



L-Università ta' Malta
School of Performing Arts

Department of
Dance Studies

2018-2019

Bachelors in Dance Studies (Hons)

HANDBOOK



Photo © Niels Plotard (The Amber Spark)

Dear students,

Welcome to the Department of Dance Studies in the School of Performing Arts at the University of Malta. We hope you will enjoy your course.

Remember that this three-year programme synthesizes theory and practice in such ways that theory underpins practice and practice illuminates theory. We have designed the course so that study-units provide an integrated learning experience and are sufficiently flexible to provide choice related to your personal career progression. One of the most important things is that you become increasingly independent as learners, and this means that

- a) you must concentrate on your time management skills, and
- b) you must use your tutors effectively.

The programme marks a step towards the formation of a group of Maltese and international dancers and choreographers who will contribute to the cultivation of Malta's own community of dance scholars and dance artist practitioners, and a new generation of European artists. We thank you for your trust in us, and any feedback that you will forward us in order to help us support you and make improvements as we go along.

The teaching staff of the Department of Dance Studies

Priscilla Grima is the departmental administrator and can help you with most queries or redirect you to the appropriate person, her email address is Priscilla.grima@um.edu.mt

Staff Biographies

Sara Accettura

Born in Italy, where she started her dance career and achieved a Diploma for a Proficiency Course for dance teachers at I.D.A. (Ravenna) and a Master in choreography at European Dance Alliance (Rome), Sara graduated in 2007 with a First Class Degree at the London Contemporary Dance School.

Since then she has danced for several companies in the UK, amongst them the National Dance Company of Wales, Cedar Dance, Dicembre Dance, Combination Dance, Leila Dance and Maddogs Dance, whilst teaching in London for the Young Saturday Classes at The Place, The School of Dance (Mortlake) and The Ballet School of Notting Hill .

In 2009 Sara achieved a Master of Arts in Performance at the London Contemporary Dance School. In 2011 she funded Junior Dance Company Bari, the first youth company in south of Italy, while working as a freelance teacher and dancing for Lucia Piquero, Yoshua Cienfuegos, Dana Raz, Mavin Khoo.

In 2014 Sara achieved the certificate Responsabile del Servizio di Prevenzione e Protezione from IFOC (Istituto Formazione Camera di Commercio) in Regione Puglia. In 2015 she achieved a 5EQF certificate as Responsabile della Formazione del Pubblico from IFOC.

Sara is pursuing her PhD in Dance and Autism at the University of Bedfordshire (UK). She is now artistic director of Junior Dance Company Bari and Malta, artistic director of Dance Master Class Italy and Spain, co-director of the inclusive dance project Dance For All (Bari), Assistant Lecturer for the School of Performing Arts Dance Studies Department and guest lecturer for the Department of Disability Studies at the University of Malta.

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Valentina Azzopardi

Valentina Azzopardi started her dance training in Malta, studying classical ballet, modern and contemporary dance and later completed her Ba(Hons) in Dance Studies from the University of Malta, graduating in 2013. She then went on to pursue her Masters degree in dance performance at the University of Chichester, where she was also awarded the Valerie Briginshaw award for academic excellence.

In 2011 she co-founded Elements dance which produced several works, both for theatre and site-specific, namely, Elements (2011) and Skirt (2012). Other solo and collaborative work includes *‘Tell me who I am’* for the Malta Arts Festival (2014) as well as Intertext (2013). In 2014 Valentina joined Mapdance Company for their international tour, performing works by Yael Flexer, Liz Aggiss, Gary Clarke and Kerry Nicholls. Recent projects include the co-founding of NetDance Malta in 2015, an NGO that aims to elevate the voice of dance on the island. Valentina joined the dance department as a visiting lecturer in 2014 and aims to continue her research in the area of aesthetics and technology.

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Vicki Ann Cremona

Vicki Ann Cremona is Head of the Department of Dance Studies, Chair of the School of Performing Arts at the University of Malta, and Associate Professor within the Theatre Studies Department. She was appointed Ambassador of Malta to France between 2005-2009, and to Tunisia between 2009-2013. A former member of the National UNESCO Commission and the National Folklore Commission, Prof. Cremona was member of and rapporteur for the EU Evaluation Committee for the Valletta Capital of Culture 2018. She has contributed to the National Cultural Policy that was published in February 2010.

Prof. Cremona is particularly interested in the relations between power and society as expressed through theatre and theatrical events. She co-edited and co-authored various books including *Theatrical Events. Borders, Dynamics, Frames* (2004), *Playing Culture. Conventions and Extensions of Performance* (2014), *Conventions and Extensions of Performance* (2014), *On Culture. Mapping Valletta 2018* (2016), *Spazji Teatrali, A Catalogue of Theatres in Malta and Gozo* (2017), *Thinking with the Feet. Actor’s Techniques and Theatre Anthropology* (2017), *Carnival and Power. Play and Politics in a Crown Colony*, Palgrave MacMillan (2018).

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Dorian Mallia

Dorian is the Founder/ Artistic Director of Moveo Dance Company and a dance practitioner/scholar. He graduated from Central School of Ballet (London), where he obtained a degree in professional dance and performance, and pursued a Master degree in Performing Studies (Dance) at the University of Malta. Before proceeding to the CSB, he attended the JCDC, Malta, Urdang Academy, Covent Garden, London and the Hungary State Academy. He has performed at top international venues with companies including European Ballet in the UK, RBR Dance Company in Verona (Italy), LaMov Compania de Danza (Spain), Paganini Dance Company in Rome and Mavinkhoodance (Singapore) to mention a few. In 2008 he set up Move Dance Company, whose repertoire has been performed locally as well as internationally including Germany, Czech Republic, UK, Italy, Spain and U.S.

Dorian gave company classes at the RBR Dance Company in Verona, Random Dance Company and ZfinMalta. He gave Master classes in Bland International Dance Events, Introduction to Movement at the Opera Master Classes in Latvia, Danzart Festival, Ragusa, Italy and Moveo Shine partnering workshops, Malta. As a scholar Dorian started lecturing in 2012 as a Visiting Lecturer at the University of Malta (School of Performing Arts) and 2016 as Part-time Lecturer at MCAST. He was Head of Ballet and Contemporary at the Dance Project for four years. In 2016 Dorian was invited to give a lecture demonstration about his research at the University of Chichester (UK).

After placing 1st at the Central Trust Award in 2006, Dorian choreographed for Design for Dance and his work was performed at the Bloomsbury Theatre (London). Dorian has choreographed for Dance Works (Malta), Mavinkhoodance (London), Third Row Dance Company (London), Opening Ceremony of CHOGM, the Malta International Arts Festival and various commissions and events performed by Moveo Dance Company.

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Lucía Piquero Alvarez

Lucía was born in Asturias, Spain, and trained there in Classical Ballet with Elisa Novo, amongst others. She got her 7-year Classical Ballet Diploma, and read for a Bachelor's Degree in Psychology. In 2006 she moved to London where she completed a Certificate of Higher Education in Contemporary Dance at London Contemporary Dance School, and a MA in Choreography at Middlesex University.

Lucía was an independent dancer in the UK since 2007 performing with several companies as well as doing her own work with Diciembre Dance Group. Her choreographies have been presented internationally and she has been invited to participate in several festivals in the UK, Malta, Italy and Spain, including a commission by the Galician Choreographic Centre, and residencies in the National Dance Company of Spain and Le Performance in France. She recently choreographed for ZfinMalta Dance Ensemble, the national dance company of Malta.

She is now resident academic on Dance Studies at University of Malta and pursuing her PhD at the University of Roehampton, London. Her main research interest is on the spectator's experience of emotionality in contemporary theatre dance. She has presented in conferences in Hong Kong, UK, USA, Spain, and Malta. Lucía also co-directed the choreographic research project Estancias Coreográficas in Spain from 2015 to 2018.

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Francesca Tranter

Francesca Abela Tranter born in Ta-Xbiex Malta, artistic director, choreographer and dance practitioner, trained in Malta and UK, specialising in Contemporary Dance and Choreography from the London Contemporary Dance School. She graduated with a Master's Degree in Performance Dance Studies from the University of Malta in 2012. Since 1981 she has taught, choreographed and mentored extensively for several dance institutions both locally and internationally, covering a diverse dance practice spectrum over thirty years developing strong, athletic and versatile dancers. Francesca has trained, coached and mentored dancers for performances, examinations and competitions. She was instrumental in developing contemporary dance in Malta which is her legacy and continues to develop her style of work in a Mediterranean context. In 1998 she founded Contact Dance Company (CDC), which continues to create innovative contemporary work by investigating new ideas and developing a wide network of collaborations with local and international artists. In 2001 she founded Dance Hybrid Malta, an annual intensive programme of dance exploration hosting international contemporary dance artists and composers of repute to share their styles and techniques with dancers in Malta. In 2011 she established Dance on the Move, an on-going weekly platform of master classes that host a roster of celebrated international teachers where practitioners get together and share work. Her choreographic work has been presented in several high profile theatres and festivals in Malta, England, Scotland, Poland, Hungary, Serbia, Palestine, Italy, Lithuania, Germany, Turkey, Tunis, Portugal, France, Scotland, Germany, Cyprus, Sicily and Greece. Recent commissions include '50,000' (2016), ŻfinMalta International Dance Ensemble; 'A Bark and a Meow' (2015), Malta International Arts Festival fringe; 'Kantilena', Maltese Opera (2015); 'Iż-Żmien' (2014) ŻfinMalta's dance tour 'Erbgha'; '#3 Dialogue' (2014) University of Malta International Tour, 'Listen may you be heard' (2018) University of Malta tour, 'La Divina Commedia' with Malta Philharmonic Orchestra (2018), and 'Diaspora' (2017) premiered in June 2017 in Greece official cultural programme of the 2017 Maltese Presidency of the Council of the European Union. Francesca's current research investigates the Legacy of Contemporary Dance in Malta, a chronological study of the events that impacted and influenced changes towards contemporary dance in Malta. She is currently assistant lecturer at the dance studies department (since 2010) at the University of Malta's School of Performing Arts teaching technique in Graham, Release and Flying low, Foundations of Choreography theory and practice and Collaboration and Devising. She is the curator of the school's dance outreach programme The Evening Space, rehearsal director to Moveo Dance Company, and a member of the artistic programming team of The Malta International Arts Festival since 2014 where she continues to bring in collaborations and outstanding international dance performances.

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Deborah Williams

Dr Deborah Williams is an American dancer and dance scholar. She received her early training in Indiana where she was a student with Carolyn Miller, James Franklin, and at the Fort Wayne Ballet. She attended Butler University Jordan College of Performing Arts, and holds a BA in Dance with a focus on education and community partnerships from Smith College (Five College Dance Department), and an MA in Dance Anthropology from the University of Roehampton, London.

Deborah's career in dance has taken her in many different directions, from pre-professional ballet training to dance education and community dance practice. She has worked for the Centre for Dance Education at the Boston Ballet where she was a contributor to CityDance and John Hancock Arts in Schools. She also was a scholarship recipient at Jacob's Pillow Dance Festival for their Dance and Community Partnerships course, and later assisted with both this and their Curriculum in Motion programme. In 2000 Deborah moved to Baltimore, Maryland (USA) where she was an inaugural teaching member of Moving America: Maryland, a three year grant funded study in dance integrated education. She has also collaborated on projects with the Maryland Institute College of Art, Towson University, the Ford Foundation, Arts Education in Maryland Schools, Celeste Miller & Co, the Heifetz Summer Music Institute, to name a few. Over her career she has taught dance in all forms to people of all abilities, backgrounds and educational levels.

In 2012 Deborah moved back to London, UK to pursue her doctoral studies. While there, she served as the UK coordinator for the Erasmus Mundus programme Choreomundus: Master in dance knowledge, practice, and heritage. She was also employed as a visiting lecturer at the University of Roehampton and the Rambert School. In 2018, she completed her PhD, titled, 'Finding Their Dance: A study of the narratives and claims of alterations of belief systems amongst non-professional dancers', also at the University of Roehampton. Her research is rooted in the fields of dance anthropology, ethnography, and oral history, and centres around highlighting the voices of non-professional dancers.

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Bachelor in Dance Studies (Honours)

Course information

Course title	Bachelor in Dance Studies (Honours)
Course code	UBHDCSFT
Postnominal	B. Dance St.(Hons)(Melit.)
Level of qualification	First Cycle
National Qualifications Framework level	Level 6
Duration	3 Years
Mode of attendance	Full-time
Total ECTS credits	180
Coordinator	Vicki Ann Cremona
Delivered by	<u>School of Performing Arts</u>

The Bachelor in Dance Studies (Hons) targets matriculated students and mature students (age 23+) with some experience of practical dance study, and an interest in the theoretical aspects of dance. Our graduates pursue careers in Dance as performers, choreographers, teachers, dance journalists, managers and administrators in dance schools, therapists, community dance workers, academics, etc.

The programme is delivered in full-time mode. Academic staff are drawn from the US, Italy, Spain, UK, and Malta. Guest lecturers are regularly invited from various countries including from Germany, Holland, Sweden, UK, Spain, Italy, Greece, France, etc.

Content

This three-year programme synthesises theory and practice in such ways that theory underpins practice and practice illuminates theory. In the first year, students follow classes (Dance Labs) in a range of dance styles from ballet to contemporary (Graham, Cunningham, and release-based techniques); applied anatomy and physiology, nutrition and injury prevention. They begin their studies in the fundamentals of dance-making and composition. They experience dance-making processes within a group, guided by professionals. All of these applied studies run concurrently with in-depth lectures which locate Dance in history and society and introduce students to study skills and to the languages of analysis: literary theory, semiotic, and aesthetic approaches. Dance and the Camera introduces students to technology for dance. A small number of optional units such as Dance as Communication help students begin to identify the career path they wish to follow.

The second year further develops mastery and understanding of the principles and practices of dance techniques through set studies in different genres. Musicality – use of phrasing,

quality and dynamic; increased powers of co-ordination and movement memory, intention and performance quality are among the topics under study. The study of choreography continues along a continuum which investigates philosophies and practices of different kinds of theatre such as tanztheater and physical theatre, and of new dance genres influenced by globalisation and immigration, characterised by fusion and hybridity. Through theoretical lectures in Dance and Performance Theory students investigate critical and cultural theories, focusing on such issues as identity, gender and ethnicity. Dance and technology continues with creative group projects. Students follow units in Dance Education and Dance in the Community. A number of optional study-units such as Movement Analysis, and Dance Criticism are on offer.

In the final year students work increasingly as independent learners, formulating theoretical/applied frameworks for individual projects in chosen topics; engaging in professional practices related to career development; demonstrating discernment in choreographic crafting from initial intention to performance outcome, and researching and writing a Dissertation. Study-units are designed in such a way as to help orient students' choices related to career progression.

Delivery

This programme is intended as an integrated learning experience which re-discovers and develops the intimate link between theory and practice. This is achieved through intensive practical workshops, lectures, and seminars which are interspersed with student-led and independent work and study supported by regular tutorials.

YEAR ONE

In addition to the compulsory study-units, students are required to register for optional study-units to the value of **10 ECTS credits** from the list of optional study-units on offer during the year.

Students may register for the following optional study-units: **DCS1011** (Semester 1) and/or **DCS1013** (Semester 2).

Year (This/these unit/s start/s in Semester 1 and continue/s in Semester 2)

Compulsory Units (All students **must** register for this/these unit/s)

[PFA1003](#) Collective Performance 5 ECTS

Semester 1

Compulsory Units (All students **must** register for this/these unit/s)

[DCS1001](#) Dance Techniques Lab 1 5 ECTS

[DCS1003](#) Foundations of Choreography 1 5 ECTS

[DCS1005](#) Dance in History and Society 1 5 ECTS

[DCS1007](#) Dance Devising 5 ECTS

[DCS1009](#) Dance and the Camera 1 5 ECTS

Optional Units

[DCS1011](#) Dance as Communication 5 ECTS

Semester 2

Compulsory Units (All students **must** register for this/these unit/s)

[DCS1002](#) Dance Techniques Lab 2 5 ECTS **(NC)**

[DCS1004](#) Foundations of Choreography 2 5 ECTS

[DCS1006](#) Dance in History and Society 2 5 ECTS **(NC)**

[DCS1010](#) Dance and the Camera 2 5 ECTS

Optional Units

[DCS1013](#) The Healthier Performer 5 ECTS

YEAR TWO

In addition to the compulsory study-units, students are required to register for optional study-units to the value of **10 ECTS credits** from the list of optional study-units on offer during the year.

Students may register for the following optional study-units: **DCS2013** (Semester 1) and **DCS2012** (Semester 2)

Semester 1

Compulsory Units (All students **must** register for this/these unit/s)

<u>DCS2001</u>	Dance Techniques Lab 3	5 ECTS
<u>DCS2003</u>	Dance Theatre	5 ECTS
<u>DCS2005</u>	Dance and Performance Theory 1	5 ECTS
<u>DCS2007</u>	Technology and Interdisciplinary Performance 1	5 ECTS
<u>DCS2009</u>	Dance Education	5 ECTS

Optional Units

<u>DCS2013</u>	Independent Study in Dance	5 ECTS
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Semester 2

Compulsory Units (All students **must** register for this/these unit/s)

<u>DCS2002</u>	Dance Techniques Lab 4	5 ECTS	(NC)
<u>DCS2004</u>	Choreography: Modernism and Postmodernism	5 ECTS	
<u>DCS2006</u>	Dance and Performance Theory 2	5 ECTS	(NC)
<u>DCS2008</u>	Technology and Interdisciplinary Performance 2	5 ECTS	
<u>DCS2010</u>	Dance in the Community	5 ECTS	

Optional Units

<u>DCS2012</u>	Dance Criticism	5 ECTS
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YEAR THREE

Semester 1

Compulsory Units (All students **must** register for this/these unit/s)

<u>DCS3008</u>	Professional Practice and Performance	15 ECTS
<u>DCS3009</u>	Choreological Perspectives	5 ECTS
<u>DCS3010</u>	Individual Dance Project	10 ECTS

Semester 2

Compulsory Units (All students **must** register for this/these unit/s)

<u>DCS3004</u>	Final Choreography	10 ECTS
<u>DCS3006</u>	Performance Practitioners	5 ECTS
<u>DCS3007</u>	Dissertation	15 ECTS (NC)

University of Malta | Assessment Criteria

(1) Marking and Grading

Examiners shall express the student's performance in the assessment of study-units as a percentage mark and as a grade as indicated in the tables below. Both the percentage mark and the letter grade shall be recorded in the student's academic record. The percentage mark shall be used for the purpose of calculating the student's progress and for the award classification.

Descriptor	Mark Range	Grade
Work of exceptional quality. Exceptional performance showing comprehensive understanding and application of the subject matter. Evidence of extensive additional reading/research/work.	95%- 100%	A+
Work of excellent quality. Superior performance showing a comprehensive understanding of the subject matter. Evidence of considerable additional reading/research/work.	80%- 94%	A
Work of very good quality. Performance is typified by a very good working knowledge of subject matter. Evidence of a fair amount of reading/research/work.	75%- 79%	B+
Work of good quality. Above average performance, with a working knowledge of subject matter. Evidence of some reading/research/work.	70%- 74%	B
Work of average quality. Considerable but incomplete understanding of the matter. Evidence of little reading/research/work.	65%- 69%	C+
Work of fair quality. Basic understanding of the subject matter. No evidence of additional reading/research/work.	55%- 64%	C
Work of rather low quality. Minimal understanding of the subject matter, with no evidence of additional reading/research/work.	50%- 54%	D+
Marginal Pass. Marginal performance, barely sufficient preparation for subsequent courses in the same	45%- 49%	D

area.		
Pass - when assessment is based on a Pass/Fail basis only for study-units that are used for establishing eligibility to progress or for the award but are not taken in consideration for calculating the student's progress and for award classification purposes.	Not Applicable	P
Compensated Pass. Performance in the assessment of a study-unit, except a non-compensatable unit, that is deemed to be just below marginal pass but is deemed to be compensatable by good performance in other units. (vide regulation 50.)	35%- 44%	CP
Narrow failure that however is not compensated by good performance in other units.	35%- 44%	F
Unsatisfactory, failing work in any study-unit.	0%- 34%	F
Unsatisfactory, failing work in a non-compensatable study-unit.	0%- 44%	F
Unjustified absence for an assessment, or failure to hand in assigned work on time, or ineligibility to take assessment due to unapproved absence from lectures. Shall be considered as F with 0 marks in the calculation of the average mark.	0%	F

The following grades when assigned to study-units shall **not** be taken into consideration for computation purposes but form part of the student's academic record:

Grade	Descriptor
I	Temporary grade for Incomplete work due to justifiable reasons (illness, approved absence, etc.) for which the assessment date has been postponed or deadline for submission of work has been extended.
W	Approved withdrawal of the registration for a study-unit after the official add/drop period has elapsed, given in consideration of exceptional circumstances, such as absence from lectures due to prolonged illness during the semester. The unit shall not be taken into consideration in the calculation of the average mark.

(2) Calculating an Average Mark

In calculating the average mark for each year of the Course (referred to as the Year Average Mark), each individual mark obtained for each unit registered for during the year shall be weighted by the credit value of the corresponding unit, the resultant marks are added and divided by the total number of credits **to give the Year Average Mark. The average shall be recorded correct to one decimal place.**

(1) The Final Weighted Average Mark that shall be used to classify the award shall be calculated by weighting each Year Average Mark by the corresponding factor for the year as indicated in the bye-laws for the Course in terms of regulation 76 (b) and the average shall be recorded correct to the nearest whole number.

The Final Weighted Average Mark for the Bachelor in General Studies (B.Gen. St.) degree shall be based on the results obtained in each year of the Course, all years being weighted equally.

It is a Departmental policy that students who have not attended a minimum of 80% of lectures may have marks deducted from their study units. The UoM Policy on Attendance is thereby upheld.

Official University of Malta Policy on Attendance is expressed in Regulation 40 here:

(1) Unless otherwise specified in the bye-laws of a Course, or expressly stated in the description of a study-unit as published in the catalogue of study-units, attendance for lectures, tutorials, seminars, practical or clinical sessions or work placements, fieldwork and any other teaching session in whatever mode is obligatory. **On the basis of documented evidence, a lecturer may bar a student whose attendance in a study-unit is not satisfactory from being assessed in that study-unit.** In such cases a 0 mark and an F grade shall be assigned and recorded.

(2) The University will not excuse students from missing lectures or other teaching activities, and neither will it tolerate late submission of assignments or any defaults in coursework due to work or unauthorised commitments. No rescheduling of lecturing-related activities, examinations or vivas will be approved to accommodate such commitments.

46. Students who hand in their assessments after the due date without having filled in the Request for Coursework Extension at least a week before the due date. The form is available here:

http://www.um.edu.mt/_data/assets/word_doc/0006/238614/dcs-UoM-extension_request-form.doc.

Dance Studies Department Criteria for Marking

Grade Descriptors for Practical Work

D 45-49%: Marginal pass

- very little knowledge of the subject, little conceptual understanding
- ideas remain undeveloped
- incoherent expression which is difficult to follow
- little logical structure
- presentation is poor

D+ 50-54% Pass

- a superficial and general knowledge of the subject with little conceptual understanding of key issues and context
- Some technical and practical competence
- inconsistent and unsatisfactory work, but showing some degree of ability
- no evidence of additional reading/research/work
- presentation of work is acceptable

C 55-64% *(NB – given the wide range of marks that this grade covers, we have created gradings for the higher and lower levels)*

55-59

- fair knowledge of the subject
- predictable and/or inconsistent work
- some ability to develop and structure, simplistic
- no evidence of additional reading/research/work.

60-64

- acceptable knowledge of the subject
- work is clearly presented
- some ability to process and develop the material acceptable
- ability to structure and communicate material
- evidence of some additional reading/research/work.

C+ 65-69%

- competent ability in concepts and methods
- reasonable but incomplete knowledge of the subject
- ability to design and develop material
- ability to present structured material

- evidence of reading/research/work, but which is not used to back argumentation properly.

B 70-74%

- solid knowledge of the subject that includes proper contextualisation
- coherent ideas that are clearly expressed, but which are too generic
- ability to analyse and sustain arguments by additional reading/research/work
- ability to present work that is clearly structured and well cited.

B+ 75-79%

- considerable knowledge of the subject and developed intellectual understanding of the relevant context
- evidence of original thought/ideas
- ability to reflect on and evaluate problems, apply concepts, use methods
- good at developing ideas and structuring them effectively
- ability to present work that is highly competent

A 80-94% *(NB – given the wide range of marks that this grade covers, gradings have been created for the higher and lower levels)*

80-89

- work of very good quality
- comprehensive knowledge of the subject, context and relevant literature
- well-developed original ideas
- work is very well organised and the performance well sustained
- work is good in all aspects, and excellent in many

90-94

- extensive knowledge of the subject, context and relevant literature
- work shows high level of competence in presenting ideas, applying crafting mechanisms
- performance is very well sustained
- work is excellent in all aspects

A+

- outstanding knowledge of the subject, context and relevant literature
- original ideas, concepts, structure throughout
- work fully developed at a professional level
- excellent presentation of work contribution to current choreographic
- work is outstanding in all aspects and shows highly-sophisticated thinking

Grade Descriptors for Written Work

D 45-49%: Marginal pass

- limited knowledge of the subject and its underlying concepts
- ideas remain undeveloped
- incoherent expression which is difficult to follow
- no logical structure

D+ 50-54% Pass

- a very superficial and general knowledge of the subject with little conceptual understanding of key issues and context
- inconsistent and unsatisfactory work but showing some degree of ability
- no evidence of additional reading/research/work.

C 55-64%*(NB – given the wide range of marks that this grade covers, we have created gradings for the higher and lower levels)*

55-59

- fair knowledge of the subject
- predictable and/or inconsistent arguments
- no evidence of additional reading/research/work.

60-64

- work is clearly presented
- some ability to process and evaluate the material
- narrow range of arguments
- evidence of some additional reading/research/work.

C+ 65-69%

- reasonable but incomplete knowledge of the subject
- heavy reliance upon description as a substitute for analysis
- ability to present structured material
- evidence of reading/research/work, but which is not used to back argumentation properly.

B 70-74%

- solid knowledge of the subject that includes proper contextualisation

- coherent ideas that are clearly expressed, but which are too generic
- ability to analyse and sustain arguments by additional reading/research/work
- ability to present work that is clearly structured and well cited.

B+ 75-79%

- considerable knowledge of the subject and developed intellectual understanding of the relevant context
- evidence of original thought
- ability to reflect on and evaluate problems, and draw forceful conclusions
- ability to present work that is uncluttered and shows elaborate thinking

A 80-94%*(NB – given the wide range of marks that this grade covers, gradings have been created for the higher and lower levels)*

80-89

- comprehensive knowledge of the subject, context and relevant literature
- work is very well organised and arguments well sustained
- well-developed original thought
- work is good in all aspects, and excellent in many

90-94

- extensive knowledge of the subject, context and relevant literature
- work shows high level of competence in presenting arguments, applying concepts and methods of inquiry, and evaluating issues arising from the material
- work is excellent in all aspects

A+

- outstanding knowledge of the subject, context and relevant literature
- original thinking throughout
- contribution to current discourses on the subject
- work is outstanding in all aspects and shows highly-sophisticated thinking



Assessment Feedback Sheet

Surname		Name			
Title		Unit Code		Date submitted	

Strengths

Suggestions for Improvement

Overall Summary

Date: _____ **Staff signature:** _____

- UM grade descriptors:
www.um.edu.mt/registrar/regulations/general/harmonisedregs-09#assessment
- Please note that all marks are provisional until uploaded on eSIMS

RESOURCES FOR SUBMISSIONS OF ASSIGNMENTS

These resources can be downloaded through the following links:

[Supervision Sheet](#)

[Assignment/Essay Extension Request form](#)

[Dance Studies Information Sheet for Dissertations and Theses](#)

[Tutorial Feedback Form](#)

Text Conventions

Dance Studies follows the MHRA Style Guide for text conventions, which is downloadable from [here](#). **Students should in the first instance refer to the departmental 'Text Conventions' available [here](#).**

The University of Malta E-Dissertation Guidelines can be found [here](#).

Referencing System

Dance Studies follows the 'Citation by the Author–Date System' in the MHRA Style Guide, Section 11.4 (p. 77). **Students should in the first instance refer to the departmental 'Referencing System' available [here](#).**



Good Practice Guide

Health and Safety

Emergency phone number in Malta is **112**. There is a first aid kit in the hallway, fire extinguishers in the hallway, and ice packs in the fridge-freezer. The fire assembly point is across the street from the Home Trends entrance. The Dance Studies Studios address is JPR Buildings, Triq taż-Żwejt, San Ġwann SGN 3000, Malta. Studio users are responsible for helping to keeping the premises secure by keeping doors closed and ensuring appropriate lockup procedures. All visitors must be accompanied. Any health or safety issues noted should be reported to a member of staff.

Participation

Every participant is responsible for his physical condition during the course. It is necessary to notify tutors in advance about limitations and to adjust the participation with the leader of the group beforehand. A list of health services is available on the bulletin board.

The structure of our course implies active participation in the whole programme, and attendance is obligatory to course activities. If a student misses a session, the student **must** communicate this with the session leader by email. Absences may be excused with a note from a doctor or physiotherapist, which you should present to your lecturer. Students should sign in to classes attended, noting that absences can impact your assessment, and your ability to sit examinations. For more information see 'Attendance', item 40, p. 14 of the General Regulations for University Undergraduate Awards: http://www.um.edu.mt/data/assets/pdf_file/0005/47390/harmonisedregs-09.pdf

Students who need to request extensions for exams must do this via the following form, prior to the assessment: <http://www.um.edu.mt/performingarts/extension-request-form>. This must be approved prior to the exam, or the work will be considered late or incomplete. If assignments are handed in late or incomplete without prior approval, the lecturer has the right not to accept the assignment, or to deduct marks.

Participation in the Dance Studies course additionally requires participation in performing arts activities in Malta. Students should actively seek opportunities to see work of all genres, and should plan / budget for this as much as possible.

Professionalism

The Dance Studies department is committed to professionalism and integrity through all its activities. As

we work, we all support each other. In order to secure the dignity and personal development of all

students and staff, it is the policy of the department and the University of Malta to expressly forbid any

forms of harassment. As used here, harassment means any unwelcome behaviour that makes a person feel humiliated, intimidated or offended, or that could reasonably be taken as objectionable. Harassment is prohibited on the ground of sex, gender, sexual orientation, race, age, racial or linguistic origin, financial situation, creed, pregnancy, health, family status, political convictions, disability or citizenship. See the University's guidelines on this topic:

https://www.um.edu.mt/_data/assets/pdf_file/0018/210645/harassmentbullyingpolicy.pdf.

Remember that respect for others and diplomacy are key elements in any professional communication.

Etiquette

Students and staff should use University of Malta email accounts for all university-related correspondence and email should be checked daily.

In class

- During training participants should take off all sharp or voluminous jewellery. Hair should be tied back, and up if long.
- Clothing for training should be clean and comfortable, and preferably not very loose so that you can receive appropriate corrections.
- Under no circumstances should shoes be worn in the studio, bare feet, ballet shoes, or socks only.
- Maintain bodily hygiene, and care for any foot fungus appropriately.
- No chewing gum
- Avoid food or hot drinks inside the studios.
- Mobile phones should be turned to silent during course sessions, and should not be carried into technique class, other than with lecturer's permission.
- No taking pictures or filming during training with any personal devices, unless permitted by the tutor. The Dance Studies programme will take care of video archiving of course activities and reserves the right to do so. After assessments some materials may be available to participants.

- Photos and videos of student rehearsals can only be shared in social media with the hashtag #UMDanceStudies. No photos and videos of official classes, sessions, or performances can be shared in other than the official Dance Studies facebook page.
- Students are encouraged to make notes during training, of course not interrupting the working process.

Your colleagues come from different countries and speak different languages. Especially in discussions, think before you speak, formulate your question clearly and succinctly. Speak in English as much as possible.

Be respectful of the study areas, and keep socialising to the sitting area.

The inside of all premises is a non-smoking area.

Students are in charge of their personal belongings. Please keep them in the lockers and changing rooms and away from the common areas.

Students should knock, and wait to be called in, before entering the staff room.

Do your part to help keep the studios clean and tidy; if it is needed, offer to sweep a floor, help change a water bottle, or empty the recycling.

Academic Mentors

At the start of your course you will be allocated an academic mentor. Your academic mentor is there as a point of contact should you need help or advice with any aspect of your studies or your experience on the course. In order to keep in regular contact, your academic mentor will schedule a one-to-one tutorial with you each semester, although you can request additional tutorials if needed – just ask. Where possible you will have the same academic mentor for the duration of your course.

Your academic mentor is there to help you:

- reflect on your academic progress and manage your own learning
- access any support you might require
- find solutions to any queries you have
- make your time at University of Malta an enjoyable and productive one

Before attending an academic mentor meeting it is advisable to take time to reflect on your studies and identify any concerns or difficulties you might wish to discuss, or questions you need answering.

Tutorials

In addition to lectures, tutorials are offered within the tutor contact time made available for most study units. Tutorials form an essential part of units such as Individual Dance Project, and Dissertation. For other study units tutorials are not compulsory, but are strongly recommended. Students are required to document dissertation tutorials with a Supervision Report Sheet, available from the Departmental Administrator.

Studio Use

Students can book studios through Priscilla Grima: Priscilla.grima@um.edu.mt. Bookings are not confirmed until Priscilla emails confirmation. Students have to book with Priscilla by the Thursday before the week they wish to use the studios. No rehearsal can take place unless a staff member or beadle is present in the building. Rehearsals are allowed Monday to Friday 8am to 8pm, according to availability of the studios and the staff.

Users of the studios should adhere to the studio use guidelines. These include:

- Adhering to sound system use guidelines
- Leave the studio clean and tidy, sweeping floor if needed
- Sharing responsibility for tea point and recycling
- Follow rota for responsibility of studio space
- Communicate about any studio issues with Sara Accettura or Lucía Piquero
- The last person leaving the studios should follow lockup procedures:
 - ensure doors and windows are closed
 - check that lights, heaters and plug sockets are switched off
 - switch music systems off in the correct order
 - leave the shutter down after HomeTrends closing hours

Student Representation

There are several mechanisms for students to voice opinions and suggestions about student experience and university activities.

In the first instance of a question or concern about their studies or learning experience, students should communicate directly to their lecturer or their Academic Mentor.

For suggestions about course content, communicate with the Student Representatives to the Dance Studies Department Board, who meet with the Board at fixed dates during the academic year.

For suggestions about School of Performing Arts initiatives, please communicate with the Dance student representative or other student representatives for SPA Board.

Finally, student initiatives in the performing arts at University can be communicated to student representatives for dance through USPA representatives.

Students may always contact the Head of Department with any questions or suggestions.

Finally, enjoy your practice!

