



**SPORT SCIENCE & MANAGEMENT
SS5304 INTRODUCTION TO MODERN JAZZ**

Academic Year	2019/20	Semester	2
Course Coordinator			
Course Code	SS5304		
Course Title	Introduction to Modern Jazz		
Pre-requisites	Nil		
No of AUs	3		
Contact Hours	39		

Course Aims

The course is designed as an exposure course to introduce you to Modern Jazz and its various forms. The course aims to teach you various basic jazz techniques, theory and safety principles, as well as to develop grace, strength, coordination and creativity throughout the weeks.

Intended Learning Outcomes (ILO)

By the end of this course, students should be able to:

1. Effectively execute a set of across-the-floor and centre exercises.
2. Perform these exercises to the correct counts and beats of each piece of music.
3. Apply the correct technique used in each exercise.
4. Explain jazz terminology and the historical and cultural significance.
5. Explain the importance and benefits of the class warm-up routine.
6. Identify common injuries related to dance practices.

Course Content

Theory

- History and Origins of Jazz Dance
- Evolution of Jazz Dance and Musicals
- Video Study of Popular Modern Jazz Sub-Genres
- Jazz Dance Technique, Understanding the Body and Breathing Techniques
- Basic Dance Anatomy and Safety Principles
- Across The Floor and Centre Exercises
- Warm Up
- Floor Exercise and Stretch
- Grand Battement Combination
- Chasse Turns
- Grand Jete
- Pirouettes
- Technique Combo

Dances

- Street Jazz

- Broadway Jazz
- Contemporary Jazz
- Latin Jazz
- Lyrical Jazz

Assessment (includes both continuous and summative assessment)

Component	Course LO Tested	Related Programme LO or Graduate Attributes	Weighting	Team/ Individual	Assessment Rubrics
1. Theoretical Assessment: Quiz	3-6	A1, A2, E1	20%	Individual	N/A
2. Practical Assessment: Solo Assessment	1-4, 6	A1, A2, D1, D2	40%	Individual	Appendix 1
3. Theoretical Assessment: Group Critique Live Dance Performance	2-4	A1, A2, B1, B2, C1, C2, D2, E2	10%	Team	Appendix 2
4. Practical Assessment: Group Choreography Assessment	1-4, 6	A1, A2, A3, B1 B2, C1, C2, D1, D2, E2	20%	Team	Appendix 3
5. Professional Attributes	1-4	D1, D2, E1, E2	10%	Individual	Appendix 4
Total			100%		

Graduates of the 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

General feedback will be disseminated throughout the course of the weeks, to the class as a whole.

Specific feedback will be provided to you where needed and if requested.

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 five learning outcomes. This is done through demonstration of dance, movement to music, and teaching of characterisation.
Research and Practice	You are encouraged to research on the different dances and exercises that you learn each week. As well as to practice the exercise, dances and your own choreographies. A keen sense of research and revision is also necessary for the theory component of the course.

Reading and References

Giordano, G. (1992). *Jazz dance class: Beginning thru advanced*. NJ: Princeton Book Company.

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned activities, attend all seminar classes punctually and take all scheduled assignments by due dates. You are expected to take responsibility to follow up with course notes, assignments and course related announcements for seminar sessions you have missed. You are expected to participate in all seminar discussions and activities.

(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 your peers, in case of absence, in order for the programme to continue smoothly.

(3) Attire

You are expected to come appropriately attired. Appropriate attire includes stretchy, comfortable clothing that covers your body decently so that you can feel confident when moving in class. You are allowed to wear jazz or ballet slippers, or socks for this class. You can also choose to participate with bare feet. No outdoor shoes are allowed in the dance studio.

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 recognise 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 for your work in the class and laboratories because peer-to-peer learning helps you understand the subject better and working in a team trains you to better communicate with others. Working together and exchanging ideas and experiences will help improve the quality of your assessed 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
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1	<p>Theory</p> <ul style="list-style-type: none"> ● History and Origins of Jazz Dance <p>Practical</p> <ul style="list-style-type: none"> ● Warm Up ● Grand Battement 1 ● Chasse Turns 1 <p>Dance</p> <ul style="list-style-type: none"> ● Street Jazz 	1-5	
2	<p>Theory</p> <ul style="list-style-type: none"> ● Evolution of Jazz Dance and Musicals <p>Practical</p> <ul style="list-style-type: none"> ● Warm Up ● Floor Exercise and Stretch ● Grand Battement 2 ● Chasse Turns 2 <p>Dance</p> <ul style="list-style-type: none"> ● Broadway Jazz 	1-5	
3	<p>Theory</p> <ul style="list-style-type: none"> ● Video Study of Popular Modern Jazz Sub-Genres <p>Practical</p> <ul style="list-style-type: none"> ● Warm Up ● Floor Exercise and Stretch ● Grand Battement 2 ● Chasse Turns 3 ● Grand Jete 1 <p>Dance</p> <ul style="list-style-type: none"> ● Latin Jazz 	1-5	
4	<p>Theory</p> <ul style="list-style-type: none"> ● Jazz Dance Techniques, Understanding the Body and Breathing Techniques <p>Practical</p> <ul style="list-style-type: none"> ● Warm Up ● Floor Exercise and Stretch ● Grand Battement 2 ● Chasse Turn 3 ● Grand Jete 3 ● Pirouettes 1 	1-5	
5	<p>Theory</p> <ul style="list-style-type: none"> ● Basic Dance Anatomy <p>Practical</p> <ul style="list-style-type: none"> ● Warm Up 	1-5	

	<ul style="list-style-type: none"> • Floor Exercise and Stretch • Grand Battement 2 • Chasse Turn 3 • Grand Jete 2 • Technique Combo 		
6	Theoretical Assessment: Quiz (Remaining time for Solo Assessment revision)	1-5	Assessment 1
7	Practical Assessment: Solo Assessment	1-5	Assessment 2
8	Theoretical Assessment: Group Critique on Live Dance Performance	1-5	Assessment 3
9	Creating Choreography 1 <ul style="list-style-type: none"> • Using Dance as a Language to Send a Message 	1-5	
10	Creating Choreography 2 <ul style="list-style-type: none"> • How Music and Movement Choices Affect the Choreography 	1-5	
11	Creating Choreography 3 <ul style="list-style-type: none"> • Final Touches 	1-5	
12	Practice (Group Choreography) and Review Session	1-5	Assessment 4
13	Practical Assessment: Group Choreography Assessment	1-5	Assessment 4

Appendix 1: Assessment Criteria for Solo Assessment (40%)

You are assessed individually but you shall performed the sequence in groups of 3-4. There are two components in this segment. The first component (jazz combination) includes all practical exercises covered from week 1 to 5: 4th position jazz turns, double chaines, jazz split, 2x prance w/turn. The second component comprises of 1 of the 5 choreographies taught over 5 weeks. You are to select one choreography.

Criteria	Standards			
	Far Below Expectation (D+, D, F)	Below Expectation (B-, C+, C)	Meet Expectation (B+, B)	Exceed Expectation (A+, A, A-)
Knowledge of Sequence (25%)	Demonstrates jazz combination with 5 or more errors. Sequences not memorized. Pauses and follows others. Looks lost and out of sync with others.	Demonstrates jazz combination with 3 - 4 errors. Sometimes hesitates/follows others.	Demonstrates good knowledge of jazz combination with 1-2 errors. Keeps up with group. Does not interfere with performance.	Demonstrates excellent knowledge of jazz combination with zero errors and executes it well.
Technical Proficiency (25%)	Overall lack of body awareness and alignment. Steps demonstrated lacked accuracy and control. Hardly any evidence of correct use of spotting, transitions and/or plie to execute dance movement.	Body awareness and alignment need more work. Spatial lines did not energise past the hands/feet. Steps demonstrated sometimes lacked accuracy and control due to incorrect use of spotting, transitions and plie to execute movement.	Good body awareness and Alignment. Spatial lines did not energise past the hands/feet. Steps mostly demonstrated with accuracy and control. Some incorrect use of spotting, transitions and plie to execute movement.	Excellent body awareness and alignment. Spatial lines energised past the hands/feet. Steps demonstrated with great attention to details, accuracy and control. Correct use of spotting, transitions and plie to execute movement.

Musicality/ Rhythm (20%)	Shows little or no understanding of tempo and beat. No rhythmic control resulting in minimally-executed movements. Falls behind and/or speed up in places.	Shows some understanding of tempo and beat. Partially-executed movements with several mistakes in counts. Lack of musical accuracy. Fail to stay on beat in several areas.	Good musicality. Shows a good understanding of tempo and beat. with good rhythmic control. Very few mistakes in timing overall. Isolations executed with 1-2 mistakes in timing	Excellent musicality. Shows a complete understanding of tempo and beat with excellent rhythmic control. Stays on beat throughout the dance. Isolations displayed precision in timing & muscle control.
Performance skills: Energy & Flow (15%)	Performs with hardly any energy and projection. Most movement and lines displayed lack clarity. Performs with no expression and enthusiasm.	Performs with low energy and hardly any projection. Some lines displayed lack of clarity due to weak physical vigour. Performs movement with little expression and enthusiasm.	Performs with good energy and projection. Show strong lines and good physical vigour. Performs movement with some expression and enthusiasm.	Performs with full energy, engagement and projection throughout. Shows strong lines and good physical vigour. Performs movement expressively with clear personality and enthusiasm.
Transitions (15%)	Most transitions are unclear, creating awkward phrasing.	Several transitions show low effort in between phrases.	Most transitions between movements are clean and demonstrated with clarity	All transitions between movements are smooth and seamless and intentional.

Appendix 2: Assessment Criteria for Group Critique on Live Dance Performance (10%)

You are assessed as a group.

In groups of 3-4, You will put together a presentation based on a live dance performance, that you would have watched as a group. Presentation must be at least 15 mins, and not exceeding 20 mins.

The critique should cover the following aspects

- Background information of the performance
- Background information of the presenting company
- The technical aspects of the performance
- The performance aspects of the performance
- Additional aspects specific to the performance watched

Criteria	Standards			
	Far Below Expectation (D+, D, F)	Below Expectation (B-, C+, C)	Meet Expectation (B+, B)	Exceed Expectation (A+, A, A-)
Material Presented (30%)	The material presented minimally responds to the guidelines of the assignment	The material presented somewhat responds to the guidelines of the assignment	The material presented adequately answers the guidelines of the assignment	The material presented answers all of the guidelines in the assignment
Quality of Presentation (30%)	The group does present their presentation but they are all shy and do not have confidence in their abilities	The group does the minimum in terms of presenting their assignment	The group gives an active presentation that is clear and precise	The group gives an active presentation that is clear and precise and also includes the audience
Group Work Ability (25%)	The group works somewhat well together but still struggles to put a strong presentation together	The group works well enough to create a good presentation but still struggles to keep focused	The group works very well together and have created a great presentation as a result	The group works incredibly well together and this has allowed them to create an exceptional presentation
Ability to respond to Questions (15%)	The group is unprepared to answer the questions given to them	The group is not well prepared to answer the questions given	The group is adequately prepared to answer the questions	The group is fully prepared to answer the questions given

Appendix 3: Assessment Criteria for Group Choreography (20%)

You are assessed as a group.

In groups of 4-6, you will work together to choreograph your own 3 to 5 min dance piece. Your choreography will be based on a message/story/theme that your group would will portray through dance. Choreography should have a clear form, transitions that are seamless and movements that represent your message or story. You are expected to apply all the knowledge that you have been provided during the course to enhance your piece of choreography.

Criteria	Standards			
	Far Below Expectation (D+, D, F)	Below Expectation (B-, C+, C)	Meet Expectation (B+, B)	Exceed Expectation (A+, A, A-)
Technique (20%)	Do not have understanding of the technical elements. Movement is sloppy and undefined, with no pointed toes and controlled arm movements. Showed a lack of controlled body movement.	Only some understanding of technical elements. Movement is lacking in clarity and consistencies with very little pointed toes, hardly any controlled arm movements. Showed very little controlled body movement. Has not attained proficiency in dance style.	Dance performed with attention to most details of technique. Mostly clear and concise movement with some pointed toes and controlled arm movements. Showed partially controlled body movement. Demonstrated proficiency in dance style.	Dance performed with great attention to quality of movement and other details of dance. Clear and concise movement with pointed toes and controlled arm movements. Showed very controlled body movement. Demonstrated an excellent understanding of dance style.
Fluidity and Musicality (20%)	Dancers fail to demonstrate fluidity in the dance. The movement does not match up to the music. It is extremely choppy and it does not flow at all. The movement stays the exact same speed	Dancers demonstrate very little fluidity in the dance. The movement does not align with the music. It is very choppy and does not flow well. There is little attempt to use different speed and/or tempo.	Dancers demonstrate fluidity in the dance. Although the movement aligns with the music, sometimes the movement is choppy and does not completely flow from one move to the next. Dancers attempt	Dancers demonstrate fluidity throughout the dance. The movement aligns with the music with a continuous flow from one move to the next. Dancers frequently use the different tempos and speeds that is relevant in the

	and/or tempo throughout the dance.		to use different speeds and/or tempo, which is relevant in the music.	music.
Use of Space (15%)	The dancers stay in one place all the time. No attention to body position and placement on stage. There is no evidence of spatial patterns with the body.	The dancers use only some parts of the space. Very little attention to body position and placement on stage. Create very few spatial patterns with the body.	The dancers use most parts of the space. Some attention to body position and placement on stage. Create several spatial patterns with the body.	The dancers use all space provided vertically and horizontally. Excellent attention to body position and placement on stage. Continuously create different spatial patterns with the body.
Physical, Mental and Emotional Effort (15%)	The choreography showcases the dancer as putting forth 40% or less physical effort. The facial expressions are not present. The dancers show no concentration and commitment to the dance.	The choreography showcases the dancers as putting forth 60% physical effort. Very little emotion is shown through facial expressions and movements. There is hardly any match to the theme of the dance. The dancers show little concentration and commitment to the dance.	The choreography showcases the dancers as putting forth 80% physical effort. Emotion is shown through facials and movements. Mostly match the theme of the choreography. The dancers show concentration and commitment to the dance.	The choreography showcases the dancers as putting forth 100% physical effort. Emotion is extremely clear throughout the routine. Excellent use of facial expressions. Match the theme of the choreography. The dancers show complete concentration and commitment on the dance itself.
Message/Story/Theme (10%)	The movement language seldom reflects the theme of the dance.	The movement language is sometimes reflective of the theme of the dance.	The movement language reflects the theme of the dance most of the time.	The movement language reflects the theme of the dance from beginning to end.

<p>Overall Presentation (10%)</p>	<p>The costume, make-up, and choreography are seldom a reflection of the choreographic intent. Shows little or no effort. No creativity present. Choreography is poorly developed.</p>	<p>The costume, make-up and choreography are a partial reflection of the choreographic intent. Shows some effort and creativity. Choreography is partially thought out and developed.</p>	<p>The costume, make-up and choreography are mostly a reflection of the choreographic intent. Shows effort and creativity. Choreography is well thought out and developed.</p>	<p>The costume, make-up and choreography are a complete reflection of the choreographic intent. Shows extensive thought and creativity. Choreography is very well thought out and developed.</p>
<p>Teamwork (10%)</p>	<p>Group shows little evidence for working as a team. Clear evidence of division amongst members.</p>	<p>Group shows some evidence for working as a team.</p>	<p>Good evidence that the group worked as a team.</p>	<p>Strong evidence that group worked as a team.</p>

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

	D+, D	B-, C+, C	B+, B	A+, A, A-
Professional qualities (max 10)	Infrequently engages in class practical and theoretical activities including discussions. Sportspersonship behaviour and responsibility toward teammates during activity not always obvious.	Intermittently engages in class practical and theoretical activities. Sportspersonship behaviour and responsibility toward teammates during activity not always obvious.	Engages well in most class practical and theoretical activities including discussions. Typically shows sportspersonship in behaviours and responsibility toward teammates during activity.	Actively engages and show effort in all class practical and theoretical activities including discussions. Shows clear evidence of sportspersonship behaviour and responsibility toward teammates during activity.