



**L-Università ta' Malta**  
School of Performing Arts

Department of  
Dance Studies

**2020-2021**

# **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 synthesises 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](mailto:Priscilla.grima@um.edu.mt)

## **Staff Biographies**

### **Sara Accettura**

Sara Accettura was 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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### **Margherita Borg**

Margherita Borg graduated from the University of Malta with a Diploma in Design Studies in 2013 but decided to pursue dance as her main area leading to graduation in 2016 with a B (Hons) in Dance Studies. This dance course was a platform which provided her with several dance opportunities, and a chance to collaborate with great artists. Her growing interest in choreography led to obtaining a Masters of Fine Arts in Choreography from the University of Roehampton in London. Throughout her studies, she had the opportunity to work closely with international choreographers and present work in conferences and festivals both locally and abroad. Currently, Margherita is developing her research on aesthetics and photography within the field of dance, and working as a freelance dancer and choreographer.

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### **Paula Guzzanti**

Dr Paula Guzzanti lectures in 'Technology and Interdisciplinary Performance', 'Dance and the Camera', and 'Dance and Performance Theory' at the University of Malta. In her research practice she works at the intersections of critical improvisation studies, collaborative performance-making, affect theory, and conflict transformation studies. She completed her practice-as research PhD project at Queen's University Belfast. Her performance work develops in collaboration with sound artists and musicians. Her most recent performance pieces has been showcased at the International Metabody Festival (London, 2015); Envisioning Weekend Festival (Lisburn, 2016); JamJar Women's Improviser's Platform (Belfast, 2016), Sonorities Festival (Belfast, 2017), Digital Echoes Conference (Coventry, 2018), Senselab Speakers Series (Montreal, 2017); International Women's Day Celebrations (PS2 Gallery, Belfast, 2018); International Dance Day University of Chile (Chile, 2019), and at the University of Costa Rica (San Jose, 2019). Paula's recent publications include a chapter on the language of affect (Palgrave, 2017), and papers on dance improvisation (Corpografias, Vol6, 2019; Choreographic Practices, 8.1, 2017) and affect and perception (PARtake Journal of Performance Research, 2017). In 2019, Paula won the Higginson Leadership Award of the year to facilitate a dance and well-being project for Nicaraguan refugees in Costa Rica. She is currently working on a post-doctoral long-term project investigating the corporeality of violence in the context of forced migration in Latin America, using participatory research, screendance and improvisation as central methodologies.

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### **Dorian Mallia**

Dorian Mallia 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 Blamid 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**

Dr Lucía Piquero Alvarez 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 BSc in Psychology. In 2006, she moved to London where she trained in Contemporary Dance at London Contemporary Dance School (one-year certificate), and got her 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 was also commissioned by the Malta International Arts Festival, with European funding, to create an interdisciplinary immersive performance with a composer and a dramaturg, on the theme of migration, *TerraVerunt* (2017). She recently choreographed for ŻfinMalta, the national dance company of Malta, with which she also collaborated as an expert/researcher in their project for audience development, *Movimento*. She created *Eigenlicht* commissioned by the MCC Dance Showcase, a group piece premiered in December 2018. She created a new solo, *Minn Taht L'Isien*, for dancer Florinda Camilleri as part of the Malta International Arts Festival 2019, in collaboration with poet Michael Zammit, sound artist Niels Plotard, actress Ruth Borg, and costume designer Karolina Rotowska. This piece toured in February 2020 in Malta Spain, with a trio titled *Khajjal* and a sound work by Plotard, in a series of performances organized by ODT (other dance theatre, platform created with Florinda Camilleri) in collaboration with the Maltese embassy in Spain. In 2020 she was also commissioned to create a full-length piece in the heritage site Ggantija temples in Gozo, both for a video dance and a live performance. Lucía also co-directed the choreographic research project *Estancias Coreográficas* in Spain 2015-2018, and a new project *E2M* with Dr Jorge Crecis in Malta in 2019.

She is now Head of the Dance Studies Department at the School of Performing Arts at the University of Malta and completed her PhD at the University of Roehampton, London, in 2019. Her main research interest is on experience of emotion in 21<sup>st</sup> Century Euro-American contemporary theatre dance, and embodied and enactive cognition and dance. She has presented in conferences in Hong Kong, UK, USA, Australia, Spain, Portugal and Malta.

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### **Francesca Abela Tranter**

Francesca Abela Tranter is a dance practitioner and choreographer trained in Malta at the Tanya Bayona Princess Poutiatine Academy and London Contemporary Dance School in UK, specializing in Contemporary Dance and Choreography. She later graduated with a Master's Degree in Performance Studies (Dance) from the University Of Malta. In 1998 she was the first prize recipient of the Malta Choreographic Group Award for a solo work choreographed for Claire Cassola in the International Festival Sicily in 1989. Since 1981 she has taught, choreographed, mentored extensively for many dance institutions, covering a diverse dance practice spectrum of thirty-five years. She was instrumental in bringing numerous international dance companies to Maltese theatres and created collaborative international exchanges and performances. She was resident choreographer and dancer with the Tanya Bayona Dance Theatre Company (1987 – 1998) and developed Contemporary at The Dance Workshop (1998-2015). Her work has toured to high profile theatres and festivals in Malta, England, Scotland, Poland, Hungary, Belgrade, Italy, Lithuania, Germany, Turkey, Tunis, Portugal, France, Scotland, Germany, Cyprus, Sicily and Greece.

Francesca founded Contact Dance Company in 1998 as a vehicle to promote her own choreographic research creating numerous works for CDC as well as independent commissions collaborating with international choreographers and musicians. In 2001 she founded ‘\_Dance Hybrid Malta’ an intensive week of dance exploration hosting international artists now in its 16th year. In 2011 she launched ‘\_Dance on the Move’ a weekly platform of masterclasses hosting a rotation of celebrated teachers.

Recent choreographic works include #3 Dialogue (2014, University International Tour), Iz-Zmien (2014, ZfinMalta). Kantilena (2015, Maltese Opera), A Bark and a Meow (2015, Tabula Rasa fringe festival MIAF+), 50,000 (2016, ZfinMalta), and Diaspora (2017).

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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	Lucia Piquero Alvarez
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  
[DCS1009](#) Dance and the Camera 1 5 ECTS  
[DCS1011](#) Dance as Communication 5 ECTS

### **Optional Units**

[DCS1014](#) Dance Forms and Practices 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: **DCS2011** (Semester 1), **DCS2012** (Semester 2) and/or **DCS2013** (either in Semester 1 or Semester 2).

### **Semester 1**

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

<a href="#">DCS2001</a>	Dance Techniques Lab 3	5 ECTS
<a href="#">DCS2003</a>	Dance Theatre	5 ECTS
<a href="#">DCS2005</a>	Dance and Performance Theory 1	5 ECTS
<a href="#">DCS2007</a>	Technology and Interdisciplinary Performance 1	5 ECTS
<a href="#">DCS2009</a>	Dance Education	5 ECTS

### **Optional Units**

<a href="#">DCS2011</a>	Movement Analysis: Theory and Practice	5 ECTS
<a href="#">DCS2013</a> *	Independent Study in Dance	5 ECTS

### **Semester 2**

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

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

### **Optional Units**

<a href="#">DCS2012</a>	Dance Criticism	5 ECTS
<a href="#">DCS2013</a> *	Independent Study in Dance	5 ECTS

\* Students are required to register for DCS2013 in either semester 1 or semester 2.

## YEAR THREE

### **Semester 1**

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

<a href="#"><u>DCS3009</u></a>	Choreological Perspectives	5 ECTS
<a href="#"><u>DCS3010</u></a>	Individual Dance Project	10 ECTS
<a href="#"><u>DCS3006</u></a>	Performance Practitioners	5 ECTS*

### **Semester 2**

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

<a href="#"><u>DCS3004</u></a>	Final Choreography	10 ECTS
<a href="#"><u>DCS3007</u></a>	Dissertation	15 ECTS <b>(NC)</b>
<a href="#"><u>DCS3008</u></a>	Professional Practice and Performance	15 ECTS*

\*Changed semester only for year 2020-2021

## Assessment

### (1) Marking and Grading

41. 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
<b>Work displaying exceptional quality</b> Exceptional performance showing comprehensive and critical understanding, and application of the subject matter. Evidence of extensive additional reading/research/work.	90%- 100%	A+
<b>Work displaying comprehensive and critical understanding</b> Superior performance showing a comprehensive and critical understanding of the subject matter. Evidence of considerable additional reading/research/work.	80%- 89%	A
<b>Work displaying comprehensive understanding</b> Performance showing a very good working knowledge of the subject matter. Evidence of a moderate amount of additional reading/research/work.	75%- 79%	B+
<b>Work displaying substantial understanding</b> Above-average performance, with a working knowledge of the subject matter. Evidence of some additional reading/research/work.	70%- 74%	B
<b>Work displaying sound understanding</b> Average performance. Evidence of little additional reading/research/work.	60%- 69%	C+
<b>Work displaying satisfactory understanding</b> Adequate performance. No evidence of additional reading/research/work.	55%- 59%	C
<b>Work displaying satisfactory understanding with shortcomings</b> Adequate but inconsistent performance. No evidence of additional reading/research/work.	50%- 54%	D+
<b>Work displaying basic understanding</b> Marginal performance, satisfying minimum criteria.	45%- 49%	D
<b>Work displaying inadequate understanding to varying degrees</b>	0% - 44%	F <sup>1,2</sup>
<sup>1</sup> If mark obtained is between 35% and 44% in Compensatable Study-Units, and is compensated by good performance in other Study-Units, a Compensated Pass (CP) shall be awarded (vide regulation 48).  <sup>2</sup> Unjustified absence for an assessment when a valid reason for absence is required, or failure to hand in assigned work on time, or ineligibility to take assessment due to unapproved absence from lectures shall be assigned an F with 0 marks in the calculation of the year average mark.		

More information and guidelines:

[https://www.um.edu.mt/\\_data/assets/pdf\\_file/0010/409852/GeneralRegulationsforUniversityUndergraduateAwards,2019.pdf](https://www.um.edu.mt/_data/assets/pdf_file/0010/409852/GeneralRegulationsforUniversityUndergraduateAwards,2019.pdf)



**Dance Studies Department**  
**Grade Descriptors for Undergraduate Written Work**

Descriptor	Mark Range	Grade
<p><b>Work displaying exceptional quality</b></p> <ul style="list-style-type: none"> <li>- extensive knowledge of the subject, context and relevant literature</li> <li>- work shows high level of competence in presenting arguments, applying concepts and methods of inquiry, and evaluating issues arising from the material</li> <li>- work is excellent in all aspects</li> <li>- written and presented to very good academic standards, including referencing, showing no obvious faults</li> </ul> <p>95+</p> <ul style="list-style-type: none"> <li>- outstanding knowledge of the subject, context and relevant literature</li> <li>- original thinking throughout</li> <li>- contribution to current discourses on the subject</li> <li>- work is outstanding in all aspects and shows highly sophisticated thinking</li> <li>- written and presented to very good academic standards, including referencing, showing no obvious faults</li> </ul>	90%- 100%	A+
<p><b>Work displaying comprehensive and critical understanding</b></p> <ul style="list-style-type: none"> <li>- comprehensive knowledge of the subject, context and relevant literature</li> <li>- work is very well organised and arguments are well sustained</li> <li>- well-developed, original thought</li> <li>- work is good in all aspects, and excellent in many</li> <li>- written and presented to very good academic standards, including referencing, showing no obvious faults</li> </ul>	80%- 89%	A
<p><b>Work displaying comprehensive understanding</b></p> <ul style="list-style-type: none"> <li>- considerable knowledge of the subject and developed intellectual understanding of the relevant context</li> <li>- evidence of original thought</li> <li>- ability to reflect on and evaluate problems, and draw forceful conclusions</li> <li>- ability to present work that is uncluttered and shows elaborate thinking</li> <li>- written and presented to good academic standards, including referencing, showing no obvious faults</li> </ul>	75%- 79%	B+
<p><b>Work displaying substantial understanding</b></p> <ul style="list-style-type: none"> <li>- solid knowledge of the subject that includes proper contextualisation</li> <li>- coherent ideas that are clearly expressed, but which are too generic</li> <li>- ability to analyse and sustain arguments by additional reading/research/work</li> <li>- written and presented to good academic standards, including referencing, showing no obvious faults</li> </ul>	70%- 74%	B
<p><b>Work displaying sound understanding</b></p> <p>60-64</p> <ul style="list-style-type: none"> <li>- work is clearly presented</li> <li>- some ability to process and evaluate the material</li> <li>- narrow range of arguments</li> <li>- evidence of some additional reading/research/work</li> <li>- written and presented to adequate academic standards, including referencing, showing no obvious faults</li> </ul> <p>65-69</p> <ul style="list-style-type: none"> <li>- reasonable but incomplete knowledge of the subject</li> <li>- heavy reliance upon description as a substitute for analysis</li> <li>- ability to present structured material</li> <li>- evidence of reading/research/work, but which is not used to back argumentation properly</li> <li>- written and presented to adequate academic standards, including referencing, showing no obvious faults</li> </ul>	60%- 69%	C+

<p><b>Work displaying satisfactory understanding</b></p> <ul style="list-style-type: none"> <li>- fair knowledge of the subject</li> <li>- predictable and/or inconsistent arguments</li> <li>- little evidence of additional reading/research/work</li> <li>- adequate use of language, evidence of proofreading with some errors, application of academic conventions with some inconsistencies</li> </ul>	55%- 59%	C
<p><b>Work displaying satisfactory understanding with shortcomings</b></p> <ul style="list-style-type: none"> <li>- a very superficial and general knowledge of the subject with little conceptual understanding of key issues and context</li> <li>- inconsistent and unsatisfactory work but showing some degree of ability</li> <li>- no evidence of additional reading/research/work</li> <li>- adequate use of language, evidence of proofreading with some errors, application of academic conventions with some inconsistencies</li> </ul>	50%- 54%	D+
<p><b>Work displaying basic understanding</b></p> <ul style="list-style-type: none"> <li>- limited knowledge of the subject and its underlying concepts</li> <li>- ideas remain undeveloped</li> <li>- incoherent expression which is difficult to follow</li> <li>- no logical structure</li> <li>- no evidence of additional reading/research/work</li> <li>- not adequately presented with inadequate citation or not acknowledging its sources</li> </ul>	45%- 49%	D
<p><b>Work displaying inadequate understanding to varying degrees</b></p>	0% - 44%	F <sup>1,2</sup>
<p><sup>1</sup> If mark obtained is between 35% and 44% in Compensatable Study-Units, and is compensated by good performance in other Study-Units, a Compensated Pass (CP) shall be awarded (vide regulation 48).</p> <p><sup>2</sup> Unjustified absence for an assessment when a valid reason for absence is required, or failure to hand in assigned work on time, or ineligibility to take assessment due to unapproved absence from lectures shall be assigned an F with 0 marks in the calculation of the year average mark.</p>		

Dance Studies Department

Grade Descriptors for Undergraduate Practical Work

Descriptor	Mark Range	Grade
<p><b>Work displaying exceptional quality</b></p> <ul style="list-style-type: none"> <li>- extensive knowledge of the style/subject/artistic form, context and relevant literature</li> <li>- work shows high level of competence in presenting ideas, applying crafting mechanisms</li> <li>- performance/exposition is very well sustained</li> <li>- work is excellent in all aspects of technique application and composition</li> </ul> <p>95+</p> <ul style="list-style-type: none"> <li>- outstanding knowledge of the style/subject/artistic form, context and relevant literature</li> <li>- original ideas, concepts, structure and demonstration throughout</li> <li>- work fully developed at a professional level</li> <li>- excellent presentation of work</li> <li>- contribution to current choreographic, artistic, or practice-based research</li> <li>- work is outstanding in all aspects and shows highly sophisticated thinking/ compositional skills</li> <li>- excellent application of technology to produce work/research</li> </ul>	90%- 100%	A+
<p><b>Work displaying comprehensive and critical/technical understanding</b></p> <ul style="list-style-type: none"> <li>- work of very good quality</li> <li>- comprehensive knowledge of the style/subject/artistic form, context and relevant literature</li> <li>- well-developed original choreographic, artistic, or practice-based research ideas</li> <li>- work is very well organised, and the performance/exposition well sustained</li> <li>- work is good in all aspects, and excellent in many</li> <li>- work shows good application of technology to produce work/research</li> <li>- work exposes careful application of choreographic techniques and skills</li> </ul>	80%- 89%	A
<p><b>Work displaying comprehensive understanding &amp; development</b></p> <ul style="list-style-type: none"> <li>- considerable knowledge of the style/subject/artistic form and developed intellectual understanding of the relevant context</li> <li>- evidence of original choreographic, artistic, or practice-based research thought/ideas</li> <li>- ability to reflect on and evaluate problems, apply concepts, use methods</li> <li>- good at developing ideas and structuring them effectively</li> <li>- ability to present work that is highly competent, including skillful use of technology</li> <li>- good articulation of compositional principles and methodologies</li> </ul>	75%- 79%	B+
<p><b>Work displaying substantial understanding &amp; development</b></p> <ul style="list-style-type: none"> <li>- solid knowledge of the style/subject/artistic form that includes proper contextualisation</li> <li>- coherent ideas that are clearly expressed, but which are too generic</li> <li>- ability to analyse and sustain arguments by additional reading/research/work</li> <li>- ability to present work that is clearly structured and well cited</li> <li>- ability to apply compositional techniques to produce work/research</li> <li>- evidence of appropriate use of technology</li> </ul>	70%- 74%	B
<p><b>Work displaying sound understanding &amp; development</b></p> <p>65-69</p> <ul style="list-style-type: none"> <li>- competent ability in concepts, methods, and use of technology</li> <li>- reasonable but incomplete knowledge of the style/subject/artistic form</li> <li>- ability to design and develop material</li> <li>- ability to present structured material</li> <li>- evidence of reading/research/work, but which is not used to underpin practice properly</li> </ul> <p>60-64</p> <ul style="list-style-type: none"> <li>- acceptable knowledge of the style/subject/artistic form</li> <li>- work is clearly presented/performed</li> <li>- some ability to process and develop the material</li> <li>- some evidence of skillful use of technology</li> <li>- acceptable ability to structure and communicate material</li> </ul>	60%- 69%	C+

- evidence of some additional reading/research/work		
<b>Work displaying satisfactory understanding &amp; development</b> - fair knowledge of the style/subject/artistic form - predictable and/or inconsistent work - some ability to develop and structure, simplistic - no evidence of additional reading/research/work	55%- 59%	C
<b>Work displaying satisfactory understanding and development with shortcomings</b> - a superficial and general knowledge of the style/subject/artistic form, with little understanding of key issues, practices 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/performance of work is acceptable	50%- 54%	D+
<b>Work displaying basic understanding and/or development</b> - very little knowledge of the style/subject/artistic form, little conceptual understanding - ideas remain undeveloped - incoherent expression which is difficult to follow - little logical/compositional structure, or work which does not support the practice as presented - presentation/performance is poor	45%- 49%	D
<b>Work displaying inadequate understanding and/or lacking development to varying degrees</b>	0% - 44%	F <sup>1,2</sup>
<p><sup>1</sup> If mark obtained is between 35% and 44% in Compensatable Study-Units, and is compensated by good performance in other Study-Units, a Compensated Pass (CP) shall be awarded (vide regulation 48).</p> <p><sup>2</sup> Unjustified absence for an assessment when a valid reason for absence is required, or failure to hand in assigned work on time, or ineligibility to take assessment due to unapproved absence from lectures shall be assigned an F with 0 marks in the calculation of the year average mark.</p>		



## Assessment Feedback Sheet

<b>Surname</b>		<b>Name</b>			
<b>Title</b>		<b>Unit Code</b>		<b>Date submitted</b>	

**Strengths**

**Suggestions for Improvement**

**Overall Summary**

**Date:** \_\_\_\_\_ **Staff signature:** \_\_\_\_\_

- UM grade descriptors:  
[www.um.edu.mt/registrar/regulations/general/harmonisedregs-09#assessment](http://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](#)

[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 – FOR THIS YEAR PLEASE ALSO REFER TO THE COVID-19 STUDIO USE GUIDELINES, AVAILABLE IN THE SPA WEBSITE AS WELL AS YOUR VLE**

### **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 keep 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](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](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. Photos and videos of official classes, sessions, or performances should only be shared from 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 – NOT APPLICABLE UNTIL FURTHER NOTICE**

Students can book studios through Priscilla Grima: [Priscilla.grima@um.edu.mt](mailto: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 according to availability of the studios and the staff, as follows:

1<sup>st</sup> years - 2 hours/week

2<sup>nd</sup> years - 3 hours/week

3<sup>rd</sup> years - 4 hours/week

Students can book the studios Monday – Thursday 4pm- 8pm

Studio 1 can be divided in two spaces when needed.

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 pract**