
b. Comment on the theme.

(12)

c. Discuss the structure.

(12)

d. Where and when do the actions shown in the play take place?

(4)

OR

2. You have watched a specific theatrical performance.

a. Describe the performance, by going into some detail about the plot, theme and setting.



SUBJECT:	Theatre
PAPER NUMBER:	I – Level 1-2-3 (Performance)
DATE:	9 th June 2025
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:					



SUBJECT:	Theatre
PAPER NUMBER:	I – Level 1-2-3 (Performance)
DATE:	9 th June 2025
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.

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.



SUBJECT:	Theatre
PAPER NUMBER:	II – Level 2-3 (History and Safety)
DATE:	26 th May 2025
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.

Commedia Dell'Arte

(Total: | 45 marks)

1. Choose the correct answer for **each** of the following questions. (5)

a. Which of the following is a characteristic of Commedia dell'Arte performances?

- i. Detailed, scripted dialogue
- ii. Highly stylized improvisation
- iii. Realism and Naturalism
- iv. Minimal use of masks

b. The "Lazzi" in Commedia dell'Arte refers to:

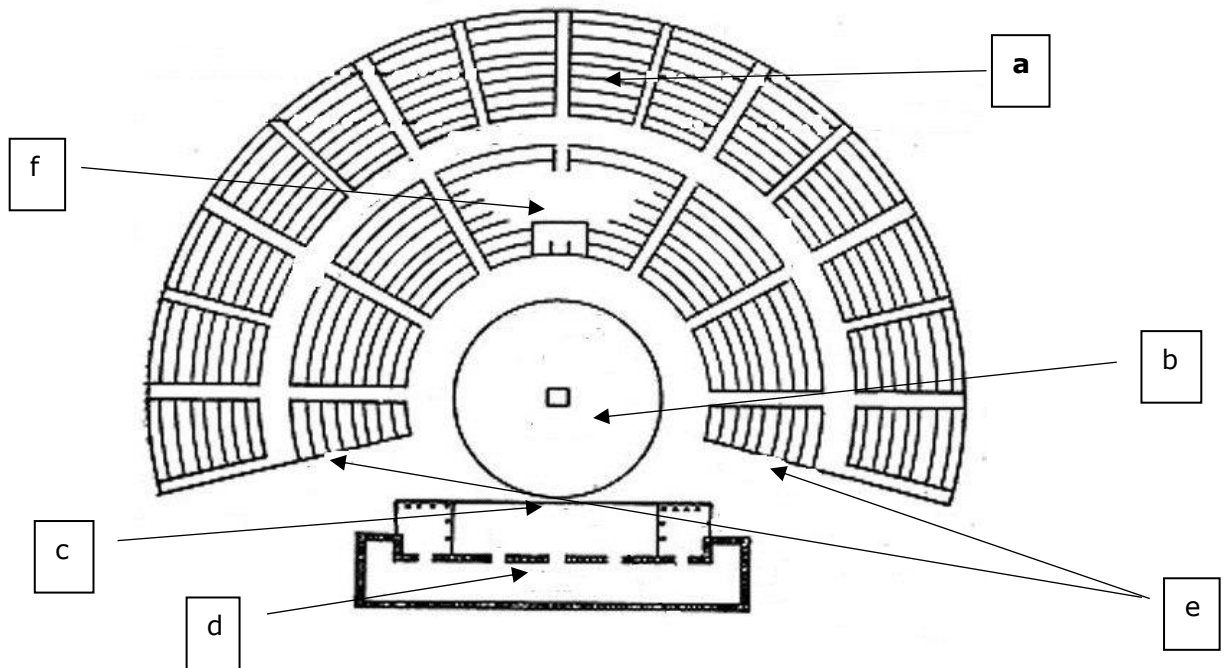
- i. The name of the troupe
- ii. A routine of improvisational comedy or physical routine
- iii. The main storyline
- iv. A type of stock character

c. In Commedia dell'Arte, the character of Colombina is often portrayed as:

- i. A wise old character
- ii. A beautiful servant with clever wit
- iii. A strong and silent warrior
- iv. A clumsy fool

Please turn the page.

2. The picture below shows a plan of an Ancient Greek Theatre.



(Source: <http://www.greektheatre.gr/theatre-th/description-ancient-theatre>)

In the diagram in the previous page, there are six areas marked with letters that indicate different parts of the theatre. Letter a is already labeled, label letters b to f.

a. Theatron

- b. _____
- c. _____
- d. _____
- e. _____
- f. _____

(10)

3. Choose **TWO** of the labelled areas and briefly describe the function.

Elizabethan Theatre

(Total: | 45 marks)

Answer ALL FIVE questions below:

1. Choose **TEN** topics from the ones below and discuss **each** one of them in **TWO** sentences. (20)

- William Shakespeare
- The Globe Theatre
- Tragedy
- Romeo and Juliet
- History Plays
- Groundlings
- Soliloquy
- Christopher Marlowe
- Universal Themes
- Comedy
- Macbeth
- Gender

a. _____

b. _____

c. _____

d. _____

e. _____

.....

f. _____

g. _____

h. _____

i. _____

j. _____

2. Why is Elizabethan Theatre often referred to as the English Renaissance?

_____ (5)

Please turn the page.

Theatre and Design(Total: | 45 marks)

1. Read the following text carefully. It is an excerpt from Samuel Becket's *Waiting for Godot*.

- The scene starts with Estragon alone, sitting.
- He begins trying to take off his boot. He pulls at it with both hands, panting.
- He gives up, exhausted, rests, tries again.

Enter Vladimir.

ESTRAGON: (*giving up again*). Nothing to be done.

VLADIMIR: (*advancing with short, stiff strides, legs wide apart*). I'm beginning to come round to that opinion. All my life I've tried to put it from me, saying Vladimir, be reasonable, you haven't yet tried everything. And I resumed the struggle. (*He broods, musing on the struggle. Turning to Estragon.*) So there you are again.

ESTRAGON: Am I?

VLADIMIR: I'm glad to see you back. I thought you were gone forever.

ESTRAGON: Me too.

VLADIMIR: Together again at last! We'll have to celebrate this. But how? (*He reflects.*) Get up till I embrace you.

ESTRAGON: (*irritably*). Not now, not now.

VLADIMIR: (*hurt, coldly*). May one inquire where His Highness spent the night?

ESTRAGON: In a ditch.

VLADIMIR: (*admiringly*). A ditch! Where?

ESTRAGON: (*without gesture*). Over there.

VLADIMIR: And they didn't beat you?

ESTRAGON: Beat me? Certainly they beat me.

VLADIMIR: The same lot as usual?

ESTRAGON: The same? I don't know.

VLADIMIR: When I think of it ... all these years ... but for me ... where would you be ... (*Decisively.*) You'd be nothing more than a little heap of bones at the present minute, no doubt about it.

ESTRAGON: And what of it?

VLADIMIR: (*gloomily*). It's too much for one man. (*Pause. Cheerfully.*) On the other hand what's the good of losing heart now, that's what I say. We should have thought of it a million years ago, in the nineties.

ESTRAGON: Ah stop blathering and help me off with this bloody thing.

VLADIMIR: Hand in hand from the top of the Eiffel Tower, among the first. We were respectable in those days. Now it's too late. They wouldn't even let us up. (*Estragon tears at his boot.*) What are you doing?

ESTRAGON: Taking off my boot. Did that never happen to you?

VLADIMIR: Boots must be taken off every day, I'm tired telling you that. Why don't you listen to me?

ESTRAGON: (*feebly*). Help me!

VLADIMIR: It hurts?

ESTRAGON: (*angrily*). Hurts! He wants to know if it hurts!

VLADIMIR: (*angrily*). No one ever suffers but you. I don't count. I'd like to hear what you'd say if you had what I have.

ESTRAGON: It hurts?

VLADIMIR: (*angrily*). Hurts! He wants to know if it hurts!

ESTRAGON: (*pointing*). You might button it all the same.

VLADIMIR: (*stooping*). True. (*He buttons his fly.*) Never neglect the little things of life.

ESTRAGON: What do you expect, you always wait till the last moment.

VLADIMIR: (*musingly*). The last moment ... (*He meditates.*) Hope deferred maketh the something sick, who said that?

ESTRAGON: Why don't you help me?

VLADIMIR: Sometimes I feel it coming all the same. Then I go all queer. (*He takes off his hat, peers inside it, feels about inside it, shakes it, puts it on again.*) How shall I say? Relieved and at the same time ... (*he searches for the word*) ... appalled. (*With emphasis.*) AP-PALLED. (*He takes off his hat again, peers inside it.*) Funny. (*He knocks on the crown as though to dislodge a foreign body, peers into it again, puts it on again.*) Nothing to be done. (*Estragon with a supreme effort succeeds in pulling off his boot. He peers inside it, feels about inside it, turns it upside down, shakes it, looks on the ground to see if anything has fallen out, finds nothing, feels inside it again, staring sightlessly before him.*) Well?

ESTRAGON: Nothing.

VLADIMIR: Show me.

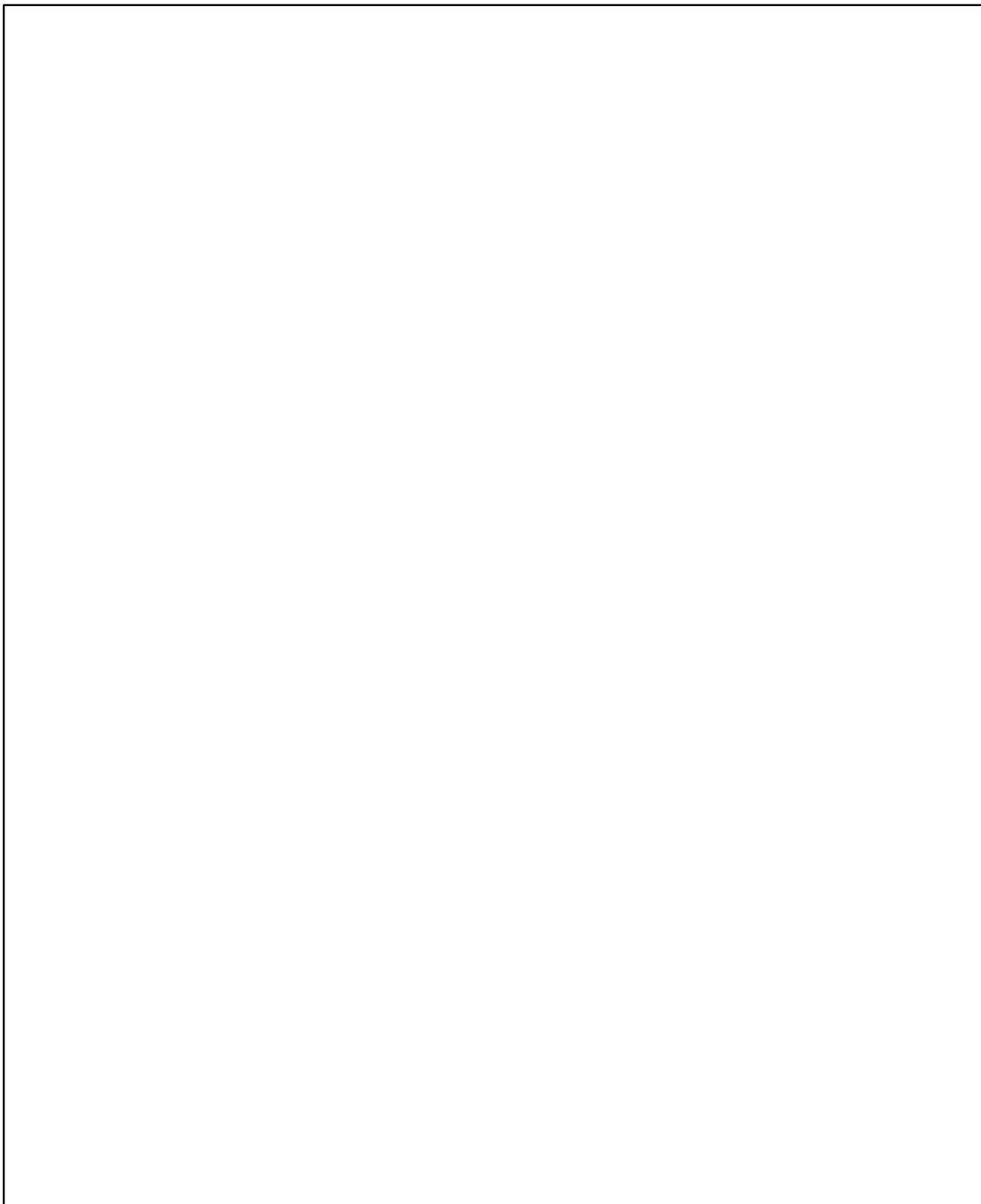
ESTRAGON: There's nothing to show.

VLADIMIR: Try and put it on again.

ESTRAGON: (*examining his foot*). I'll air it for a bit.

a. Design the set for this scene. Label the items in your diagram.

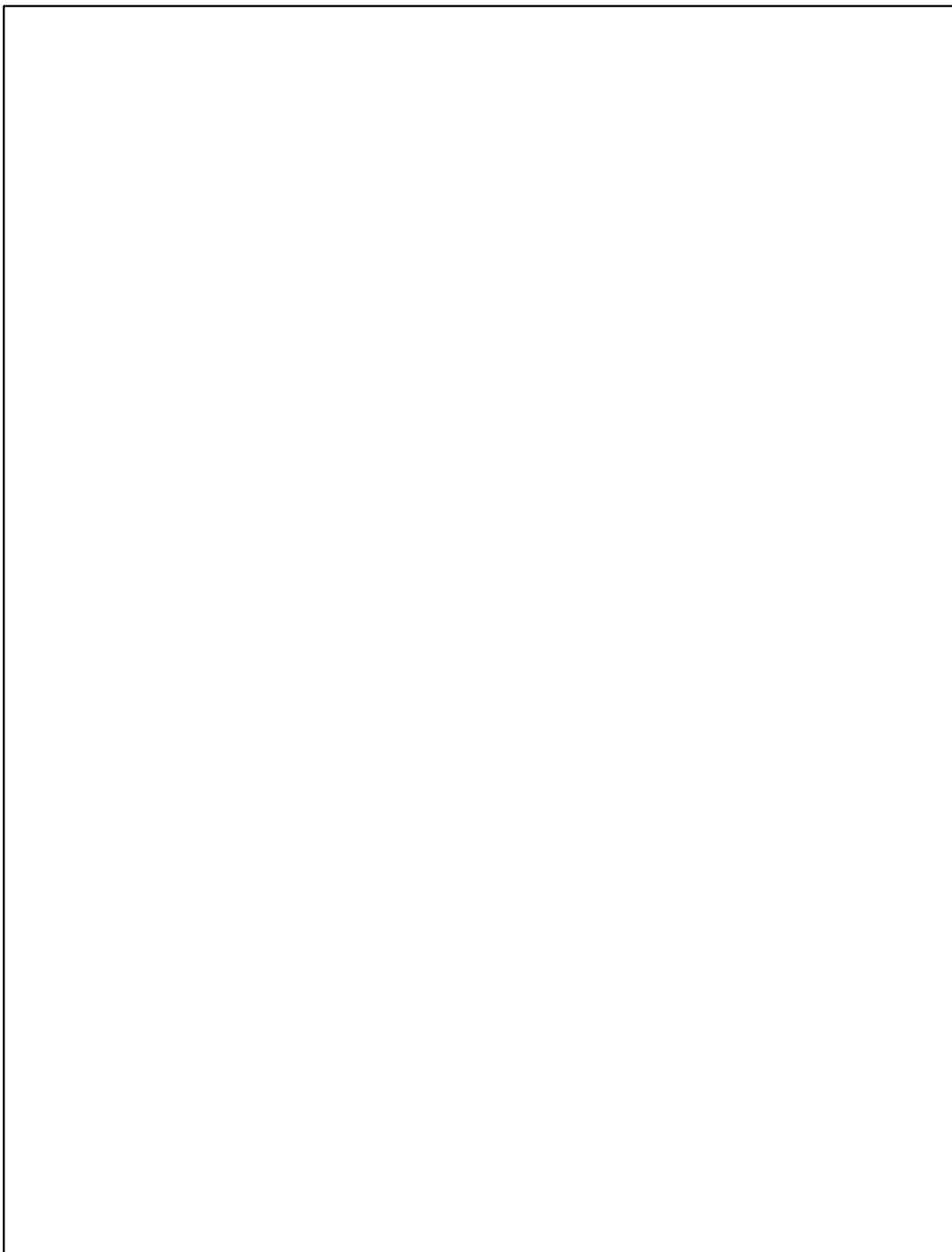
(25)



Please turn the page.

b. Sketch how you would design Estragon's costume

(20)



AND

Health and Safety

(Total: | 10 marks)

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

1. Underline the correct answers to the statements below and give a brief reason for your answer.

a. During a rehearsal a stagehand sees some wires and electrical equipment posing a hazard. The Stagehand should ... (2)

i. Try to fix it without telling anyone.

OR

ii. Inform the stage manager.

Reason: _____

b. During a performance strobe lights and trapdoors are going to be used. The stagehand should: (2)

i. Be made familiar with the health and safety issues related.

OR

ii. Just ignore them and simply be informed on the performance day.

Reason: _____

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

a.	How to perform.	
	What is his/her role during a performance.	X

b.	Know the difference between fire hazards, fire retardants, fire extinguishers and fire doors.	
	Wait to be told what to do if and when a fire breaks out.	

c.	Find time to do backstage work alone on stage and inside the theatre.	
	Work on stage only if supervised and assisted.	

Please turn the page.

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



Emergency Exit	Running	Opening the door
-----------------------	---------	------------------



Can throw mud	Laser beam	Patchwork is in place
---------------	------------	-----------------------



Thunder and lightning	Sparks everywhere	Danger: Electricity
-----------------------	-------------------	---------------------



First aid box	Pharmacists station	If lit, call hospital
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Scuba diving equipment	Fire extinguisher	Gas cylinder
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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:					



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

CANDIDATE'S PAPER

Performance

(Total: 100 marks)

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.

The candidate has 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 to be performed.

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

The candidate will be given 2 minutes to prepare oneself.

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.