



L-Università
ta' Malta

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

**SECONDARY EDUCATION CERTIFICATE LEVEL
2026 MAIN SESSION**

SUBJECT:	Dance
PAPER NUMBER:	I – Level 1-2-3
DATE:	27 th May 2026
DURATION:	2 hours 5 minutes

Section A: Planning Choreography

This section carries 30 marks. Answer ALL questions in this section.

1. a. Sam is creating a choreography with the theme 'Rainbows'. What aural setting would complement this theme? Give a reason why.

(3)

- b. How would 'the use of contact' be used in Sam's choreography for a duo. Mention **TWO**.

(2)

- c. Choreographic devices help to create depth in the choreography. Mention **TWO** spatial possibilities that can be used in Sam's choreography.

(2)

2. a. Look at the pictures below, choose **ONE** and explain how this picture would help in creating the choreographic intent.

i.



(Source: Salvador Dali | Biography, Art, Paintings, Surrealism, & Facts | Britannica)

ii.



(Source: <https://victorianweb.org/sculpture/misc/landseer1.html>)

iii.



(Source: The World's Most Beautiful Waterfalls: Niagara Falls, Sutherland Falls, And More – Thrillist)

Selected picture: _____

[illegible]

b. Give **ONE** reason why the above choreographic choice was made.

(2)

3. a. What expression would complement the choreographic intent of question 2.a.?

(2

b. Apart from facial expression, what **TWO** other expressions can a dancer use to communicate?

4. The following is an extract from Cody's self-reflection logbook:

Today's session was hard. Our teacher gave us a lot of elevation work in the centre. I was out of breath by the end of the lesson. Our teacher also pointed out the importance of the use of pli   in our jumps.

a. From Cody's self-reflection logbook, identify **ONE** aspect that needs improvement.

(2)

b. Identify **ONE** exercise to help in Cody's improvement, as mentioned in question 4.a.

(2)

5. Underline **THREE** safe working practices in dance.

a. Stretching after class helps reduce muscle stiffness.

b. Talk to friends during class.

c. Arrive late for the lesson.

d. Warming up before dancing reduces the risk of injury.

e. Using mirrors during practice, allows dancers check and correct their alignment lowering risk of strain.

(3)

Section B: Group Choreography

This section carries 20 marks. Answer ALL questions in full.

1. The candidates have been given a group work task and a time frame of three weeks to create:

- a movement phrase of 32 counts;
- in groups of 4.

Answer all the following questions in relation to the set task described above.

a. Create a theme for the choreography.

(1)

b. Explain the choreographic intention.

(2)

c. Outline the aural setting (music accompaniment) for the set task to help fulfil the choreographic intention.

(2)

This question continues on next page.

d. In the boxes below, draw **TWO** group formations to be used in this set task.

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(3)

e. Identify **ONE** spatial possibility is to be used in the choreography.

(2)

f. Explain and draw the spatial possibility mentioned in question 1 e. Use the box below to illustrate your answer.

(4)

- g. Explain a motif (a movement gesture) of **TWO** actions to be used, that match the choreographic intent. Use the box below to illustrate your answer.

(4)

- h. Identify **TWO** relationship possibilities which can be used to match the choreographic intent.

(2)

Section C: Choreography Analysis

This section carries 30 marks. Answer ALL questions in full.

Candidates are expected to reflect on a LIVE, PROFESSIONAL dance performance that they have watched recently and answer the following questions by reflecting on the performance.

The candidates are expected to comment on different aspects of the performance, such as the context in which the choreography was created, its intent, the movement style/type, the choreographic devices used, sound, props, lights, and other design elements.

The choreography that I am reflecting on is: _____

The choreographer's name is: _____

The performance was held in this venue: _____

This question continues on next page.

-
1. Identify **ONE** recurring physical idea (such as a gesture, a posture, or a rhythmic pattern) used in the choreography. Explain how this physical idea helps to establish the overall mood of the choreography.

(5)

2. Analyse how the choreographer uses contrasts in tempo (slow and fast movements) to support the intention of the work. Include **ONE** example from the choreography.

(5)

3. Examine how the performers used direction and which direction they faced (towards or away from the audience or facing inwards or outwards) to communicate relationships in the choreography.

(5)

4. Evaluate how **ONE** theatrical element - projection, set design, or use of stage space - enhances the atmosphere or meaning of the choreography. Include **ONE** example in your answer.

(5)

5. Evaluate how the dancers' use of breath, flow, and energy contributed to the emotional tone of the performance.

(5)

6. Reflect on the most memorable moment in the choreography. Evaluate how this moment relates to the choreographic intention.

Please turn the page.

Section D: Improvisation**This section carries 20 marks. Answer ALL questions in full.**You are given the following stimulus for improvisation: **'RISING'**

Imagine that you are improvising using this stimulus as a source of inspiration and answer the following questions:

1. Create **THREE** movements that demonstrate the idea of 'rising'.

a. _____

b. _____

c. _____

_____ (3)

2. Develop **TWO** contrasting dynamics you would use in your improvisation and explain why you would choose them.

a. _____

b. _____

_____ (3)

3. Plan how you would use levels and pathways to show a journey from low to high.

_____ (4)

4. Describe and draw in the box below a floor pattern that shows travel from ground movement to elevated movement.

(4)



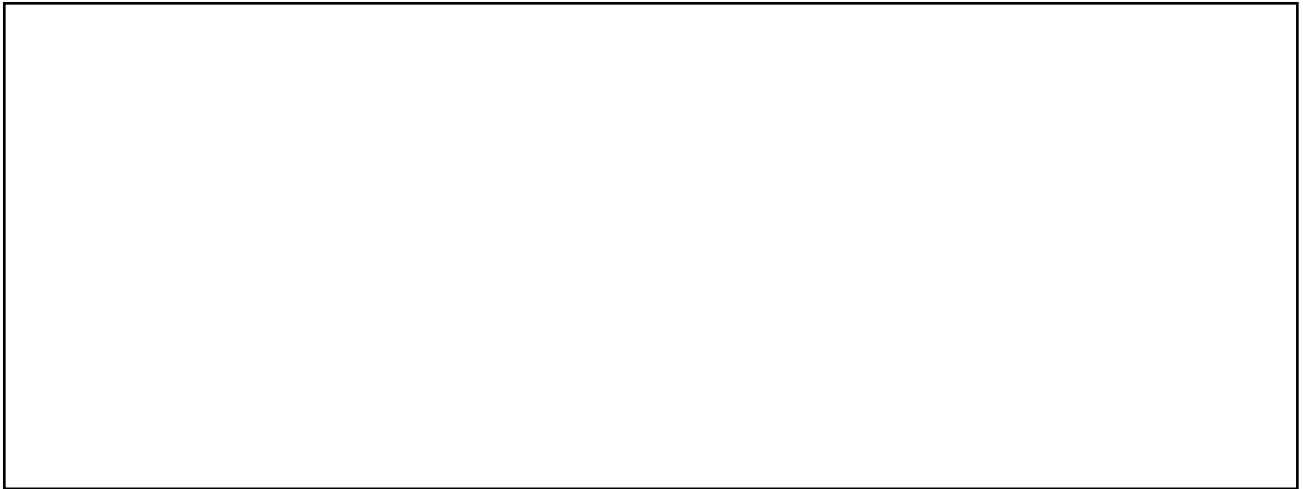
5. What kind of oral setting would you choose to accompany your improvisation? Give **ONE** reason for your choice.

(3)

Please turn the page.

6. Describe your final position and explain how it represents your interpretation of 'Rising'. You may use the box below to illustrate your answer.

(3)



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**SECONDARY EDUCATION CERTIFICATE LEVEL
2026 MAIN SESSION**

SUBJECT: **Dance**
PAPER NUMBER: II – Level 2-3 Part I
DATE: 27th May 2026
DURATION: 1 hour 50 minutes

Section A - Knowledge and Understanding of Choreographic Process and Performance Skills

This section carries 30 marks.

Answer ALL questions in this section.

1. a. How many elements are there in dance?

_____ (1)

- b. Complete the table below by identifying **TWO** elements of dance and providing an example of the dynamic value used for each.

Element	Dynamic Value

(4)

- 2.



(Source: musical-instruments-set-icons-stock-vector-illustration.jpg (4134×5315))

- a. What type of stimulus is shown in the picture above?

_____ (1)

- b. Which aural accompaniment would the above picture fall under. Tick the correct answer.

Rhythm ☐

Highlights ☐

Mood ☐

(1)

This question continues on next page.

- c. Identify **TWO** other forms of stimulus that can be used.

(2)

3. a. This object in question 2, was presented to a group of 5 dancers in class. Outline the choreographic intention for this group of dancers with reference to the object in the picture.

(4)

- b. Give **TWO** relationship possibilities that go with the choreographic intention mentioned above.

(2)

- c. What choreographic devices or dance elements would be chosen to convey the intention described in Question 3a?

(2)

4.



(Source: <https://alicedownthehole.wordpress.com/2012/07/16/alice-in-wonderland-ballet-and-style/>)

- a. What is this performer trying to communicate with her expression?

(1)

b. To communicate the choreographic intent what type of expression did this dancer use?

(2)

c. What physical attributes does a dancer apply to perform at high level? Mention **TWO** and give reasons to support your answer.

(4)

5. a. Identify **TWO** performance attributes that are continuously developed and improved by dancers.

(2)

b. How can a dancer identify areas for self-improvement?

(2)

c. Identify **TWO** examples of safe practice a dancer applies to prevent injury in their journey of self-improvement.

(2)

Please turn the page.

Section B – Safe Dance Practice**This section carries 20 marks.****Part I - Answer ALL questions in this section. Read the following statements and circle the correct answer.**

1. In a performance setting which of the following is **NOT** considered a safe working practice.
 - a. Light wiring across the wings
 - b. Emergency exit clearly labelled
 - c. No objects in front of doors
 - d. Lights properly secured (1)

2. Why is warm-up important?
 - a. To increase heart-rate
 - b. To prepare body and mind for the class
 - c. To prevent injuries
 - d. All of the above (1)

3. Identify **ONE** major muscle group found in the leg.
 - a. Pectoral muscles
 - b. Deltoid
 - c. Quadriceps
 - d. Trapezius (1)

4. Identify **ONE** major bone structure found in the body.
 - a. Skull
 - b. Vertebral column
 - c. Femur
 - d. Patella (1)

5. Which of the following is **NOT** a factor of physical fitness for a dancer?
 - a. Aerobic fitness
 - b. Muscle strength
 - c. Endurance
 - d. None of the above (1)

6. Which of the following is a key factor in a proper diet?
- a. Drinking water
 - b. Eating burgers
 - c. Drinking Fizzy drinks
 - d. Eating crisps
- (1)
7. Which of the following is a key factor of safe dance practice in a dance class?
- a. Encouraging dancers to push through pain to improve technique.
 - b. Maintaining a supportive environment that minimises the risk of injury and promotes wellbeing.
 - c. Focusing only on performance quality rather than dancer's safety.
 - d. Limited rest breaks to increase stamina.
- (1)
8. A dancer rushed out of dance class before it was finished. Identify the safe dance practice **NOT** followed.
- a. Did not bow or curtesy before leaving
 - b. No cool down was done
 - c. Running out of class
 - d. Did not wear proper outdoor clothes
- (1)
9. Why is focusing on correct alignment and posture important in dance?
- a. To reduce strain on muscles and joints during movement.
 - b. It allows dancers to perform movements faster without control.
 - c. It removes the need for warmup and cooldown.
 - d. It encourages dancers to ignore technique and focus on expression.
- (1)
10. What can cause a sprained ankle in a dance class?
- a. Dancing bare foot
 - b. Walking on the heels of the foot
 - c. Wrong landing
 - d. Wearing an ankle bracelet
- (1)

Please turn the page.

Part II - Consider the following questions and how they apply to Health and Safety.

Answer the questions below in the space provided. Use complete sentences and include all the information requested in the question, including examples from your own experience.

1. Bones are part of the musculoskeletal system. Identify **TWO** important functions of the bones in the body.

(2)

2. Discuss safe working practices for a dancer in a performance setting. Give **ONE** example to support your answer.

(2)

3. Explain why stretching is important. Identify **TWO** types of stretching.

(2)

4. Discuss **TWO** key factors of a proper diet.

(2)

5. Jamie is a dancer who has been juggling school, dance training and rehearsals for two whole weeks now. Explain exhaustion and identify **ONE** approach to prevent it.

(2)

Section C – Dance Anthology; Analysis and Critical Appreciation

This section carries 50 marks.

Part I - Answer ALL the following questions on ONE of the approved studied performances.

The responses to the questions in this section will be about the choreography entitled:

1. Analyse how the choreographer creates momentum or build-up in the choreography through timing, rhythm, or accumulation.

(5)

2. Discuss how recurrence and interruption are used as structural devices in the choreography and explain how they contribute to meaning.

(5)

Please turn the page.

3. Analyse how the choreographer creates spatial tension through proximity, spacing, or directional focus. Include **ONE** example from the choreography.

[illegible]

4. Evaluate how the choreographer's use of viewing angles such as frontality, diagonals, or shifting spatial zones shapes what the audience notices or prioritises.

(5)

Part II - Answer the following questions on ONE of the approved studied performances.

The chosen studied performance for Part II must be different from the chosen studied performance used in Part I of this section.

The responses given to the questions in this section are about the choreography entitled:

Choose TWO questions from 1, 2, 3 and 4. Answer each question in full.

1. Evaluate how the choreographer uses movement texture such as smooth, jagged, trembling, weighted, or elastic qualities to communicate emotional or thematic layers in the choreography.

[illegible]

OR

Please turn the page.

2. Analyse how the sound design and spatial design work together to create an environment for the choreography.

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(15)

OR

3. Analyse how the choreographer uses solo and group sections to reveal tension, unity, or transformation within the choreography.

[illegible]

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_(15)

OR

4. Evaluate the significance of the choreography within its social or artistic context and discuss its relevance for contemporary audiences.

—(15)

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**SECONDARY EDUCATION CERTIFICATE LEVEL
2026 MAIN SESSION**

SUBJECT:	Dance
PAPER NUMBER:	II – Level 2-3 Performance
DATE:	10 th June 2026
DURATION:	Approximately 15 minutes

EXAMINER'S PAPER

**All Candidates Performance Controlled
Performance Mini Class**

(100 marks)

The performance controlled is divided into **FIVE** Sections:

- i. Set Warm Up
- ii. Floor Work to the Set Music
- iii. Set Travelling and Turns
- iv. Set Elevation
- v. Set Dance (choice of 1 out of the 2 set pieces)

Candidates are assessed on skills and techniques related to the performance component, these skills and techniques are categorised according to prescribed norms which are provided as footnotes in this syllabus.

Candidates should be properly warmed up before entering the exam space.

100 Marks

Warm Up					12.5 Marks
Assessed Criteria	Fair	Good	Very Good	Excels	
	(1 mark)	(1.5 marks)	(2 marks)	(2.5 marks)	
Raised heart rate					
Preparation for joint and muscles mobility					
Physical and mechanical awareness					
Following directions					
Showing preparedness					
Floor Work					25 Marks
Assessed Criteria	Fair	Good	Very Good	Excels	
	(1 mark)	(1.5 marks)	(2 marks)	(2.5 marks)	
Strength					
Coordination					
Use of space					
Control and contact with the floor					
Core control					
Bearing of the weight					
Physical and mechanical awareness					
Following directions					
Showing preparedness					
Transition and sequence of movements					

Travelling and Turns					12.5 Marks
Assessed Criteria	Fair	Good	Very Good	Excels	
	(0.5 marks)	(0.75 marks)	(1 mark)	(1.25 marks)	
Pathways and locomotion					
Use of general space					
Change in tempo and direction					
Posture					
Controlled tension and suspension					
Spotting for turns					
Physical and mechanical awareness					
Following directions					
Showing preparedness					
Transition and sequence of movements					
Elevation					12.5 Marks
Assessed Criteria	Fair	Good	Very Good	Excels	
	(0.5 marks)	(0.75 marks)	(1 mark)	(1.25 marks)	
Leg strength					
Extension					
Travel					
Engaging the core					
Controlled tension and suspension					
Take-off and landing safely					
Physical and mechanical awareness					
Following directions					
Showing preparedness					
Transition and sequence of movements					

Set Piece					37.5 Marks
Assessed Criteria	Fair (1 mark)	Good (1.5 marks)	Very Good (2 marks)	Excels (2.5 marks)	
Physical performance					
Expressive skills					
Projecting to the audience					
Displaying technical skill					
Awareness of time and sequence					
Use of personal and general space					
Controlled tension and suspension					
Pathways and locomotion					
Musicality and tempo					
Interpretation of style					
Use of dynamics					
Physical and mechanical awareness					
Following directions					
Showing preparedness					
Transition of movements					
Total:					