



**SPORT SCIENCE & MANAGEMENT
SS9302 DANCESPORT**

Pre-requisites	Nil
No of AUs	3
Contact Hours	39

Course Aims

The course is designed as an exposure course to introduce you to six out of 10 dances in dancesport. The course aims to teach you the intricacies of, and differences of the timing of each dance, technique, and the different personification of characters that are unique to every dance.

Intended Learning Outcomes (ILO)

By the end of this course, you (as a student) should be able to:

1. Memorize and perform a basic routine that encompassed the basic figures in each of the six dances
2. Perform these routines to the correct beats of each dance
3. Perform correct technique used in each dance
4. Choreograph a mini dance piece in a group that demonstrate understanding of rhythm, technique and transition
5. Critique a dance performance according to WDSF criteria
6. Explain the history of each dance that guided the character of them

Course Content

1. Latin Dances:
 - Cha Cha Cha
 - Jive
 - Rumba
 - Samba
2. Standard Dances
 - Tango
 - Waltz

Assessment (includes both continuous and summative assessment)

Component	Course LO Tested	Related Programme LO or Graduate Attributes	Weighting	Team/ Individual	Assessment Rubrics
1. Practical Assessment: Group Freestyle Choreography and Performance	2 -4	A1, C1, C2, D1, E2	10%	Team	Appendix 1
2. Theoretical Assessment: Critique of Dance Competition	2 – 6	A1, A3,C1 D1	10%	Individual	Appendix 2
3. Theoretical Assessment: Exam	2 - 6	A1	20%	Individual	N/A
4. Practical Assessment: Performance of Choreography a) Couple b) Individual	1 - 5	A1, C2, D1, E2	50% 20% 30%	 Group Individual	Appendix 3
4. Professional Attributes	1-4	D1, D2, E1, E2	10%		Appendix 4
Total			100%		

Graduates of SSM programme should show:

Competence	
A1: {Understanding}	process and interpret information, evidence and methodologies related to sport science or sport management
A2: {Self-discipline}	independently apply themselves to solve relevant problems
A3: {Modern Tool Usage}	use technology to communicate and provide feedback on sports activities, improve sports performance, monitor and increase physical activity, provide exercise prescription, solve problems for disadvantaged athletes/sportspeople, and commercialize and innovate sports products, events and services
Creativity	
B1: {Critical Thinking}	critically assess the applicability of sport science and sport management tools toward problems and in the workplace
B2: {Analytical Thinking}	critically analyse data from a multitude of sources
B3: {Interdisciplinary Thinking}	connect the subfields of sport science and sport management to tackle problems
B4: {Innovation}	be able to develop new applications or improve existing techniques
B5: {Entrepreneurship}	develop new ideas and plans for sport science, businesses and events
Communication	
C1: {Effective Communication}	present findings or ideas from sport science and sport management research logically and coherently at the appropriate level for the intended audience and in all forms of communication
C2: {Teamwork}	work in teams on projects that require sport science or sport management application, and communicate results via demonstration, verbally and in written form
Civic-Mindedness	
D1: {Professionalism}	act in a manner that respects the profession and meets the expectations of the sport science and sport management industry

D2: {Inclusiveness}	promote sport and physical activity in all individuals to bring people together and improve physical, social and psychological outcomes
Character	
E1: {Ethical behaviour}	act with integrity and in a socially responsible and ethical manner in line with societal and legal expectations in relation to collecting and analysing data of people and protecting personal data with appropriate computer security
E2: {Sportspersonship}	demonstrate appropriate safety, concern and good conduct in sport situations towards other individuals involved in the activity

Formative feedback

Feedback for Assessment 1 is given right after the performance. Other students are also given the opportunity to provide feedback to the performing group during this period.

General feedback is given to you during classes throughout the semester on what can be improved.

Learning and Teaching approach

Approach	How does this approach support students in achieving the learning outcomes?
Direct Teaching Style	The direct teaching style enables you to follow and learn through demonstration and pointers in order to achieve all six learning outcomes. This is done through demonstration of dance, movement to music, and teaching of characterisation.
Research and Practice	You are often encouraged to research on the different dances the week before it is taught to better understand and anticipate them so as to internalise this knowledge. Practice also enables you to get used to the routines in order to improve on the other aspects (technique, and timing).

Reading and References

Nil.

Course Policies and Student Responsibilities

(1) General

You are expected to complete the non-graded tasks given at the end of each lesson (where applicable) as part of the research component under “Learning and Teaching Approach”. You are also expected to actively participate in class and encouraged to ask questions when in doubt.

(2) Absenteeism

You are expected to produce evidence of valid reasons for any absence from class as no make-up opportunities are available. Evidence for the above mentioned may come in the form of medical certificates, excuse letter from relevant bodies for the participation of NIE and NTU’s approved activities.

You are encouraged to seek help from their peers, in case of absence, in order for the programme to continue smoothly.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU’s shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Collaboration is encouraged in the class because peer-to-peer learning helps you to understand the subject better and working in a team trains you to communicate better with others. Working together and exchanging ideas and experiences also will help to improve your presentation. It is important to credit others for their contribution to your work, which promotes ethical practices and academic integrity.

Course Instructors

Instructor	Office Location	Phone	Email

Planned Weekly Schedule

Week	Topic	Course LO	Readings/ Activities
Week 1	Introduction to all six dances. Teaching of the first-half of Samba routine and movement to music commences.	LO 1-5	-

Week 2	Continuation of Samba routine and technique as well as theoretical pointers will be taught.	LO 1-5	-
Week 3	Mini revision of Samba. Basics of Waltz and the first-half of the Waltz routine will be taught.	LO 1-5	-
Week 4	Continuation of Waltz routine and technique as well as theoretical pointers will be taught.	LO 1-5	-
Week 5	Mini revision of both dances taught. Basics of Cha Cha Cha and the routine will be taught.	LO 1-5	-
Week 6	Assessment 1 will be conducted in class. Start of Rumba basics and routine will be taught.	LO 1-5	Group performance. Feedback session.
Week 7	Revision of Rumba routine and start of first-half Tango routine.	LO 1-5	Assignment 2 will be given to students.
Week 8	Mini revision of Cha Cha and Rumba. Continuation of Tango routine.	LO 1-5	-
Week 9	Start of Jive routine.	LO 1-5	-
Week 10	End of Jive routine. Revision of theoretical points of dances covered in the course.	LO 1-5	-
Week 11	Written Assessment and revision of all dances covered in course.	LO 1 - 5	Assessment 3
Week 12	Practical Assessment: Individual and Couple.	LO 1-5	Assessment 4

Appendix 1: Assessment Criteria for Group Freestyle Choreography and Performance (10%)

This is a group effort. You are required to select a piece of music from a given range and choreograph a mini performance. This performance will require teams to work together and demonstrate your understanding of music, technique, and transitions of the dance. This will also enable all of you to reach the same standard of dance since you will have to help each other in order to display the essence and meet the aims of the module.

The dance to be assessed for the performance will be the samba as it was taught first and you should have a more profound understanding of it. The performance will last for six bars of eights – roughly 30 seconds. The assessment criteria will be guided by the World Dancesport Federation’s (hereafter “WDSF”) judging systems.

The objective of this assessment is to enable you to realise the many possibilities of choreographies from what you have learnt in class and be creative with their expression.

Criteria (10%)	Excellent (5 marks)	Good (4 marks)	Satisfactory (3 marks)	Needs Improvement (2 marks)	Poor (0 – 1 marks)
Technical Qualities (2.5%)	Demonstrates profound understanding of technique taught in class. Excellent execution. Ensures that feet positions are always correct. Bending and straightening of knees are done with precision when required.	Demonstrates a good understanding of technique taught in class. Good execution. Ensures that feet positions and bending and straightening of knees are mostly correct.	Demonstrates a degree of understanding of technique taught in class. Satisfactory execution. Feet positions and bending and straightening of knees are sometimes correct.	Demonstrates little understanding of technique taught in class. Weak execution with errors. Feet positions and bending and straightening of knees are incorrect most of the time.	Demonstrates no understanding of technique taught in class. Poor execution. Unable to demonstrate correct feet positions and shows no bending and straightening of knees.
Movement to Music (2.5%)	Demonstrates profound understanding of music technicalities. Is able to perform to the music accurately. Stays on beat throughout the dance.	Demonstrates a good understanding of music technicalities. Is able to perform it to the music with minor precision errors. Stays on beat	Demonstrates a degree of understanding of music technicalities. Is able to perform it to the music but with some errors. Stays on beat most parts of the dance.	Demonstrates little understanding of music technicalities. Speeds up or falls behind. Does not stay on beat at most parts of the dance.	Demonstrates no understanding of music technicalities. Speeds up or falls behind often. Does not follow beat in dance.

		throughout the dance.			
Partnering Skills (2.5%)	Demonstrates profound understanding of connection with partner and positioning on the floor. Performs their role (leader/follower) in the group clearly and consistently.	Demonstrates a high degree of understanding of connection with partner and positioning on the floor. Performs their role in the group less consistently but still clearly.	Demonstrates a sufficient degree of understanding of connection with partner and positioning on the floor. Performs their role in the group less consistently and clearly.	Demonstrates a low degree of understanding of connection with partner and positioning on the floor. Performs their role in the group with little consistency and clarity.	Demonstrates no understanding of connection with partner and positioning on the floor. Does not perform their role in the group at all.
Choreography and Presentation (2.5%)	Creative choreography with smooth transitions while staying true to the characterisation of the dance. Excellent presentation shown through confidence. Very well rehearsed.	Good choreography with transitions but strays away from the characterisation of the dance at certain parts of the dance. Good presentation. Is well rehearsed.	Satisfactory choreography with minimal transitions. Some characterisation of the dance is evident. Fair presentation. Looks rehearsed.	Weak choreography with minimal transitions. Characterisation of the dance is weak. Poor presentation. Members look uncertain.	No evidence of choreography. No characterisation of dance. Very poor presentation. Members look lost and unprepared.

Appendix 2: Assessment criteria for Critique of Dance Competition (10%)

You are required to critique the dancers based on the WDSF judging systems criteria. This essay will demonstrate your knowledge of the four criteria – technical qualities, movement to music, partnering skills, and choreography and presentation – that are repeatedly emphasised throughout the course.

The objective of this assignment is for you to better understand the material taught in class through the help of this video aid. This means you will have to analyse the dances and break them down into the basic components as taught in class and hopefully, incorporate it into your own dancing for your final assessment.

The essay should be no more than 1000 words.

Criteria (10%)	Excellent (5 marks)	Good (4 marks)	Satisfactory (3 marks)	Needs Improvement (2 marks)	Poor (0 – 1 marks)
Technical Qualities (2.5%)	Demonstrates profound understanding of technique taught in class and is able to identify it in the video. Critically engages with important pointers of technique as raised in class and compares technical points between dancers.	Demonstrates a degree of understanding of technique taught in class and is able to identify it in the video. Critically engages with good pointers as raised in class and does some comparison between dancers.	Demonstrates a degree of understanding of technique taught in class. Discusses some good pointers as raised in class and does some comparison between dancers.	Demonstrates little understanding of technique taught in class. Discusses minor pointers as raised in class and does minimal comparison between dancers.	Demonstrates no understanding of technique taught in class. Does not discuss as technical points of dancers and no comparison is made.
Movement to Music (2.5%)	Demonstrates profound understanding of music technicalities and actively engages in discussion of all important points.	Demonstrates a degree of understanding of music technicalities and critically discusses certain important points.	Demonstrates a degree of understanding of music technicalities and discusses certain points.	Demonstrates little understanding of music technicalities and discusses minimal points.	Demonstrates no understanding of music technicalities and does not discuss movement to music.
Partnering Skills (2.5%)	Demonstrates profound understanding of connection with partner	Demonstrates a high degree of understanding of connection	Demonstrates a sufficient degree of understanding of connection	Demonstrates a low degree of understanding of connection	Demonstrates no understanding of connection with partner

	and positioning on the floor. Actively engages, in detail, discussion of the roles and connection of couples and contrasts them with others.	with partner and positioning on the floor. Engages in discussion of the roles and connection of couples and contrasts them with others.	with partner and positioning on the floor. Engages in some discussion of roles and connection of couples and contrasts them with others.	with partner and positioning on the floor. Engages in some discussion of roles and connection of couples but gives a general view of it.	and positioning on the floor. Does not discuss any point nor give any view of this aspect.
Choreography and Presentation (2.5%)	Engages in an in depth discussion of the basic figures that can be found in each couple's routine and their characterisation of the dance to the students' knowledge.	Engages in a good discussion of the choreographies and their characterisation of the dance to the students' knowledge.	Engages in some discussion of the choreographies and their characterisation of the dance to the students' knowledge.	Engages minimally in discussing choreographies and their characterisation of the dance to the students' knowledge.	Does not engage in the discussion of choreographies nor the characterisation of the dance.

Appendix 3: Assessment criteria for Performance of Dance Routines (50%)

This is both an individual and group assessment but are assessed against the same rubric. For the individual assessment, you are required to remember the names of each dance figure taught in class and be able to demonstrate it in front of an examiner when asked. For the group assessment, you in groups of two will perform five of the six dance routines taught in class.

The objective of this assessment is for you to demonstrate that they have internalised what has been taught throughout the course and show the intricate details of each dance.

Criteria 50% (30% Individual; 20% Pair)	Excellent (5 marks)	Good (4 marks)	Satisfactory (3 marks)	Needs improvement (2 marks)	Poor (0 – 1 marks)
Technical Qualities	Demonstrates profound understanding of technique taught. Excellent execution. Ensures that feet positions are always correct, bending and straightening of knees are done with precision when required.	Demonstrates a good understanding of technique taught. Good execution. Ensures that feet positions and bending and straightening of knees are mostly correct.	Demonstrates a degree of understanding of technique taught. Satisfactory execution. Feet positions and bending and straightening of knees are sometimes correct.	Demonstrates little understanding of technique taught. Weak execution. Feet positions and bending and straightening of knees are mostly incorrect.	Demonstrates no understanding of technique taught. Poor execution. Unable to demonstrate correct feet positions and shows no bending and straightening of knees.
Movement to Music	Demonstrates profound understanding of music technicalities. Is able to perform to the music accurately. Stays on beat throughout the dance.	Demonstrates a good understanding of music technicalities. Is able to perform to the music with minor errors. Stays on beat throughout the dance.	Demonstrates a degree of understanding of music technicalities. Is able to perform to the music but with some errors. Stays on beat most parts of the dance.	Demonstrates little understanding of music technicalities. Speeds up or falls behind. Does not stay on beat at most parts of the dance.	Demonstrates no understanding of music technicalities. Speeds up or falls behind often. Does not follow beat in dance.
Partnering Skills	Demonstrates profound understanding of connection with partner	Demonstrates a high degree of understanding of connection	Demonstrates a sufficient degree of understanding of connection	Demonstrates a low degree of understanding of connection	Demonstrates no understanding of connection with partner

	and positioning on the floor. Performs their role (leader/follower) in the group clearly and consistently.	with partner and positioning on the floor. Performs their role in the group less consistently but still clearly.	with partner and positioning on the floor. Performs their role in the group less consistently and clearly.	with partner and positioning on the floor. Performs their role in the group with little consistency and clarity.	and positioning on the floor. Does not perform their role in the group at all.
Choreography and Presentation	Executes choreography precisely and accurately with no errors. Presentation of the couple is excellent with high level of energy and focus throughout the dance. Demonstrates clear knowledge of the characterisation of each dance.	Executes choreography precisely and accurately with minimal errors. Presentation of the couple is good with energy and focus most of the time. Demonstrates good knowledge of the characterisation of each dance.	Executes choreography with some errors. Brief pauses. Presentation of the couple is satisfactory with some energy and focus. Some attempts to demonstrate characterisation of some dances.	Executes choreography with many errors. Unsure of movement. Presentation of couple is weak with little energy and focus. Minimal attempts to demonstrate characterisation of dances.	Executes choreography with many errors. Looks lost and out of sync. Presentation of couple is unsatisfactory with a lack of energy and focus. No attempt to demonstrate characterisation of dances.

Appendix 4: Assessment Criteria for Professional Qualities (10% Final Grade)

	5	4	3	2	1
Professional qualities (max 10)	Actively engages and show effort in all class practical and theoretical activities including discussions. Shows clear evidence of sportspersonship behaviour and responsibility toward teammates or partner during activity.	Engages well in most class practical and theoretical activities including discussions. Typically shows sportspersonship in behaviours and responsibility toward teammates or partner during activity.	Intermittently engages in class practical and theoretical activities. Sportspersonship behaviour and responsibility toward teammates or partner during activity not always obvious.	Infrequently engages in class practical and theoretical activities including discussions. Sportspersonship behaviour and responsibility toward teammates or partner during activity not always obvious.	Rarely engages in class practical and theoretical activities including discussions. Little evidence of sportspersonship behaviour or responsibility toward teammates or partner during activity.