



L-Università
ta' Malta

MATSEC
Examinations Board



Marking Scheme

SEC Dance

Main Session 2025

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In the case of marking schemes that include model solutions or answers, it should be noted that these are not intended to be exhaustive. Variations and alternatives may also be acceptable. Examiners must consider all answers on their merits, and will have consulted with the MATSEC Examinations Board when in doubt.

A. PAPER 1

Level 1-2-3

The points mentioned in this marking scheme are guidelines, other suitable answers may be accepted.

Question	Part		Level 1	Level 2	Level 3	Total Marks: 30						
1.		<p>A dancer’s safe working practice starts in the class/studio. Write the phrases below under the appropriate heading.</p> <table border="1"> <thead> <tr> <th>Hazardous</th> <th>Safe</th> </tr> </thead> <tbody> <tr> <td>Dancing with socks</td> <td>Warming up before class</td> </tr> <tr> <td>Disruptive behaviour (e.g. talking)</td> <td>Respect personal space to avoid collisions</td> </tr> </tbody> </table>	Hazardous	Safe	Dancing with socks	Warming up before class	Disruptive behaviour (e.g. talking)	Respect personal space to avoid collisions	1 mark x 4			4
Hazardous	Safe											
Dancing with socks	Warming up before class											
Disruptive behaviour (e.g. talking)	Respect personal space to avoid collisions											
2.		<p>Andrea is checking the stage before the performance tonight. List TWO safe working practice, that can be observed.</p> <p>Answer; any two of the following:</p> <ul style="list-style-type: none"> • Stage floor for nails or splinters • Stage is dry not slippery or wet • Any wires not taped down • Any objects in the way • Accept similar answers 	1 mark x 2			2						
3.		<p>When planning a choreography, it is important to keep in mind the dance elements. List TWO dance elements.</p> <p>Answer; any two of the following:</p> <ul style="list-style-type: none"> • Space • Time • Body • Energy 	1 mark x 2			2						

4.		<p>You are creating a choreography about a thunderstorm. What appropriate aural setting would you choose to enhance your choreography and why?</p> <p>Answer examples: (accept similar answers) Use thunder, rain, and wind effects to make it feel real. Deep drums, fast beats, and sharp sounds to match the storm. Music gets louder and faster, then suddenly quiet, like a real storm. Calm moments before a big thunder crash to build suspense. The mix of sounds makes the dance feel powerful and exciting.</p>	<p>The aural setting described is limited and of poor quality (1) OR The aural setting described is very detailed and of sound quality (2)</p>			2
5.	a.	<p>Look at the pictures below, choose ONE and discuss how you would use this picture to create your choreographic intent.</p> <p>Answer</p> <p>Picture i. – La Pieta, Michelangelo Any ideas and description that communicate death, loss and sadness.</p> <p>Picture ii. – Freedom, Zenos Frudakis Any ideas and description that communicates freedom and happiness.</p> <p>Picture iii. – Birth of Venus, Botticelli Any ideas and description that communicate beauty, curves and vanity.</p>		<p>Understanding the intent conveyed in the picture (1)</p> <p>The idea and description of intent is limited and of poor quality (3) OR The idea and description of intent is very detailed and of sound quality. (7)</p>		8

5.	b.	<p>Explain how the picture you selected in question 5.a. would influence your choreographic choices?</p> <p>Answer refers to:</p> <p>Movement style, dynamics, spatial patterns (accept similar answers)</p>			<p>An answer that shows limited knowledge about choreographic choices (1) OR An answer that shows good knowledge of choreographic choices (2)</p>	2
6.		<p>Choreographic devices are tools used to create interest in the dance. Explain how you would use unison and repetition within your own choreography. Give examples to support your answer</p> <p>Answer</p> <p>Unison - is when the group of dancers, dance together</p> <p>Accept any suitable examples</p> <p>Repetition – is when the movement or a phrase is repeated over the course of the dance.</p> <p>Accept any suitable examples</p>			<p>Correct definition (2)</p> <p>Suitable example (2)</p>	4

7.		a. Levels	d	The use of counts to match movements with music.	1 mark x 4			4
b. Elevation	a.	Movements that take place on low, medium and high planes.						
c. Posture	e	A design traced in space, can be on the floor or in the air.						
d. Timing	b	An upward action, without touching the floor.						
e. Pathway	c	The way the dancer holds the body.						
8.		<p>Your teacher plays a piece of music and you are asked to clap to it and then perform a movement phrase. How does the music guide your movement phrase?</p> <p>Answer: (Accept similar answers) Musicality is important for a dancer because it ensures synchronization with the music, enhancing the overall performance by making movements appear cohesive (interconnected) and expressive. Reference to rhythm and tempo.</p>			<p>An answer that shows limited knowledge about musicality (1)</p> <p style="text-align: center;">OR</p> <p>An answer that shows good knowledge of musicality (2)</p>			2

Question	Part	Section B: Group Choreography	Level 1	Level 2	Level 3	Total Marks: 20
1.	a.	<p>How would you start planning for this choreography?</p> <p>Answer Start from the inspiration/stimulus and idea and carry out necessary research to support what is going to be communicated.</p>		1 mark x 1		1
1.	b.	<p>Explain your intention for the choreography.</p> <p>Answer Any suitable inspiration.</p>		Poor explanation (1) OR Detailed explanation (2)		2
1.	c.	<p>Identify and draw in the box below the starting group formation to be used.</p> <p>Answer Any formation and description that is deemed suitable for a group of 5.</p>			Poor description and drawing (1) OR Detailed description and sound drawing (4)	4
1.	d.	<p>What is the aural setting which matches the movement phrase in the set task? Describe it.</p> <p>Answer Any audible accompaniment that is deemed suitable to the idea in 1a.</p>			Identification of aural setting (1) OR Description of aural setting that matches the inspiration (2)	2

1.	e.	<p>List and draw in the box below a Motif (a movement or gesture) of TWO actions to be used in the movement phrase.</p> <p>Answer Any movement that shows; jump, travel, gestures with hands, stillness and turns</p>			<p>Listing of two actions (2)</p> <p>A more detailed description of two actions including diagram (2)</p>	4
1.	f.	<p>Spatial possibilities refer to the levels, direction and pathways the movement has taken. Develop the motif described in question 'e.' by adding spatial possibilities. The box below may be used to include diagrams that help explain the answer.</p> <p>Answer Any suitable spatial possibilities relating to levels, pathways and direction.</p>			<p>A sound response that links the spatial awareness to the movement phrase. (2)</p>	2
1.	g.	<p>Dynamics refers to the quality of movements by changing the energy/effort/force/weight. Develop the motif described in question 'e.' by adding dynamics.</p> <p>Answer Any suitable dynamics relating to speed, energy and flow.</p>		<p>A sound response that links the dynamics with the movements phrase (2)</p>		2
1.	h.	<p>To communicate the choreographic intent for this set task, describe the facial expression and bodily expression?</p> <p>Answer Any suitable facial and bodily expression that matches the intent of the set task.</p>		<p>A simple response (1) OR A detailed response that shows knowledge and application (2)</p>		2

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1.	i.	<p>In the two-week period given for the set task, you focused on body movements, dynamics and spatial clarity. Explain how you achieved this.</p> <p>Answer (Accept similar answers) By setting a rehearsal schedule and meeting frequently.</p>			<p>A sound response that shows knowledge and application (1)</p>	1
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Question	Part	Section C: Choreography Analysis	Level 1	Level 2	Level 3	Total marks: 30
			1.5	1.5	2	5
1.		<p>How many performers are in this choreography? What actions do the performers carry out?</p> <p>Answer shows:</p> <ul style="list-style-type: none"> - The correct number of performers in the choreography - A description of the actions that the performers carry out. 	The correct number of performers in the choreography.	A vague description of the actions.	A description of the actions that the performers carry out.	
			1.5	1.5	2	5
2.		<p>Describe the use of light in this performance.</p> <p>Answer shows:</p> <ul style="list-style-type: none"> - A description of the use of light. - The general effect that it gives. - Correct dance and theatre terminology. 	The general effect of the light design.	A detailed description of the use of light.	A detailed description of the use of light using the correct terminology.	
			1.5	1.5	2	5
3.		<p>Describe the use of sound in this performance. How does the sound add meaning in the choreography?</p> <p>Answer shows:</p> <ul style="list-style-type: none"> - The type of sound that is used. - A description of the effect that the music creates in relation to the intent. 	Mention the type of sound that is used.	A description of the sound that is used.	A reason for how the sound contributes to the intent.	

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			1.5	1.5	2	5
4.		<p>How does the costume relate to the choreography?</p> <p>Answer shows:</p> <ul style="list-style-type: none"> - A description of the costume. - The possible relationship between the costume and the intent of the choreography. 	A vague description of the costume.	A detailed description of the costume.	A reason for why the costume possibly relates to the intent.	
			3	3	4	10
5.		<p>Describe the choreographer's style by referring to the content of the movement, the movement dynamics, and the choreographic choices. How does the movement help to create meaning in the choreography? Answer shows:</p> <ul style="list-style-type: none"> - A description of the choreographer's movement style. - A description of the quality, dynamics, movement language and choreographic choices in the work. - A discussion on how the movement can create meaning in relation to the above. 	A description of the choreographer's movement style.	A description of the quality, dynamics, movement language and choreographic choices in the work.	A discussion on how the movement can create meaning in relation to the above.	

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Question	Part	Section D: Improvisation	Level 1	Level 2	Level 3	Total marks: 20
		Marking guidance	1	2		3
1.		Describe THREE arm gestures that you can explore further with improvisation related to the above image. Answer shows: - Three arm gestures that relate to the image.	One to two descriptions of gestures related to the image.	Three descriptions of gestures related to the image.		
			1	1		2
2.		Describe TWO qualities of movement that you can perform while improvising. Answer shows: -Two qualities of movement in relation to the image.	A mention of one quality.	A description of two qualities.		
			2		2	4
3.		How do these qualities of movement relate to the image given above? Answer shows: - A reason for choosing each quality in relation to the image.	Reason for one quality in relation to the image.		Reason for two qualities in relation to the image.	
			1	1	2	4
4		Describe and draw in the box below how you can use the floor space to improvise. Answer shows: - A drawing of how the floor space can be used to improvise. - A description of how the floor space can be used to improvise.	A simple drawing of the floor pattern.	A description of the floor pattern and	Detailed drawing and description of the floor pattern	
			1		2	3
5.		What kind of aural setting would you choose to accompany your improvisation? Give a reason for your choice. Answer shows: - A type of aural setting which is relevant. - A reason for the choice of aural setting in relation to the image,	A type of aural setting that is relevant to the image		A reason for the choice of aural setting in relation to the image	
				2	2	4
6.		Describe an ending or finishing position for your improvisation. Give a reason for your choice. Answer shows: - A description for the ending of the improvisation. - A reason why the ending was chosen.		A description for the ending of the improvisation	A reason why the ending was chosen	

B. PAPER II

Level 2-3

Question	Part	Section A – Knowledge and Understanding of Choreographic Process and Performance Skills	Level 2	Level 3	Total mark: 30
1.	a.	What physical skills/attributes would you be applying in Image 1? Answer: Balance Flexibility Extension Alignment		1 mark x 2	2
1.	b.	Describe how you can further improve your pose. Answer: Increase strength in the core to sustain the leg without holding Increase strength in the upper thigh to sustain the leg and extend more the upper body. Increase strength in the ankle to sustain a rise on the supporting leg.		1 mark x 2	2
1.	c.	What exercises would you suggest for the improvement recommended in Question 1 b.? Answer: Core strength – sit ups, any sustained exercise that engages the core muscles. Upper thigh strength – plies, développés, hamstring curls or any exercises involving the leg being sustained.		1 mark x 2	2

2.	a.	<p>What type of stimulus is being presented?</p> <p>Answer: Visual</p>		1 mark x 1	1
2.	b.	<p>In a short paragraph, outline the choreographic intention for a solo (one dancer), with reference to the presented stimulus.</p> <p>Answer: A description of intention related around the idea of happiness, carefree, innocence and hope.</p>		<p>A limited and poor description of the intention (2) OR A detailed and clear description of the choreographic intention (5)</p>	5
2.	c.	<p>Write a paragraph outlining a motif that could be implemented in both a movement phrase and a piece of solo choreography, with reference to the presented stimulus.</p> <p>Answer: Motif – Jumping and energetic Any dynamic, body action or spatial possibility that matches with energetic and flowing movements.</p>		<p>A limited and poor description of the motif (2) OR A detailed and clear description of the motif with good examples (5)</p>	5
3.	a.	<p>With reference to the stimulus on the previous page, what expression would you use?</p> <p>Answer: Facial expression enhances the idea that is being portrayed. Projects the mood and emotion to the audience watching.</p>		1 mark x 2	2

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3.	b.	<p>Mention another TWO performance attributes the dancer can use to show expression.</p> <p>Answer:</p> <p>Use of eyeline Smile Facial expression</p>		1 mark x 2	2
3.	c.	<p>What adjustment would you do to improve the performance of the dancer on page 1?</p> <p>Answer:</p> <p>Hair pulled back Stronger wrist and finger</p>		1 mark x 1	1
4.	a.	<p>What is the difference between 'alignment' and 'posture'?</p> <p>Answer:</p> <ul style="list-style-type: none"> • Alignment is the adjusting the shoulder, hips, knee and ankle are all under each other or facing the correct direction. • Posture is the way a dancer holds his/her body i.e. pulled up not slouched 		1 mark x 2	2
4.	b.	<p>After evaluating my work I have realised that I need to improve my 'alignment'. What TWO exercises can I use?</p> <p>Answer:</p> <p>Standing tall (engaging the core and diaphragm) with your eyes forward facing the mirror and adjusting accordingly. Actively pulling your shoulder down and rotating the pelvis forward and balances. Floor exercises such as développés and kicks to keep the hips square. Or an answer that focuses on aligning the body.</p>		1 mark x 2	2

5.	a.	<p>Explain ONE exercise that follows safe working practice in warm-up.</p> <p>Answer</p> <ul style="list-style-type: none"> • Plies • Tendus • Port de bras • Jogging on the spot or around the room • Or any exercises that increase the heart rate 		1 mark for exercise mentioned and 1 mark for respective, adequate explanation	2
5.	b.	<p>Explain ONE exercise that follows safe working practise in stretching.</p> <p>Answer</p> <ul style="list-style-type: none"> • Stretching in a pike position lower the upper body and reaching outwards • Stretching sideways in straddle lower and reaching outwards • Lunges with back knee on the floor and reverse • Splits with elevated blocks under the ankles • Or any possible exercise that focuses on the hamstring/ groin or back flexibility. 		1 mark for exercise mentioned and 1 mark for respective, adequate explanation	2

Question	Part	Section B – Safe Dance Practice	Level 2	Level 3	Total Mark: 20
	I				
Multiple-Choice Questions 1 - 10		Each question refers to a multiple-choice option where the answer is a specific reflection of what is being asked. There is only one correct answer per question. Answer: 1. A, 2. C, 3. A, 4. C, 5. C, 6. B, 7. A, 8. B, 9. B, 10. D.		1 mark x 10	10
	II				
1.		Stamina refers to the physical and mental endurance needed to perform energetically and consistently. 1. Why is it helpful for a dancer to have a good level of stamina? 2. Give an example of an exercise that can help in increasing stamina. Answers: <ul style="list-style-type: none"> • Maintain energy, strength and focus for extended periods of time i.e. rehearsals and performance. • Maintain a good technique throughout • To be prepared mentally & physically • Any Allegro exercises (jumps) • Any cardio exercise 		Answer shows a limited understanding and application of stamina and how to improve it. (1) OR Answer shows a deep understanding of the concept and good application on how to improve it (2)	2

2.		<p>Adopting good eating habits is important. Identify TWO eating habits that help the dancers keep their bodies fit and strong?</p> <p>Answer:</p> <ul style="list-style-type: none"> • A healthy diet with protein, minerals and vitamins, few carbohydrates and plenty of water. • Eating appropriately before a performance (generally carbs). • Eating appropriately after rehearsal or performance (generally proteins). 		<p>Answer shows one example of healthy eating habits. (1) OR Answer shows second example of healthy eating habits (2)</p>	2
3.		<p>The most common injuries for dancers are sprains.</p> <ol style="list-style-type: none"> What does RICE stand for? How can it help treat a sprain injury? <p>Answers:</p> <p>RICE = rest, ice, compression and elevation. Resting off the injured area Keep the injured part cool with frequent icing The injured part is kept tight Elevate the injured part for circulation It helps to reduce the bruising and swelling of the sprain, e.g. ankle.</p>		<p>Answer shows a limited understanding of the RICE procedure and a poor application is described (1) OR Answer shows a deep understanding of the RICE and a good application. (2)</p>	2
4.		<p>Cool down exercises are always the last part of a dance class.</p> <ol style="list-style-type: none"> Why is it important and useful to a dancer? Include an example in your answer. <p>Answers:</p> <ul style="list-style-type: none"> • Cool down is the part of the lesson where the mental and physical body is unwinding. • It is for joint mobility and muscular elasticity. • Helps in lowering the heart rate. 		<p>Answer shows a limited understanding of why cool down is important and poor example is provided (1) OR Answer shows a deep</p>	2

		<ul style="list-style-type: none"> Breathing exercises and low impact stretches and plies. Any possible exercise is also accepted. 		<p>understanding of its importance and good example is provided. (2)</p>	
5.		<p>Core strength helps a dancer maintain good alignment and control.</p> <ol style="list-style-type: none"> Why is core strength important to a dancer? Include ONE key muscle groups responsible for core strength. <p>Answer</p> <ul style="list-style-type: none"> For stability and balance Control Injury prevention Abdominal muscle Back muscles 		<p>Answer shows a limited understanding of why core strength is important and which muscle groups are responsible. (1) OR Answer shows a deep understanding of core strength and can identify ONE muscle group responsible. (2)</p>	2

Question		Section C: Dance Anthology	LEVEL 1	LEVEL 2	Total Mark: 50
	Part I		2	3	5
1.		<p>In the space below, explain how the choreographer intended the choreography to be understood within its contextual factors.</p> <p>Answer shows:</p> <ul style="list-style-type: none"> - A discussion on the choreographer’s possible intent in relation to different semiotic aspects in the choreography. 	An explanation of the kind of performance that the choreographer intended to create. (2 marks)	A discussion on the kind of performance that the choreographer intended to create in relation to some semiotic aspects in the choreography. (3 marks)	
			2	3	5
2.		<p>Write a paragraph to describe the costumes that were used for the chosen choreography.</p> <p>Answer shows:</p> <ul style="list-style-type: none"> - A detailed description of the costumes that were used in the choreography. - Use of correct vocabulary related to dance and costume. 	A correct description of the style of movement.	A detailed description of the costumes with use of correct vocabulary related to dance and costume.	
			2	3	5
3.		<p>How many performers are in the choreography? How does the number of dancers effect the choreography?</p> <p>Answer shows:</p> <ul style="list-style-type: none"> - The correct number of dancers 	An explanation of the correct number of dancers (1)	A detailed analysis of the effect that this number creates	

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		- The effect that this number creates on the choreography.	The effect that this number creates on the choreography. (1)	on the choreography. (3)	
			2	3	5
4.		<p>What kind of dance style/movement language is used in the choreography? How is it related to the intent of the choreography?</p> <p>Answer shows:</p> <ul style="list-style-type: none"> - A correct description of the style of movement. - Use of correct vocabulary related to dance and theatre settings. - A description of how the movement language aids the intent of the choreography. 	A correct description of the style of movement with use of correct vocabulary (2 mark)	A detailed description of how the movement language aids the intent of the choreography (3 marks)	
	Part II				
			6	9	15
1.		<p>Describe the aural setting that is used in the choreography. How does the sound contribute towards the possible intent of the choreography?</p> <p>Answer shows:</p> <ul style="list-style-type: none"> - A description of the aural setting in the choreography. - A discussion on the aural setting and its effect on the intent of the choreography - Use of correct dance, music and performance terminology. 	<p>A basic idea of the aural setting (2)</p> <p>A possible link between the aural setting and the intent. (2)</p> <p>Some use of correct terminology (2)</p>	<p>A good description of the aural setting (2)</p> <p>A discussion on the aural setting and its effect on the intent of the choreography (4)</p> <p>Use of correct terminology throughout (3)</p>	

OR					
			6	9	15
2.		<p>Discuss the use of light and stage design in the choreography. How do these aesthetic aspects contribute towards the intent of the choreography?</p> <p>Answer shows:</p> <ul style="list-style-type: none"> - A description of the light and stage design. - A discussion on how these aesthetic aspects aid the intent of the choreography. - Use of correct dance, music and performance terminology. 	<p>A basic idea of the light and stage design (2)</p> <p>A possible link between the design aspects and the intent (2)</p> <p>Some use of correct terminology (2)</p>	<p>A good description of the design aspects (2)</p> <p>A discussion on the stage design aspects and their effect on the intent of the choreography (4)</p> <p>Use of correct terminology throughout (3)</p>	
OR					
			6	9	15
3.		<p>Interpret the movement language that the choreographer used and how this might have contributed towards the intent of the choreography.</p> <p>Answer shows:</p> <ul style="list-style-type: none"> - A description of the movement language and choreographic devices. - A discussion about the effect of the use of specific choreographic devices in relation to the intent. - Use of correct dance terminology. 	<p>A description of the movement qualities and choreographic devices that the choreographer uses. (2)</p> <p>A discussion about the effect of the use of specific choreographic devices. (2)</p>	<p>A detailed description of the kind of movement qualities and choreographic devices that the choreographer uses. (3)</p> <p>A detailed discussion about the effect of the use of specific</p>	

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			Use of correct dance terminology in most instances. (2)	choreographic devices in relation to the intent. (4) Use of correct terminology throughout. (2)	
OR					
			6	9	15
4.		<p>Explain aspects related to the context of the choreography (date, place, persons involved, the reason for creation, etc). How might these aspects have shaped the way that the choreography was created and how they impacted the intent of the choreography.</p> <p>Answer shows:</p> <ul style="list-style-type: none"> - A description of some of the contextual facts that surround the work - A discussion on how some of these aspects might have contributed to the intent of the choreography. - Use of correct dance terminology 	<p>A description of the contextual factors that surround the work. (2)</p> <p>A discussion about the intent of the work in relation to its context. (2)</p> <p>Use of correct dance terminology in most instances. (2)</p>	<p>A detailed description of the contextual factors that surround the work (2)</p> <p>A detailed discussion about the intent of the work in relation to its context. (2)</p> <p>Use of correct dance terminology throughout. (2)</p>	