

**L-Università
ta' Malta**MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD**SECONDARY EDUCATION CERTIFICATE LEVEL
2026 MAIN SESSION**

SUBJECT:	Theatre
PAPER NUMBER:	I – Level 1-2-3
DATE:	21 st May 2026
DURATION:	1 hour 45 minutes

Performance Analysis 1(Total: | 50 marks)**Candidates are reminded to insert the following information:****• Title of Performance:**

• Venue of Performance:

• Date of Performance:

In this section, candidates will have two questions to choose **ONE**. In the chosen question, candidates are expected to answer each section (a-d) in short paragraphs. Here the candidate will comment on whether the performance is text based or a devised one and the subject matter it deals with, describing plot, theme, structure and setting. Candidates should also be able to relate the piece to a genre or style, and where relevant, a particular playwright, and show some knowledge of this background. Ultimately, the candidate is expected to comment on the quality of the performers in terms of voice, movement and interpretation.

1. Having watched a play:**a. Write about the main character of the play.**

(22)

b. Comment on the use of light, sound, costumes etc. (staging) of the play.

 (12)

c. If you were the director, what would you have done differently?

 (12)

d. What is the most important theme of the play?

 (4)

OR

2. You have watched a specific theatrical performance.

a. Describe the performance, by going into some detail about set, lights and costumes.

(22)

b. Discuss the quality of the performance in terms of acting of the main characters.

(11)

c. Discuss the quality of the performance in terms of characterisation.

(7)

d. Discuss the qualities of one or more of the performers in terms of use of voice and physical presence.

This question continues on next page.

(10)

Performance Analysis 2(Total: | 50 marks)**Candidates are reminded to insert the following information:****• Title of Performance:**

• Venue of Performance:

• Date of Performance:

In this section, candidates are required to choose **ONE** question to write an essay of approx. 300 words. Following the viewing of a live theatre performance, candidates are expected to comment on the different departments that make up a theatre production - the direction, lighting, sound, set, costume and props. The candidate is to comment on the quality of the work seen, and the validity of the different choices made to make up the final product as watched by an audience. The candidate might also express opinions that agree or disagree with choices made for this production, but should consistently back up opinions with knowledge of the particular style/genre of the piece, and possibly offer alternatives for a better outcome.

1. Discuss the performance you watched by saying which aspects of the production you would keep and which others (if any) you would change and how. (for example: would you choose to remove certain scenes, would you keep the same cast or choose other actors with different characteristics?).

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OR

2. Describe the costumes and/or props used in a particular scene. If you were the director, would you have made different choices regarding the costumes and props used? Justify your answer.

[illegible]

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[illegible]



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MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

**SECONDARY EDUCATION CERTIFICATE LEVEL
2026 MAIN SESSION**

SUBJECT:	Theatre
PAPER NUMBER:	I – Level 1-2-3 Performance
DATE:	5 th June 2026
DURATION:	20 minutes

EXAMINER'S PAPER

Solo Performance

(Total: 100 marks)

- **Devised Puppet/Mask Performance** (40)
- **Improvisation with the use of puppet/mask** (30)
- **Interview** (15)
- **Journal** (15)

Candidates must perform a devised piece. They should make use of a puppet or mask of their own making. Through the use of voice variations and movement, candidates are expected to give physicality and character to the puppet/mask. The piece should include social and political issues presented in a respectful and aesthetically acceptable way. The candidate will be asked to improvise on the devised piece, making use of the mask/puppet. The candidate will engage in a discussion to support the ideas and choices made. The journal presented should document the different experimentation and their evaluation during the process of exploring the possibilities of the use of puppet/mask.

Devised Performance, Improvisation, Interview and Journal:

The candidate is required to introduce him/herself (2 minutes).

The candidate is to hand over the journal to the examiners for their perusal.

The candidate will be given 2 minutes to set up.

The candidate is to briefly introduce the performance prepared (2 minutes).

The devised piece is performed (2 minutes).

The examiner will give an improvisation task of 1-2 minutes based on the performance given by the candidate.

The candidate will be given 2 minutes to prepare themselves.

The examiner will conduct a short interview of circa 5 minutes about the performance that can include questions related to the candidate's performance choices regarding interpretation and understanding of the context of the devised performance and even the making of the puppet or mask.

Question Number		LEVEL 1 (30%)	LEVEL 2 (30%)	LEVEL 3 (40%)	100 marks
Controlled Devised Performance	10 marks	Can use limited voice variation.	Ability to use some voice variation with intention.	Ability to use voice modulation to show emotion and emulate character.	
		3 marks	3 marks	4 marks	
	10 marks	Can recite a text using basic comprehensible diction according to the language being used with a fair voice projection.	Ability to recite a text using standard and comprehensible diction according to the language I am using with good voice projection	Ability to recite a text using excellent diction according to the language I am using and with good voice projection	
		3 marks	3 marks	4 marks	
	10 marks	Can give voice to the puppet/mask the candidate created in a basic synchronised performance.	Ability to give a consistent voice in sync to a puppet/mask the candidate created.	Ability to give voice to the puppet/mask, showing an understanding of its possible expressive range.	
		3 marks	3 marks	4 marks	
	10 marks	Can use a mask/puppet and create its character.	Ability to use a mask/puppet and create appropriate physicality and character.	Ability to use a mask/puppet and create appropriate physicality and character independently from the puppeteer.	
		3 marks	3 marks	4 marks	
	40 marks	12 marks	12 marks	16 marks	
Improvisation on Controlled Devised Performance	15 marks	Can express myself by using a mask/puppet in basic situations and emotions.	Ability to express myself by using a mask/puppet, in moderately complex situations and emotions.	Ability to clearly express myself by using a mask/puppet in any given situation.	
		4 marks	5 marks	6 marks	
	15 marks	Can react to suggestions in a respectful manner.	Ability to listen to instructions and respond instantly to them.	Ability to listen to instructions and respond creatively to them delivering a credible improvisation.	
		4 marks	5 marks	6 marks	
	30 marks	8 marks	10 marks	12 marks	

Interview on Controlled Devised Performance	10 marks	Can identify two different types of puppets or masks.	Ability to identify the difference between different types of puppets or masks.	Ability to discuss some different characteristics between different puppets or masks.	
		3 marks	3 marks	4 marks	
	5 marks	Answer simple questions about the rehearsal process.	Ability to self-reflect by answering questions about the rehearsal process.	Ability to self-reflect by answering questions accurately and confidently about myself in the rehearsal process/during the lessons.	
		1 mark	2 marks	2 marks	
15 marks		4 marks	5 marks	6 marks	
Journal of Controlled Devised Performance	10 marks	Shows limited information describing the process of the making of a simple mask/puppet.	Shows substantial information describing the process of the making of a simple mask/puppet.	Gives detailed description of the process in creating the puppet/mask.	
		3 marks	3 marks	4 marks	
	5 marks	Shows limited information describing the process of working with a simple mask/puppet.	Shows substantial information describing the process of working with a simple mask/puppet.	Ability to document and reflect on the rehearsal process.	
15 marks		1 mark	2 marks	2 marks	
Total marks:					



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**SECONDARY EDUCATION CERTIFICATE LEVEL
2026 MAIN SESSION**

SUBJECT:	Theatre
PAPER NUMBER:	I – Level 1-2-3 Performance
DATE:	5 th June 2026
DURATION:	20 minutes

CANDIDATE'S PAPER

Solo Performance

(Total: 100 marks)

Candidates must perform a devised piece. They should make use of a puppet or mask of their own making. Through the use of voice variations and movement, candidates are expected to give physicality and character to the puppet/mask. The piece should include social and political issues presented in a respectful and aesthetically acceptable way. The candidate will be asked to improvise on the devised piece, making use of the mask/puppet. The candidate will engage in a discussion to support the ideas and choices made. The journal presented should document the different experimentation and their evaluation during the process of exploring the possibilities of the use of puppet/mask.

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**SECONDARY EDUCATION CERTIFICATE LEVEL
2026 MAIN SESSION**

SUBJECT: **Theatre**
PAPER NUMBER: II – Level 2-3
DATE: 21st May 2026
DURATION: 1 hour 45 minutes

History

The candidate is to choose **TWO** from: Commedia Dell'Arte **OR** Greek Theatre **OR** Elizabethan Theatre **OR** Theatre and Design and answer all the subsequent questions pertaining to them.

The candidate **must also** answer the question concerning Health and Safety.

1. Commedia Dell'Arte

(Total: | 45 marks)

- a. Complete the chart below with the missing information related to Characters found in Commedia dell'Arte and their Characteristics. The first one is given to you as an example. (14)

	CHARACTER	CHARACTERISTICS
i.	Zanni	A servant character who is simple-minded, hungry, and easily confused, often involved in physical comedy.
ii.	Innamorati	
iii.	Colombina	
iv.		An elderly merchant who is greedy, protective of his money, and suspicious of young lovers.
v.	Brighella	
vi.		An arrogant scholar who speaks at length in impressive sounding nonsense to appear intelligent.
vii.	Arlecchino	
viii.	Il Capitano	

Please turn the page.

b. Underline the odd one out and state the reason why.

i. Scenario; Improvisation; Lazzi; Monologue (1)

Reason: _____ (2)

ii. Leather; Half-mask; Full-face mask; Exaggerated features (1)

Reason: _____ (2)

iii. Piazza; Raised platform; Proscenium arch; Touring wagon (1)

Reason: _____ (2)

c. Choose the image that best refers to Commedia dell'Arte by circling the corresponding letter and expand by writing what the image represents in the space provided.

i.



(Source: Created by ChatGPT)

A

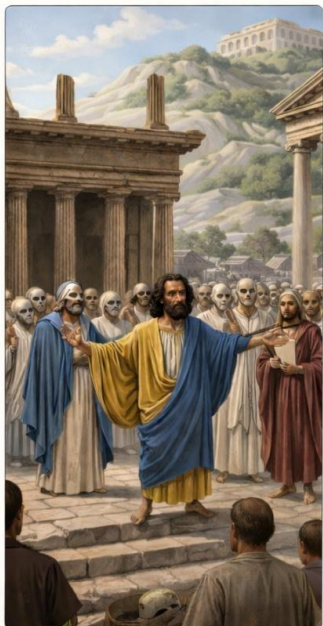
B

C

(1)

 _____ (3)

ii.



A



B



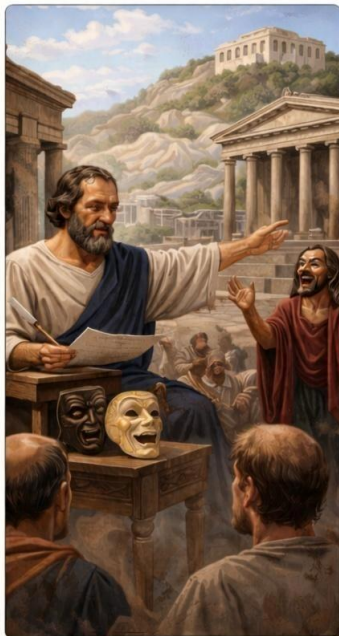
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C

(1)

(3)

iii.



A



B



(Source: Created by ChatGPT)

C

(1)

(3)

iv. Write 60 words on the character of Arlecchino.

(10)

OR

2. Greek Theatre(Total: ☐ | 45 marks)

a. Choose between true or false and give a reason for your answer. The first one is an example: (6)

i. Euripides was a Greek Comedy writer

True ☐False ☒

Reason: Euripides was a Greek Tragedy writer

ii. Theatre started to celebrate the feast of the god Dionysus

True ☐False ☐

Reason: _____

iii. Medea is a Greek Comedy

True ☐False ☐

Reason: _____

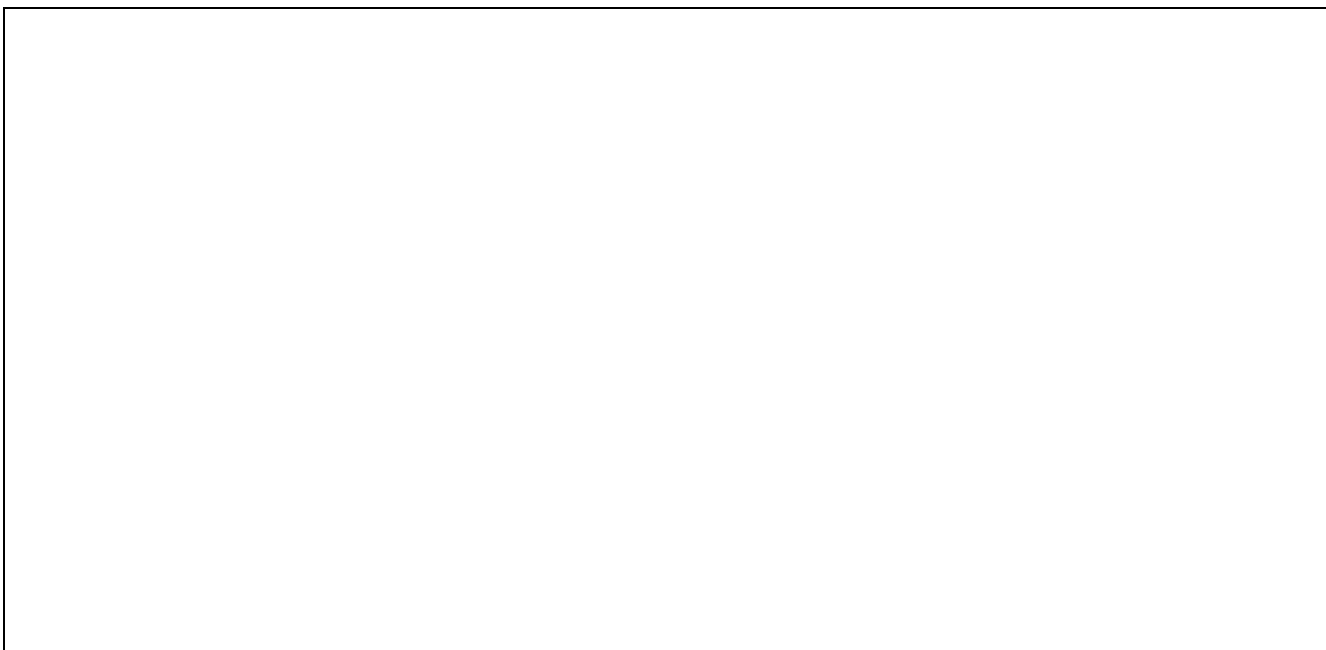
iv. Comedies were banned from being performed in the feast of Dionysus

True ☐False ☐

Reason: _____

b. The space below has been left empty for you. Sketch the layout of a Greek Theatre and label the following: (10)

- i. Koilon
- ii. Proskenion
- iii. Skene
- iv. Parodos
- v. Orkestra



c. Briefly describe the function of:

i. Thymele: _____

ii. Diazoma: _____

_____ (6)

Please turn the page.

d. What is the difference between a comedy and a tragedy?

(4)

e. In about 20 to 30 words, briefly explain the general plot of a Greek comedy.

(15)

f. Name **TWO** tragedy writers.

i. _____

ii. _____ (2)

g. Name **TWO** comedy writers.

i. _____

ii. _____ (2)

OR

3. Elizabethan Theatre**(Total: | 45 marks)****Answer ALL the questions in this section.**

a. State whether True or False and give a reason for your answer. (10)

i. Elizabethan theatres were built with a roof covering the entire audience.

Reason: Most of the audience stood or sat without a roof covering them.

ii. Performances usually took place in the afternoon.

Reason: _____

iii. Boys played female roles on stage.

Reason: _____

iv. The stage area was separated from the audience by a curtain throughout the performance.

Reason: _____

v. Theatres were often located outside the city centre.

Reason: _____

vi. Elizabethan audiences, particularly the groundlings, were often noisy.

Reason: _____

Please turn the page.

b. Answer **ALL TEN** questions below.

(20)

i. Name **ONE** company that performed Shakespeare's plays.

ii. What was the purpose of the balcony area in Elizabethan theatre architecture?

iii. Explain the term "aside".

iv. Give **TWO** reasons why scenery was minimal in Elizabethan productions.

v. What was the function of music in Elizabethan plays?

vi. Name **ONE** comedy written by Shakespeare.

vii. Explain the term "soliloquy".

viii. Name a famous Elizabethan theatre used to perform Shakespeare's plays.

ix. What type of audience member paid the least to attend a performance?

x. State **ONE** feature of Elizabethan costume.

- c. Match the following dates to the corresponding historical happenings. The first one is done for you as an example. (5)

i.	1603	F. Queen Elizabeth I dies and King James I became monarch.
ii.	1564	
iii.	1576	
iv.	1599	
v.	1623	
vi.	1642	

- A. The first permanent public theatre was built in London.
 B. The publication of the First Folio of Shakespeare's plays.
 C. Shakespeare was born in Stratford-upon-Avon.
 D. Public theatres were officially closed by the Puritans.
 E. The Globe Theatre was constructed on the south bank of the Thames.
 F. ~~Queen Elizabeth I dies and King James I became monarch.~~

- d. In 50–60 words, describe the main conflict in an Elizabethan play you have studied.

(10)

OR

Please turn the page.

4. Theatre and Design**(Total: | 45 marks)**

- a. Read the following text carefully. It is an excerpt from Henrik Ibsen's *Peer Gynt* Translated by William and Charles Archer.
- *The scene starts with Peer Gynt hurrying sullenly along a narrow path high up in the mountains early morning.*
 - *Ingrid tries to hold him back while crying.*

INGRID, Still wearing some of her bridal ornaments.

PEER: Get you from me!

INGRID: (weeping) After this, Peer? Whither?

PEER: Where you will for me.

INGRID: (wringing her hands) Oh, what falsehood!

PEER: Useless railing. Each alone must go his way.

INGRID: Sin—and sin again unites us!

PEER: Devil take all recollections! Devil take the tribe of women— all but one—!

INGRID: Who is that one, pray?

PEER: 'Tis not you.

INGRID: Who is it then?

PEER: Go! Go thither whence you came! Off! To your father!

INGRID: Dearest, sweetest—

PEER: Peace!

INGRID: You cannot mean it, surely, what you're saying?

PEER: Can and do.

INGRID: First to lure—and then forsake me!

PEER: And what terms have you to offer?

INGRID: Hegstad Farm, and more besides.

PEER: Is your psalm-book in your kerchief? Where's the gold-mane on your shoulders? Do you glance down your apron? Do you hold your mother's skirt-fold? Speak!

INGRID: No, but—

PEER: Went you to the pastor this last spring-tide?

INGRID: No, but Peer—

PEER: Is there shyness in your glances? When I beg, can you deny?

INGRID: Heaven! I think his wits are going!

PEER: Does your presence sanctify? Speak!

INGRID: No, but—

PEER: What's all the rest then? (Going.)

INGRID: (blocking his way) Know you it will cost your neck should you fail me?

PEER: What do I care?

INGRID: You may win both wealth and honour if you take me—

PEER: Can't afford.

INGRID: (bursting into tears) Oh, you lured me—!

PEER: You were willing.

INGRID: I was desperate!

PEER: Frantic I.

INGRID: (threatening) Dearly shall you pay for this!

PEER: Dearest payment cheap I'll reckon.

INGRID: Is your purpose set?

PEER: Like flint.

INGRID: Good! we'll see, then, who's the winner! (Goes downwards.)

PEER: (stands silent a moment, then cries:) Devil take all recollections! Devil take the tribe of women!

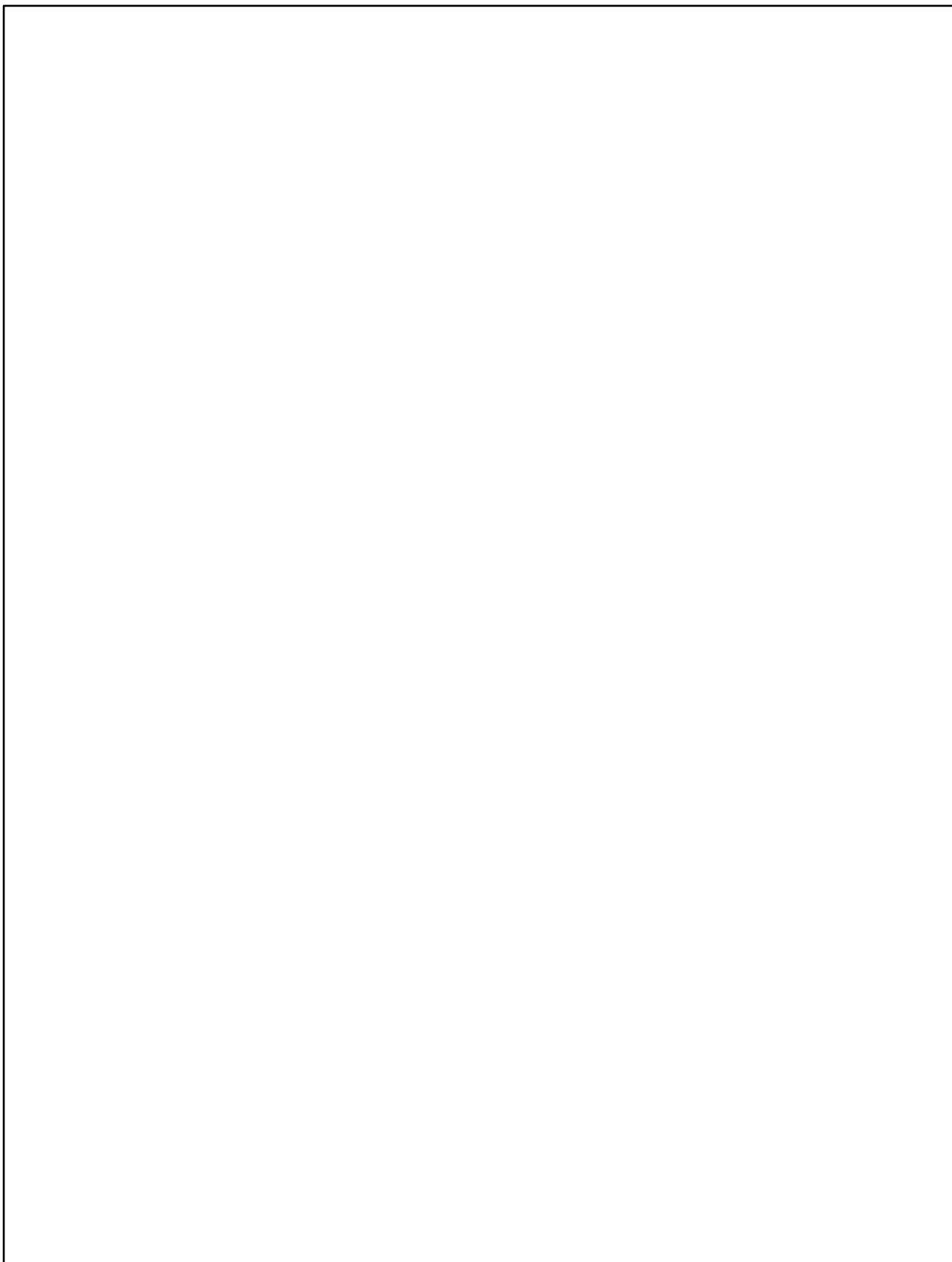
INGRID: (turning her head, and calling mockingly upwards:) All but one!

PEER: Yes, all but one. (They go their several ways).

Please turn the page.

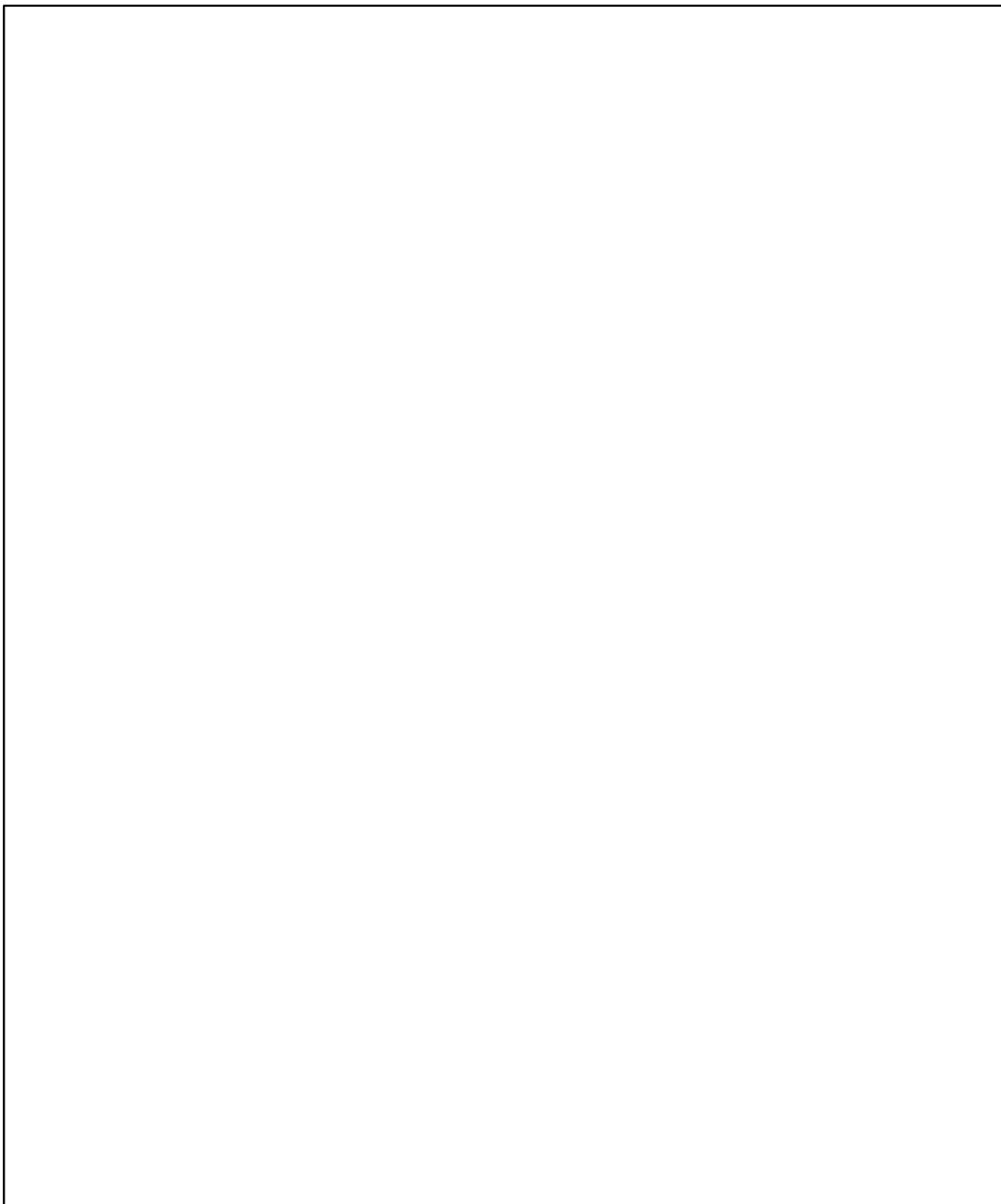
i. Sketch the set design for this scene. Label the items in your diagram.

(25)

A large, empty rectangular box with a thin black border, intended for a student to draw a set design sketch. The box occupies most of the page below the question text.

ii. Sketch how you would design INGRID's costume in this scene.

(20)



AND

Please turn the page.

Health and Safety(Total: | 10 marks)

In a Theatre, as in any other buildings, there are health and safety instructions to be followed. Answer all of the following questions.

1. Underline the correct answers to the statements below:

a. Working at heights ... (2)

- i. Should be done by trained adults and with the right equipment.
- ii. Can be done if you are not afraid of heights.

b. Students should be in Theatre and backstage (2)

- i. Whenever there is a rehearsal.
- ii. Only under adult supervision.

2. From the following pairs, mark the more appropriate action to be taken by a Stagehand, with an (X). (2)

a.	It is important to know how to perform.	
	It is important to know what is his/her role during a performance.	X

b.	Never handle equipment when there is any kind of risk.	
	Should handle equipment even when he/she has no knowledge about it.	

c.	Not be prepared for emergencies since they are very rare.	
	Should be familiar with assembly points and evacuation practices for the space being used.	

3. Circle the correct label for the safety sign shown, 'a.' is an example: (4)

a.



Emergency Exit	Running	Opening the Door
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b.



Exit through window	Exit left	Running only
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c.



Exclaim only	No questions	General danger
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d.



Smoking and naked flames forbidden	No Sparks in the surroundings	Say no to fire
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e.



Blackouts during the event	Strobe lighting	Fluorescent in the dark
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**SECONDARY EDUCATION CERTIFICATE LEVEL
2026 MAIN SESSION**

SUBJECT:	Theatre
PAPER NUMBER:	II – Level 2-3 Performance
DURATION:	20 minutes

EXAMINER'S PAPER

Performance

(Total: 100 marks)

- **Monologue** (40)
- **Improvisation on Monologue** (30)
- **Interview on Monologue** (15)
- **Journal of Monologue** (15)

Monologue Improvisation based on a choice from the List + Interview.

A set monologue of 2-3 minutes, in English or Maltese, from a theatre play is to be performed. Vocal control will include diction and projection. The candidate is expected to fully immerse oneself in the world of the character being portrayed, bringing out characterization, physicality and all the emotional range the piece might offer.

The candidate is also expected to present a journal related to this monologue. This should include researched material related to the process of discovery whilst working on the piece, as well as a substantial knowledge of the world the entire theatrical piece emerges from - including significant historical, political or social landmarks.

Monologue, Improvisation, Interview and Journal:

The candidate is required to introduce him/herself.

The candidate is to hand over the journal to the examiners for their perusal.

He/She will be given 2 minutes to set up.

The candidate is to briefly introduce the chosen role and title of play, and the context from which the monologue is taken.

The monologue is performed.

The examiner will give an improvisation task of 1-2 minutes based on the monologue performance given by the candidate.

He/She will be given 2 minutes to prepare themselves.

The examiner will conduct a short interview of circa 5 minutes about the performance that can include questions related to the candidate's performance choices regarding interpretation and understanding of the context of the monologue in the play.

Question Number		LEVEL 2 40%	LEVEL 3 60%	100 marks
Controlled Monologue	7 marks	Ability to recite a text in a comprehensible and clear way.	Ability to recite a text in a comprehensible, clear and sustained manner, communicating it with the right emotion.	
		3	4	
	7 marks	Ability to recite a text using standard diction according to the language I am using.	Ability to recite a text using excellent diction according to the language I am using.	
		3	4	
	7 marks	Ability to recite a text using good voice projection.	Ability to vary my use of voice with reference to space and context.	
		3	4	
	7 marks	Ability to communicate a fair amount of emotions, through facial expressions.	Ability to clearly communicate a wide range of emotions through facial expressions.	
		3	4	
	4 marks		Ability to recite a text from memory.	
			4	
	8 marks	Ability to interpret different aspects of a character.	Ability to interpret a character in detail showing various aspects of their whole background.	
		4	4	
40 marks				
Improvisation on Controlled Monologue	12 marks	Ability to express myself through body language, in moderately complex situations and emotions, with and/or without the use of text.	Ability to clearly express myself through body language in any given situation, with and/or without the use of text.	
		6	6	
	12 marks	Ability to listen to instructions and respond instantly to them.	Ability to listen to instructions and respond creatively to them delivering a credible improvisation.	
		6	6	
	6 marks		Ability to create an improvised piece that is well structured and has a beginning and an ending.	
			6	
30 marks				

Interview on Controlled Monologue	4 marks	Ability to identify the interrelation of the characters, their emotions and intentions in a text.	Ability to discuss the function of the interrelation of characters in a text and the conflict/s that the plot presents.	
		2	2	
	3 marks		Ability to justify my choices in relation to learnt practice, in a coherent and logical manner.	
			3	
	8 marks	Ability to self-reflect by answering questions about myself in the rehearsal process/during the lessons.	Ability to self-reflect by answering questions accurately and confidently about myself in the rehearsal process/during the lessons.	
		4	4	
15 marks				
Journal of Controlled Monologue		Ability to produce project material and articles relating to specific genre, style and playwright.	Ability to produce well researched project material and articles relating to specific genre, style or playwright.	
	10 marks	6	4	
	5 marks		Ability to document and reflect on the rehearsal process.	
			5	
15 marks				
Total:				



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SUBJECT:	Theatre
PAPER NUMBER:	II – Level 2-3 Performance
DURATION:	20 minutes

CANDIDATE'S PAPER

Performance

(Total: 100 marks)

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Monologue, Improvisation, Interview and Journal:

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