and European American concepts of land and property.

Objective: By discovering how Native American musicians and visual artists have grappled with personal identity and exploring the multi-layered nature of their own identities, students will be able to better empathize with the historic struggles that African Americans have confronted in the United States.

(Day 6) Debating Appropriation

Essential question: What is cultural appropriation, how does it affect Native American communities, and should it be regulated by law?

Overview: Students will engage in a structured academic controversy to address the question, “should appropriation of a cultural practices be regulated by law?”

Through textual analysis of divergent viewpoints on cultural appropriation, students will be able to evaluate both sides of the debate and then employ research-based evidence in the statement of their own beliefs about the issue.

Week 4: Sacred Dance Reading before class: The Kongo Cosmogram (pgs. 13-30)

(Day 7) The Ring Shout

Essential Questions: What is the meaning behind the spiritual practices Africans cultivated in the Americas during the days of enslavement and how has that practice continued to inform African American expressive practice in our current times?

Overview: We will examine various aspects of Kong culture from spiritual practices to language, movement and music and how they miraculously survived the Middle Passage. And how dancing and musicking allows humans to transcend into altered spaces and times.

Objective: By understanding the unique religious and social values which have paved the way for the creation and very foundation of many African American music and movement traditions

Watch in class:

- The Ring-shout & the Birth of African American Religion <https://youtu.be/KmmTMg3e5Uo>
- Throw me anywhere Lord: <https://youtu.be/3dGamWaYcLg>
- The Limbo
- The Big Apple Dance
- Hip Hop Cipher

(Day 8) Exploring Possession

Essential Question: How does spirituality and ritual show up in dance and musicianship?

Overview: Analyze the theory of possession and the state of being completely under the influence of Orisha and how that shapes the emotional expression and interpretation of a piece of music or dance performance.

Objective: Offer students insight into how African American expression through music, dance, religion, etc., are undergird by African traditions

Read in class: A History of New Orleans pgs. 10-21

Watch (in class)

- John Legends and the Roots <https://youtu.be/CqQBpd31SxM>
- Divine Horsemen <https://youtu.be/Tifn085-m40>
- Meech v. Toyin House Dance Forever <https://youtu.be/2-i9zMUGp5c>

Objective:

Week 5: Africans in Colonial Louisiana

(Day 9) the Senegambian and Kongo period

Code noir, negro act, Tignan Laws, food, music, Bamboula

Essential Question: How did the Afro-Creole Culture develop?

Overview: From a cultural point of view, it might be appropriate to refer to the New Orleans French period alternatively as the Senegambian period. The French kept careful records, so there is high-quality information about how many Africans were brought to the colony. French Louisiana took representatives of all three of these broadly defined regions, but not in equal proportion: Upper Guinea, represented by the Senegambians, dominated; Lower Guinea was a minority, with the ships from Ouidah; and there was one ship from the Angola Coast.

Objective: To understand how this Afro-Louisiana culture quickly formed and how these unique circumstances locked in the foundations of what would become jazz music and dance.

(Day 10): Ritual to Tradition

Essential Question: How has your understanding of movement knowledge expanded through this lesson?

Overview: Discuss that despite their discouragement of dancing, the evangelists never stamped out the kinetics of African culture. Black gesture—not only dance, but what we might now call body language—was a way of transmitting African-ness that lasted for generations in America after the ancestral languages have been replaced with English.

Objective: Demonstrate the ability to reflect and identify socio-cultural modalities and socio-political, economy, and environment circumstances through engaged conversations that examine our own social/cultural expressions, values, and differences, in the field of music and dance, and ideas around the quality of life.

Read (in class): A History of New Orleans Catholic Funerals pgs 54-60

Watch in class

- Amistad Burial Ritual <https://youtu.be/WLSnU5o-9m4>
- Funeral for Kerwin James <https://youtu.be/krJW2qMVv4M>
- Professional Dancing Pallbearers in Ghana
- New Orleans Second Line, bounce and twerk
- Africa to New Orleans

Week 6: Flat-footin, Buck dance, and Juba

(Day 11)

Essential Question: Where did the dance come from?

Overview: In the 1650's during the thirteen-year war between England and Spain (1641-1654) Oliver Cromwell shipped an estimated forty thousand Celtic Irish soldiers to Spain, France, Poland, and Italy. After deporting the men, Cromwell succeeded in deporting their wives and children. Thereafter, thousands more Irishmen, women and children found themselves hijacked deported, exiled, or sold into

the newly colonized English tobacco islands of the Caribbean. In an environment dominated by English sugar plantation owners, the Irish indentured servants and the enslaved West Africans worked and lived together. “For an entire century, these two peoples are left out in the fields to hybridize and miscegenized and grow something entirely new. The cultural exchanged between first-generation enslaved Africans and indentured Irish continued in the British colonies of the Americas through the late 1600’s

Students will be able to draw connections between music, dance, cultural identity, and community empowerment by exploring the legacy of this dance

Watch (in class)

Sailor’s Hornpipe Dance <https://youtu.be/hvX-1D4VNLM>

Trading Taps https://youtu.be/WMD_f02geIM

Over the Top: Be-Bop Coles and Atkins https://youtu.be/6DJPusWF_-4

The Pickaninny Dance, From the Passing Show <https://youtu.be/LDxgGk-iDyQ>

(Day 12). Master Juba, King Rastas Brown, Bill Jo Jangles Robinson and John Bubbles

Essential Question: What is the historical journey of Tap dance?

Overview: An indigenous American dance genre that evolved over a period of some three hundred years. Initially a fusion of British and West African musical and step-dance traditions in America, Tap emerged in the southern United States in the 1700s. We will explore its journey through a few prominent dancers.

Objective: Imagine the possibilities that the cross pollination of Africa, England, Ireland, and Scotland contributed in the development of American Tap dance

Week 7: Ethnic Notions Toms, Coon, Mulattoes, Mammies, and Bucks

(Day 13)

Read (at home): “Origins of Black Body Politics” by Ronald L. Jackson (read before watching film)

Essential Question: What factors contributed to the shaping of American and global attitudes about African Americans?

Overview: Take students on a disturbing voyage through American history, tracing the deep-rooted stereotypes which have fueled anti-black prejudice and still permeate today’s societies

Objective: To guide students through critical race theory in order to develop a stronger sense of awareness for the plight for marginalized people in this country by approaching a complex and delicate subject with great sensitivity; discussing how people are represented as a group in the media

In-class work: Watch (in class): Ethnic Notions: (37min)

(Day 14)

Essential Question: How is it that people celebrate their lives in and through black cultural expression while at the same time hate black people?

Objective:

Overview: Examine racist images and stereotypical characterizations from the plantation days of the minstrel show and how they continue to haunt the existence of Black people in America and the world.

Objective: Discuss systemic racism, symbolic power, stereotypes and how these ideas are normalized, and what effects they have on today's society

Week 8: Vaudeville

(Day 15)

Watch in class: Documentary

Essential Question: What is Vaudeville and how did cultural expectation play a role in its success?

Overview: Vaudeville had a rich and complex history in the late 19th and early 20th centuries.

There have always been people performing for money, including at harvest festivals and markets around the world. The vaudeville style became a more organized form of entertainment in America, where it was more accepted than in places like the United Kingdom.

Regardless of its French etymology, the term was not associated with the direct translation of the word. People in America felt that because it sounded French, that meant it was more sophisticated and beautiful, and therefore more pleasing than the English term "variety act"

Objective: Identify when Vaudeville was popular, name the various kinds of acts one would see thanks to vaudeville, discuss how Vaudeville started and eventually met its end.

Week 9: In-Studio (Tap) Dance Experience/Midterm Review

(Day 17)

In Studio #1(Details(TBA) Tap & vernacular Jazz steps & combos.

Objective: Have an embodied experience to understanding Movement is always an immediate corporeal experience. Midterm Review.

(Day 18)

Midterm

(March 13th) In class **Midterm Day**

*** Spring Recess (March 16-23)***

Week 10: From Ragtime to Jazz

(Day 19)

Essential Question: What role does music and dance play in shaping a society's culture?

Overview: Ragtime and Jazz are American musical styles characterized by improvisation, flexibility, and spontaneity. It is based in African American rhythms, incorporated into more mainstream American melodies and reflecting casual attitudes.

Explored the Animal dances of the Ragtime era and comprehend the reason why jazz is hard to define, characterize syncopation and swing, Recall the known origins of jazz and summarize the evolution of jazz music since the early 20th century

(Day 20)

Essential Questions: How has dance trends changed in America since the 1920s? And how has danced changed America in the 1920s?

Overview: People have been dancing for millennia, but the proliferation of recorded media during the 20th century led to what today we might call the "viral" spread of specific dances or dance moves. For instance, 1920s "Jazz Age" dances such as the Charleston and Jitterbug are at once both collections of bodily movements and powerful symbols of the evolving modern culture and personal freedoms of the moment

Objective: Discuss Darktown Follies and Jack Cole

*Read (in class) Jenkins Orphanage Band pgs (1-8) History of Jazz part one pgs 1-5 (time permitting)

Week 11 Texas Tommy, and the Birth of the Lindy-Hop

(Day 21)

Essential Question: How does your societal, environmental, political, economic, social and spiritual experience show up in our daily lives?

Overview: All cultures have music and dance, what new meanings and messages surface from cross pollination

Objective: Discuss how our lived experiences affects our expressive practice, and what that means for how we see and define others through the development of jazz dance

Watch (In Class)

The Texas Tommy Dance <https://youtu.be/YqkUjHm0ucQ>

Short George Snowden and Mattie Purnell After Seben (1929) <https://youtu.be/k5aE4QkkAV8>

Objective:

The Whitey's Lindy Hoppers Hellzapoppin (1941)

When European people bought Africans for enslavement their intention was to dehistoricize black existence, to foreclose the possibility of a future defined by the African heritage. Black, music, dance, speech, fashion, etc., black history is the record of their failure, black existence is a history and heritage of rebellion and liberation

Hueman expression, then, is not an artistic creation for its own sake, rather it tells us about the feeling and thinking of a people, and the kinds of mental adjustments they had to make in order to survive.

(Day 22)

In-studio practice #2 (Details TBA): Texas Tommy and Lindy Hop. Watch Lindy Hop Documentary in class (time permitting)

Week 12th The Great Migration and The Harlem Renaissance

(Day 23)

Essential Question: How did the Great Migration spread Southern culture, helping to give the Blues a central place in American popular music?

Overview: Since Reconstruction, the sharecropping system of agriculture had saddled poor farmers with debt burdens from which they had little hope to recover, keeping many African American families entrenched in poverty. Meanwhile, as northern cities grew, a range of jobs emerged in factories, service industries, and domestic work. Because of American slavery, African Americans had lived as a displaced people. In some ways, the experience of the Great Migration continued this displacement story. The Blues articulated the troubles people faced when uprooting their lives and allowed migrants a means to connect as they struggled to survive in northern cities.

Objective: Discuss figurative and connotative meanings of Blues lyrics portraying the imagery and emotions associated with the experience of the Great Migration. Analyze various accounts of the Great Migration era in different mediums, including photographs, paintings, letters, and census data, determining which details are emphasized in each account.

- · The Great Migration <https://youtu.be/Ak1Uk8-3EE8> (4:21)
- · Why African Americans left the south <https://youtu.be/VCdTyl141bA>
- · Shuffle Along 1921 https://youtu.be/Hvzb8Ag_y38
- · Langston Hughes <https://youtu.be/ir0URpl9nKQ> Harlem Renaissance" Video
- <https://www.youtube.com/watch?v=90PTxdsqfsA> (3min 20secs)

(Day 24)

The Harlem Renaissance

Essential Question: How does poetry, dance, music, and art exemplify the ideas of the Harlem Renaissance?

Overview: From 1910 to 1940 over 1.5 million African Americans migrated from Southern states to the North. Fleeing the terror of racism (between 1880 and 1950, an African American was lynched more than once a week) and drawn to the employment opportunities offered in the industrialized North, African Americans arrived in thousands to cities such as New York, Chicago, Detroit, and Philadelphia. This Great Migration, as it has been termed by historians, reshaped the cultural landscape of Northern cities – for with Black laborers soon came Black musicians, performers, and artists, seeking new patrons and audiences for their creative work.

Objective: Draw connection between the artistic expressions to understand the spirit of the Harlem Renaissance and how the migration of gestures, music, movement, and the arts are used as a way of survival and transition through moments of social, political and economic unrest.

Week 13: This thing called swing

(Day 25)

Essential Question: How can we understand swing through Social Political structures? **Overview:** Swing Music and Meaning. Wynton Marsalis introduces his 'Me vs. You' and 'Us vs. Y'all vs. 'All of Us' contention and argues that music has the significant power to bring us together and evoke moods and memories.

Objective: Examine shifts in music and music as the soundscape to social engagement.

Swing explained in 2min: <https://youtu.be/bGiPJZ-wRb4>

Jazz fundamentals: what is Swing? <https://youtu.be/31JgwfP15kw>

Meaning and Meaning: https://youtu.be/ilktEE-N_Bk

Executive, Judicial, and Legislative Swing and How the rhythm section swings

(Day 26)

Week 14: Steppin' out of Whiteness

(Day 27)

Read in class: Hancock, Steppin' out of Whiteness pgs (1-36)

Essential Question: What does it mean to step out of whiteness or blackness for that matter? what does that look like?

Overview: Black Hawk Hancock writes about two years of fieldwork in the Steppin' dance scene in Chicago. Handcocks writes that, this novel approach opens up new anti-essentialist possibilities for theorizing race and an anti-racist politics based in cultural labor.

Objective: Respond to three things in this article providing critical feedback and making an argument for why you agree or disagree with the writer. Assignment: Respond to three things in this article and make and argument for why you agree or disagree with the writer.

(Day 28)

Watch (in class)

- The Harlem Hot Shots Herrang Dance Camp 2011 <https://youtu.be/iQrQhdJH4tM>
- Peter Loggins at Herrang https://youtu.be/gdSu_3beM2Q
- [Social Dance Doc](#)

Week 15: The Jazz Dance Continuum

(Day 29)

Read (in class): Nash, The Real Thing, pgs (1-3)

Juxtapose the works by Cholly Atkins, James Brown and Michael Jackson with the works of Bob Fosse, Matt Mattox, Luigi

Essential Question: So, what is Jazz Dance?

Overview: The legacy of jazz dance and the hero's and shero's is one of legends and myths

Objective: To engage in critical discussion around the decentering of the colonized mindset of what makes jazz dance jazz dance.

Watch (in class):

- Gap Khakis commercial <https://youtu.be/OLSjcGjLQ7s>
- Frankie 100 Apollo theater Harlem Hotshots <https://youtu.be/isp66HT8AKE>
- Chita Rivera & Jack Cole <https://youtu.be/ZcwwcPvoCjU>
- Amy Giordano & The Gus Giordano legacy <https://youtu.be/TccYsuYE3nc>
- Matt Mattox technique <https://youtu.be/wzsNimr6mJk>

Objective: Continue identifying the work of artistic citizens in the U.S. and the classification of Jazz Dance as an American art form.

Review for Final : (Last in class session)

Final Exam

Thursday May 8, (4:30pm-6:30pm)

Class Participation and Attendance

Remote learning, paired with the fact that USC students are spread across time zones, presents a number of challenges related to attendance and participation in synchronous class sessions.

In general, students should plan to attend every scheduled class in which they are enrolled.

Faculty should develop policies around attendance and participation. (2 excused absences).

Wherever **necessary**, professor should offer students facing attendance and participation issues an alternative way to complete the learning objectives for the class.

***Syllabus content is subject to change at Professor's discretion.**