



L-Università
ta' Malta

MATSEC
Examinations Board



SEC 49 Syllabus

Theatre

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Introduction

This syllabus is based on the curriculum principles outlined in *The National Curriculum Framework for All* (NCF) which was translated into law in 2012 and designed using the *Learning Outcomes Framework* that identify what students should know and be able to achieve by the end of their compulsory education.

As a learning outcomes-based syllabus, it addresses the holistic development of all learners and advocates a quality education for all as part of a coherent strategy for lifelong learning. It ensures that all children can obtain the necessary skills and attitudes to be future active citizens and to succeed at work and in society irrespective of socio-economic, cultural, racial, ethnic, religious, gender and sexual status. This syllabus provides equitable opportunities for all learners to achieve educational outcomes at the end of their schooling which will enable them to participate in lifelong and adult learning, reduce the high incidence of early school leaving and ensure that all learners attain key twenty-first century competences.

This programme also embeds learning outcomes related to cross-curricular themes, namely digital literacy; diversity; entrepreneurship creativity and innovation; sustainable development; learning to learn and cooperative learning and literacy. In this way students will be fully equipped with the skills, knowledge, attitudes and values needed to further learning, work, life and citizenship.

What is the subject? Give a general definition.

Theatre is an expressive art form that brings together a number of skills in order to create live performance.

SEC Theatre will lead candidates to a set of skills that can be built on to engage in theatre at different levels in their life. Candidates will acquire a body of knowledge that helps them look at theatrical performance critically, as well as use critical thinking skills to engage with new experiences in life. Candidates will become more aware of their being, both physical and emotional, and develop added self-confidence and problem-solving skills.

What does a study of the subject entail?

Studying Theatre at SEC level will involve learning to be in control of one's body in order to communicate in everyday life and in performance. Besides learning skills related to expression, body movement and use of voice, students will also learn how to create performance material through work on texts and other sources as well as through improvisation. The candidate will acquire a basic knowledge of the major skills involved in theatre-making, such as designing and setting up lighting and sound, make up, costuming and scenery. As part of their studies, candidates will also learn to appreciate other people's performances and discuss them in suitable language by making use of a variety of critical tools, including a knowledge of the history of theatre and stage technology.

How is the subject related to candidates' lives, to Malta, and/or to the world?

Candidates following this syllabus will acquire performing skills related to movement, voice and interpretation. It will also enable candidates to relate to others in a way that is fair, respectful, tolerant and empathic. It will give candidates control over their body and emotions in order to respond to different situations. Candidates will acquire an awareness, and develop a critical appreciation of theatre in Malta. Candidates will also learn about different genres and styles of theatre coming from different cultures.

The aspirational programme learning outcomes for this subject are:

At the end of the programme, I can:

1. use a clear and controlled voice, projection and good diction.
2. make use of different voice textures.
3. make good use of body language and facial expressions.
4. show that I am able to understand, memorize and interpret a given text.
5. make convincing and consistent use of characterization.
6. creatively improvise on a given theme.
7. fully comprehend and react upon a given theme/ situation
8. work and collaborate with others.
9. make proper use of the given space.
10. be self-confident in all I do.
11. discuss and write in an informed way about different types of performances.
12. identify, analyse and make basic use of the elements that make up a performance.

List of Learning Outcomes

At the end of the programme, I can:

- LO 1. make controlled use of my voice, through clarity, diction, projection and voice modulation.
- LO 2. demonstrate good use of body language and facial expressions according to given situations.
- LO 3. understand, memorize and interpret a variety of texts.
- LO 4. react and improvise on a variety of stimuli.
- LO 5. use a variety of theatrical strategies to devise performances.
- LO 6. evaluate my work and that of others, in order to better understand performance.
- LO 7. improve my work through self-reflection, analysis and evaluation.
- LO 8. critically analyze, interpret, evaluate and appreciate different genres of theatrical works.
- LO 9. identify and discuss different theatre genres and styles.
- LO 10. discuss and demonstrate awareness of health, well-being and safety practices relevant to theatre.
- LO 11. create props, puppets, masks, and design stage sets and explain the process.
- LO 12. make use of props, puppets, masks and apply theatrical make-up.
- LO 13. design and co-ordinate light and sound in any given space for a performance.

List of Subject Foci

1. Performance
2. Improvisation
3. Theatre Appreciation
4. Stage Technology

Programme Level Descriptors

This syllabus sets out the content and assessment arrangements for the award of Secondary Education Certificate in **THEATRE** at Level 1, 2 or 3. First teaching of this programme begins in September 2022. First award certificates will be issued in 2025.

The following refers to the qualification levels that can be obtained by candidates sitting for SEC examinations. These are generic statements that describe the depth and complexity of each level of study required to achieve an award at Level 1, 2 or 3 in Theatre. (Level 1 being the lowest and level 3 the highest).

Level 1

At the end of the programme the candidate will have obtained basic knowledge, skills and competences in the subject such as basic repetitive communication skills and the ability to follow basic, simple instructions to complete tasks. Support is embedded within the task.

Level 2

At the end of the programme the candidate will have obtained good knowledge, skills and competence in the subject such as the interpretation of given information and ideas. The candidate will have developed the ability to carry out complex tasks. Limited support may be embedded within the task.

Level 3

At the end of the programme the candidate will autonomously apply knowledge and skills to a variety of complex tasks. Candidates will utilise critical thinking skills to analyse, evaluate and reflect upon their own work and that of others. Problem solving tasks may be part of the assessment process.

Learning Outcomes and Assessment Criteria

Subject Focus:	Performance
Learning Outcome 1: Paper I and Paper II	I can make controlled use of my voice, through clarity, diction, projection and voice modulation.

Assessment Criteria (Level 1)	Assessment Criteria (Level 2)	Assessment Criteria (Level 3)
1.1a I can, with support, recite a text in a comprehensible way	1.2a I can recite a text in a comprehensible and clear way	1.3a I can recite a text in a comprehensible, clear and sustained manner, communicating it with the right emotion
1.1b I can, with support, recite a text using basic diction according to the language I am using.	1.2b I can recite a text using standard diction according to the language I am using.	1.3b I can recite a text using excellent diction according to the language I am using.
1.1c I can, with support, recite a text using fair voice projection.	1.2c I can recite a text using good voice projection.	1.3c I can vary my use of voice with reference to space and context.
1.1d I can, with support, use some voice variation.	1.2d I can use some voice variation with intention.	1.3d I can use voice modulation to show emotion and emulate the character I am interpreting.
1.1e I can, with support, use some level of breathing technique according to the pace and rhythm of a text.	1.2e I can use a fair level of breathing technique according to the pace and rhythm of a text.	1.3e I can use good breathing technique in a sustained way according to the pace and rhythm of a text.

Subject Focus:	Performance
Learning Outcome 2:	I can demonstrate good use of body language and facial expressions according to given situations.
Paper I and Paper II	

Assessment Criteria (Level 1)	Assessment Criteria (Level 2)	Assessment Criteria (Level 3)
2.1a I can, with support, express myself and my emotions through body language, in basic situations, with and/or without the use of text.	2.2a I can express myself and my emotions through body language, in moderately complex situations, with and/or without the use of text.	2.3a I can clearly express myself and my emotions through body language in any given situation, with and/or without the use of text.
2.1b Through body language I can, with support, interpret a limited amount of characters in different situations.	2.2b Through body language, I can interpret a fair amount of characters in different situations.	2.3b Through body language, I can interpret a variety of characters in different situations.
2.1c I can, with support, communicate a limited amount of emotions, through facial expressions.	2.2c I can communicate a fair amount of emotions, through facial expressions.	2.3c I can clearly communicate a wide range of emotions through facial expressions.
2.1d I can, with support, improvise material through basic physical theatre skills.	2.2d I can improvise material through basic physical theatre skills.	2.3d I can creatively improvise material in any given situation through physical theatre.
2.1e I can, with support, devise performance material through a basic range of physical theatre skills.	2.2e I can devise performance material through a basic range of physical theatre skills.	2.3e I can devise performance material through a wide range of physical theatre skills.
2.1f I can, with support, demonstrate fair physical coordination.	2.2f I can demonstrate good physical coordination.	2.3f I can demonstrate excellent physical coordination.

Subject Focus:	Performance
Learning Outcome 3:	I can understand, memorize and interpret a variety of texts.
Paper I and Paper II	

Assessment Criteria (Level 1)	Assessment Criteria (Level 2)	Assessment Criteria (Level 3)
3.1a I can, with support, describe the plot and characters in a text	3.2a I can discuss the plot and characters in a text	3.3a I can discuss the consequences of any action in the text in relation to characters and setting.
3.1b I can, with support, identify the main attributes of the different characters in a text	3.2b I can identify the interrelation of the characters, their emotions and intentions in a text.	3.3b I can discuss the function of the interrelation of characters in a text that the plot presents.
3.1c I can, with support, recite a simple text from memory.	3.2c I can recite a moderately complex text from memory.	3.3c I can recite texts of a more complex nature from memory.
3.1d I can, with support, interpret in a general manner the main aspects of a character.	3.2d I can interpret in a general manner different aspects of a character.	3.3d I can interpret a character in detail showing various aspects of their whole background.
3.1e I can, with support, interpret some characters.	3.2e I can interpret different characters.	3.3e I can finely interpret a wide range of characters.

Subject Focus:	Improvisation
Learning Outcome 4:	I can react and improvise on a variety of stimuli.
Paper I and Paper II	

Assessment Criteria (Level 1)	Assessment Criteria (Level 2)	Assessment Criteria (Level 3)
4.1a I can, with support, respond to different material. <i>E.g. a painting, a newspaper article, a piece of music, literary text – poetry, prose, drama.</i>	4.2a I can show moderate response to different material. <i>E.g. a painting, a newspaper article, a piece of music, written text – poetry, prose, drama.</i>	4.3a I can respond with acuity to different material. <i>E.g. a painting, a newspaper article, a piece of music, written text – poetry, prose, drama.</i>
4.1b I can, with support, respond with acuity to stimuli provided in the classroom, while forming part of a small group.	4.2b I can show moderate response to stimuli provided in the classroom, while forming part of a small group.	4.3b I can respond with acuity to stimuli provided in the classroom, while forming part of a small group.
4.1c I can, with prompting, improvise through theatre techniques. <i>e.g. hot seating, freeze-frame, narration, movement etc.</i>	4.2c I can improvise in an appropriate way through theatre techniques. <i>e.g. hot seating, freeze-frame, narration, movement etc.</i>	4.3c I can improvise in a creative and knowledgeable way through theatre techniques. <i>e.g. hot seating, freeze-frame, narration, movement etc.</i>
4.1d I can list my observations about different stimuli like narrative and non-narrative texts, images and sounds.	4.2d I can discuss my observations about different stimuli like narrative and non-narrative texts, images and sounds.	4.3d I can discuss my observations about different stimuli like narrative and non-narrative texts, images and sounds to the level of abstraction.
4.1e I can, with support, keep a record of my responses to the stimuli presented to me.	4.2e I can keep a record of my responses to the stimuli presented to me.	4.3e I can keep a precise and structured record of my responses to the stimuli presented to me.

Subject Focus:	Performance/Improvisation
Learning Outcome 5:	I can use a variety of theatrical strategies to devise performances.
Paper I	

Assessment Criteria (Level 1)	Assessment Criteria (Level 2)	Assessment Criteria (Level 3)
5.1a I can, with support, develop ideas to build a performance.	5.2a I can develop ideas to build a performance.	5.3a I can develop complex ideas to build a performance.
5.1b I can, with support, identify the most appropriate idea, from several ideas, with performance structures in mind.	5.2b I can identify the most appropriate idea, from several ideas, with performance structures in mind.	
	5.2c I can give reasons for my choices in relation to learnt practice.	5.3c I can justify my choices in relation to learnt practice, in a coherent and logical manner.
5.1d I can, with support, develop a narrative by bringing together different ideas.	5.2d I can develop a narrative by bringing together different ideas.	5.3d I can develop a complex narrative by bringing together different ideas.
5.1e I can, with support, listen attentively to what other people in my group suggest.	5.2e I can listen attentively to what other people in my group suggest.	5.3e I can listen actively to what other people in my group suggest.
5.1f I can, with prompting reflect on what other people in my group suggest.	5.2f I can analyse what other people in my group suggest.	
5.1g I can, with support, develop the ideas that others in my group suggest, towards workable material.	5.2g I can help develop the ideas that others in my group suggest, towards workable material.	5.3g I can develop effectively through my contribution the ideas that others in my group suggest, towards workable material.

Assessment Criteria (Level 1)	Assessment Criteria (Level 2)	Assessment Criteria (Level 3)
5.1h I can react to instructions from tutors and trainers in a respectful manner.	5.2h I can adapt to instructions from tutors and trainers in a respectful manner and respond instantly to them.	5.3h I can adapt to instructions from tutors and trainers in a respectful and creative way, delivering a credible improvisation.
5.1i I can, with support, create a theatrical structure that has a beginning and an ending.		5.3i I can create a theatrical structure that has a beginning and an ending.
5.1j I can, with support take up designated responsibilities. <i>E.g. actor, stage manager, costume designer, props maker, director.</i>	5.2j I can proactively take up designated responsibilities. <i>E.g. actor, stage manager, costume designer, props maker, director.</i>	5.3j I can independently work with energy and self-direction taking up designated responsibilities. <i>E.g. actor, stage manager, costume designer, props maker, director.</i>
5.1k I can, with support, produce basic material concerning issues of a social or political nature in a respectful and aesthetically acceptable way.	5.2k I can produce material concerning issues of a social or political nature in a respectful and aesthetically acceptable way.	5.3k I can produce meaningful material concerning issues of a deeper social or political nature in a respectful and aesthetically acceptable way.

Subject Focus:	Performance/Improvisation
Learning Outcome 6:	I can evaluate my work and that of others, in order to better understand performance.
Paper I and Paper II	

Assessment Criteria (Level 1)	Assessment Criteria (Level 2)	Assessment Criteria (Level 3)
6.1a I can, with support, describe the director's viewpoint as seen in performance.	6.2a I can discuss a performance from the director's viewpoint.	6.3a I can recommend alternative ways of directing the performance.
6.1b I can, with support, describe different parts of the script, such as scene/s in a performance.	6.2b I can discuss different parts of the script, such as scene/s and the structure in a performance.	6.3b I can analyse different parts of the script, such as scene/s, structure, plot/s and theme/s in a performance.
6.1c I can, with support, describe the function of sound in a performance.	6.2c I can discuss the function of sound in a performance.	6.3c I can recommend alternative use of sound for a performance.
6.1d I can, with support, describe the function of lighting in a performance.	6.2d I can discuss the function of lighting in a performance.	6.3d I can recommend alternative use of lighting for a performance.
6.1e I can, with support, describe the function of costume & props in a performance.	6.2e I can discuss the function of costume & props in a performance.	6.3e I can recommend alternative use of costume & props for a performance.
6.1f I can, with support, describe a performance focusing on set and space.	6.2f I can discuss how set and space function in a performance.	6.3f I can recommend alternative use of set and space.
6.1g I can, with support, describe a few aspects of an actor's performance (voice, movement and physicality).	6.2g I can discuss some aspects of an actor's performance (voice, movement and physicality).	6.3g I can analyse an actor's performance referring to the different skills used for interpretation (voice, movement and physicality).

Subject Focus:	Performance/Journal
Learning Outcome 7:	I can improve my work through self-reflection, analysis and evaluation.
Paper I and Paper II	

Assessment Criteria (Level 1)	Assessment Criteria (Level 2)	Assessment Criteria (Level 3)
7.1a I can list some traits about myself.	7.2a I can confidently speak about myself.	
7.1b I can, with support, answer questions about myself in the rehearsal process/during the lessons.	7.2b I can self-reflect by answering questions about myself in the rehearsal process/during the lessons.	7.3b I can self-reflect by answering questions accurately and confidently about myself in the rehearsal process/during the lessons.
7.1c I can, with support, talk about my reactions to specific issues encountered during my performance.	7.2c I can evaluate my reactions to specific issues encountered during my performance.	7.3c I can suggest alternatives to the issues that I encountered during my performance.
7.1d I can list areas that require self-improvement in specific theatre techniques ¹ .	7.2d I can give reasons for the list of areas that require self-improvement in specific theatre techniques ¹ .	7.3d I can evaluate the list of areas that require self-improvement in specific theatre techniques ¹ .
7.1e I can, with support, adapt two techniques of my performance to address the list that I developed.	7.2e I can adapt my performance according to the list that I developed.	7.3e I can accurately adapt my performance according to my evaluation.

¹ Projection, articulation, verbal expressiveness, physical expressiveness, memorization, posture, focus, and general characterization.

Subject Focus:	Theatre Appreciation
Learning Outcome 8:	I can critically analyse, interpret, evaluate and appreciate different genres of theatrical works.
Paper I and Paper II	

Assessment Criteria (Level 1)	Assessment Criteria (Level 2)	Assessment Criteria (Level 3)
8.1a I can, with support, identify genre through a physical workshop or creative activity happening in the classroom.	8.2a I can identify genre through a physical workshop or creative activity happening in the classroom.	8.3a I can analyse a genre through a physical workshop or creative activity happening in the classroom.
8.1b I can, with support, identify the major aspects relating to genre, style or playwright during a discussion.	8.2b I can identify the major aspects relating to genre, style or playwright during a discussion.	8.3b I can discuss genre, style or playwright.
8.1c I can, with support, comment about any live theatre performance relating it to specific genre, style or playwright.	8.2c I can comment about any live theatre performance relating it to specific genre, style or playwright.	8.3c I can confidently discuss a live theatre performance, relating it to specific genre, style or playwright.
8.1d I can, with support, produce project material and articles relating to specific genre, style or playwright.	8.2d I can produce project material and articles relating to specific genre, style or playwright.	8.3d I can produce well-researched project material and articles relating to specific genre, style or playwright.
8.1e I can, with support, perform material – producing some stylistic awareness as required by the piece.	8.2e I can perform material that shows an understanding of the genre, style or playwright.	8.3e I can convincingly perform material that shows a thorough understanding of the genre, style or playwright.

Subject Focus:	Theatre Appreciation
Learning Outcome 9:	I can identify and discuss different aspects of text and performance in relation to the history ² of theatre.
Paper I and Paper II	

Assessment Criteria (Level 1)	Assessment Criteria (Level 2)	Assessment Criteria (Level 3)
9.1a I can, with support, identify the correct basic theatre terminology ³ .	9.2a I can apply the correct theatre terminology ³ .	
9.1b I can, with support, distinguish between the different components of a text written for theatre.	9.2b I can distinguish between the different components of a text written for theatre.	
9.1c I can, with support, use clues given in the structure of a text to identify the historical period during which a play was written.	9.2c I can use clues within the structure of a text written for theatre to understand when it was written.	9.3c I can explain conventions found in texts written for theatre in different periods of history.
9.1d I can, with support, identify major developments in Western theatre history.	9.2d I can identify major developments in Western theatre history.	9.3d I can discuss major developments in Western theatre history.
9.1e I can, with support, comment on a performance's historical context by studying a few aspects of its staging.	9.2e I can discuss a performance's historical context by studying its staging.	

² Refer to Appendix 6 for List of Theatre History Periods.

³ Refer to Appendix 3 for List of Terminology.

Subject Focus: Theatre Appreciation		
Learning Outcome 10:	I can discuss and demonstrate awareness of health, well-being and safety practices relevant to theatre ⁴ .	
Paper I and Paper II		
Assessment Criteria (Level 1)	Assessment Criteria (Level 2)	Assessment Criteria (Level 3)
10.1a I can, with support, show awareness of the different responsibilities and parameters that make up a theatre production.	10.2a I can show awareness of the different responsibilities and parameters that make up a theatre production.	
10.1b I can follow instructions that relate to the use of a particular space and equipment.		
10.1c I can, with support, identify the personal risks involved in working at heights in the theatre.	10.2c I can evaluate the personal risks involved in working at heights in the theatre.	10.3c I can seek competent assistance with regards to working at heights in the theatre.
10.1d I can, with prompting, list major issues where the use of electricity can cause accidents.	10.2d I can make an evaluation of major risks from the use of electricity in and around the theatre.	10.3d I can seek competent assistance with regard to the use of electricity in and around the theatre.
10.1e I can, with support, identify the risks involved in moving heavy and/or tall objects.	10.2e I can evaluate the risks involved in moving heavy and/or tall objects.	10.3e I can seek competent assistance with regard to moving heavy and/or tall objects.
10.1f I can, with support, move safely around props, scenery and machinery, during rehearsals and performances.	10.2f I can move safely around props, scenery and machinery, during rehearsals and performances.	
10.1g I am aware of the protocols to be followed in the use of specific equipment. <i>E.g. strobe lighting, smoke machines, harnesses and trap doors.</i>		
10.1h I can, with assistance, identify emergency evacuation procedures (including signage, exits and position of firefighting equipment).	10.2h I can identify emergency evacuation procedures (including signage, exits and position of firefighting equipment).	

⁴ View list in Appendix 5

Subject Focus:	Stage Technology
Learning Outcome 11:	I can create props, puppets and masks; explain the process and use them.
Paper I and Paper II	

Assessment Criteria (Level 1)	Assessment Criteria (Level 2)	Assessment Criteria (Level 3)
11.1a I can, with some assistance, select a prop, in relation to my performance.	11.2a I can select a prop, in relation to my performance.	
11.1b I can, with some assistance, use a prop, in relation to my performance.	11.2b I can use a prop, in relation to my performance.	
11.1c I can with support identify the difference between masks/puppets ⁵ .	11.2c I can identify the difference between masks/puppets ⁵ .	11.3c I can identify some different characteristics between masks/puppets ⁵ .
11.1d I can with support create one basic mask/puppet ⁵ .	11.2d I can create a simple mask/puppet ⁵ .	11.3d I can create a detailed mask/puppet ⁵ , showing the vast range of possibilities for movement.
11.1e I can with support give voice to the puppet/mask I worked upon.	11.2e I can give voice to a puppet/mask I worked upon.	11.3e I can use voice to highlight my puppet/mask's possible expressive range.
11.1f I can, with some assistance, use a puppet/mask through appropriate physicality and character.	11.2f I can use a puppet/mask through appropriate physicality and character.	

⁵ See Types of Masks and Puppets in Appendix 4.

Subject Focus:	Stage Craft
Learning Outcome 12:	I can design a set, make use of costumes and accessories, apply theatrical make-up and show awareness of stage lighting.
Paper I and Paper II	

Assessment Criteria (Level 1)	Assessment Criteria (Level 2)	Assessment Criteria (Level 3)
12.1a I can, with support, design a set using basic elements related to the genre.	12.2a I can design a set using basic elements related to the genre.	
12.1b I can with support, describe how stage make-up is used by a performer to convey character.	12.2b I can explain how stage make-up is used by a performer to convey character.	
		12.3c I can design stage make-up for a set piece.
12.1d I can, with support, identify the relationship between stage make-up and stage lighting.	12.2d I can describe the relationship between stage make-up and stage lighting.	12.3d I can explain the relationship between stage make-up and stage lighting.
12.1e I can, with support, apply and remove my own basic stage make-up using the right techniques. <i>Eg. a primer, foundation (also on the neck and ears), powder and blusher as required.</i>	12.2e I can apply and remove my own simple stage make-up as required. <i>Eg. eyeliner and lipstick.</i>	
12.1f I can, with support, design basic stage make-up for a given scene.	12.2f I can design simple stage make-up for a given scene.	
12.1g I can, with support, sketch the appropriate use of costume in performance.	12.2g I can sketch the appropriate use of costume in performance.	12.3g I can design a costume for a set piece.
12.1h I can, with support, explain the appropriate use of lighting in performance.	12.2h I can explain the appropriate use of lighting in performance.	

Subject Focus:	Stage Craft
Learning Outcome 13:	I can design and co-ordinate light and sound in any given space for a performance.
Paper I and Paper II	

Assessment Criteria (Level 1)	Assessment Criteria (Level 2)	Assessment Criteria (Level 3)
13.1a I can, with support, choose appropriate music for a given performance.	13.2a I can choose appropriate music for a given performance.	13.3a I can explain my choices of music for a given performance.
13.1b I can, with support, choose appropriate sound effects for a given performance.	13.2b I can choose appropriate sound effects for a given performance.	13.3b I can explain my choices of sound effects for a given performance.
13.1c I can, with support, operate simple sound mixers.	13.2c I can operate simple sound mixers.	
13.1d I can, with support, suggest appropriate lighting cues for a given performance.	13.2d I can suggest appropriate lighting cues for a given performance.	13.3d I can explain my choice of light cues for a given performance.
13.1e I can, with support, operate a simple light mixer.	13.2e I can operate a simple light mixer.	
		13.3f I can mark light cues and sound cues on a script.

Scheme of Assessment

School Candidates

The assessment consists of:

The assessment consists of Paper I and Paper II. Paper I consists of unmoderated school-based assessment (SBA) that is to be set and assessed by the school. Paper II consists of a controlled assessment that will take place at the end of the three-year programme.

School-based assessment (SBA) 30%: is any type of assessment of a candidate made by the school relevant to the respective SEC syllabus contributing to the final level awarded in the subject.

Controlled assessments: 70% of the total marks; comprising of a 1-hour 40-minute written exam and 20-minute performance exam; set at the end of the programme and differentiated between two tiers:

- a. MQF levels 1 and 2;
- b. MQF levels 2 and 3.

Candidates are to satisfy the examiner in Paper I and Paper II to obtain a level higher than 1

Paper I - School Based Assessment: (30% of the total marks)

The school-based assessment shall be marked out of 100 each year (9, 10 and 11). The assessment for each year will contribute to 10% of the overall mark and will be reported to MATSEC by the school in Year 11. Therefore, each year will equally contribute to the final mark of the school-based assessment. The school-based assessment shall reflect the MATSEC syllabus covered in Year 9, Year 10 and Year 11.

School-based assessment can be pegged at either of two categories:

- SBA at categories 1-2 must identify assessment criteria from these two levels. It is suggested that ACs are weighted at a ratio of 40% at Level 1 and 60% at Level 2.
 - SBA at categories 1-2-3 must identify assessment criteria from each of Levels 1, 2, and 3. It is suggested that ACs are weighted at a ratio of 30% at each of Levels 1 and 2, and 40% at Level 3.
- The mark for SBA at level categories 1-2 presented for a qualification at level categories 2-3 will be calculated to 60% of the original mark. The mark stands in all other cases.

Paper II - Controlled Assessment (70% of the total mark)

Written Examination 1 hour 40 minutes (100 marks) and 20 minutes live performance (100 marks).

Controlled Assessment will:

- cover all learning outcomes including all learning outcomes which are not indicated to be covered through SBA;
- be marked out of 100 marks (written) and 100 marks (performance).

Notes on the structure of the controlled paper at each tier (1-2, 2-3).

The written paper will consist of three sections that will require information about theatre history, design and health and safety.

The performance section will consist of a solo performance of 2-3 minutes chosen from the Set List provided⁶, an Improvisation exercise of 1-2 minutes and a journal specifically designed for the monologue, followed by a short interview related to the work presented.

⁶ See Appendix 9

Private Candidates

Private candidates will not be expected to carry out any school-based assessment as school candidates. Instead, private candidates need to sit for another Controlled paper as an alternative to the school-based assessment. Private candidates will be assessed through the means of TWO Controlled papers, one of which is common with school candidates.

Paper I – Controlled Assessment - Private Candidates Only (30% of the total mark)

Written Examination 1 hour 40 minutes (100 marks) and 20 minutes live performance (100 marks).

Paper I for private candidates shall be a controlled assessment assessing levels 1, 2 and 3 as described in the respective syllabus and set and marked by MATSEC. It shall mainly focus on the learning outcomes marked in the respective syllabi as suggested for school-based assessment.

Learning outcomes with assessment criteria in the psychomotor domain can be assessed by asking questions in pen-and-paper format seeking understanding of the activity.

The first controlled assessment will focus on the learning outcomes identified for school candidates' SBA. The written paper will be an hour and 40 minutes long and will consist of two performance analysis questions.

The performance section will be 20 minutes long and will consist of a solo performance based on a devised monologue of 2-3 minutes using a puppet/mask of their own making. An Improvisation exercise with the use of puppet or mask of candidate's own choice of 1-2 minutes and a journal specifically designed for the monologue, followed by a short interview related to the work presented.

The second controlled assessment paper is common with school candidates. The written paper will consist of three sections that will require information about theatre history, design and health and safety.

The performance section will consist of a solo performance of 2-3 minutes chosen from the Set List provided, an Improvisation exercise of 1-2 minutes and a journal specifically designed for the monologue, followed by a short interview related to the work presented.

Notes on controlled papers can be done by means of a table, as shown:

Paper I	2 hours	Paper II (common with school candidates)	2 hours
Candidates answer all questions assessing level 1, 2 and 3. Written paper questions include two performance analysis questions		Candidates answer all questions assessing level 1-2 and level 2-3. The written paper will consist of three sections that will require information about theatre history, design and health and safety.	
Controlled performance will include solo performance of candidate's own choice, improvisation, journal and interview.		Controlled performance will include solo performance from the Set List, improvisation, journal and interview.	
Written – 20% - 100 marks		Written – 40% - 100 marks	
Performance 10% - 100 marks		Performance 30% - 100 marks	

Figure 1: Scheme of Assessment, Levels 1-2-3 (private candidates)

Appendices

Appendix 1: CONTROLLED ASSESSMENT

Skill	Levels 1-2	Levels 2-3
	40% Level 1 + 60% Level 2	40% Level 2 + 60% Level 3
PERFORMANCE 100 marks	Duration: 20 minutes Monologue which includes a Journal/Journal detailing preparation for Monologue chosen by the candidate. Improvisation based on the Monologue set by the examiners. Interview about the Performance. 5 minutes' preparation time for Improvisation. Number of exercises: 2 - Controlled Monologue 40 Marks - Improvisation on Controlled Monologue 30 Marks - Interview on Controlled Monologue 15 Marks - Journal of Controlled Monologue 15 Marks 2 papers: Examiners' sheet, Candidates' paper. May include visuals or sound. Themes for Improvisation will be based on Monologue chosen by the candidate.	Duration: 20 minutes Monologue which includes a Journal/Journal detailing preparation for Monologue chosen by the candidate. Improvisation based on the Monologue set by the examiners. Interview about the Performance. 5 minutes' preparation time for Improvisation. Number of exercises: 2 - Controlled Monologue 40 Marks - Improvisation on Controlled Monologue 30 Marks - Interview on Controlled Monologue 15 Marks - Journal of Controlled Monologue 15 Marks 2 papers: Examiners' sheet, Candidates' paper. May include visuals or sound. Themes for Improvisation will be based on Monologue chosen by the candidate.

WRITING 100 marks	Duration: 1 hour 40 minutes 2 Sections based on History and Safety History Question – 4 periods, to choose 2 Safety - to answer all questions Number of tasks: 3	Duration: 1 hour 40 minutes 2 Sections based on History and Safety History Question – 4 periods, to choose 2 Safety - to answer all questions Number of tasks: 3
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Appendix 2: CONTROLLED ASSESSMENT – PRIVATE CANDIDATES

Skill	Levels 1-2-3
	30% Level 1 + 30% Level 2 + 40% Level 3
PERFORMANCE 100 marks	Duration: 20 minutes Free Monologue based on a Puppet or Mask theme that includes a Journal detailing preparation for Monologue chosen by the candidate. Improvisation based on the Free Monologue set by the examiners. Interview about the Performance. 5 minutes' preparation time for Improvisation. - Devised performance (40 marks) - Improvisation on Devised Performance (30 marks) - Interview on Devised Performance (15 marks) - Journal for Devised Performance (15 marks) Number of exercises: 2 + interview and journal 2 papers: Examiners' sheet, Candidates' paper. May include visuals or sound. Themes for Improvisation will be based on Monologue chosen by the candidate.
WRITING 100 marks	Duration: 1 hour 40 minutes 2 Performance analysis Number of tasks: 2 2 questions to choose 1 title in each task.

Appendix 3:**Glossary of theatrical terms**

Costume: Colour scheme Context Fabric Fitting/Condition Period Costume Sketch Wigs	Configuration of Space: Frontal Staging In-the-Round Proscenium Staging Traverse	Make-up: Base Blush Eye liner Facial Hair Foundation Highlight Make-up Remover Moisturiser/Primer Powder Prosthetics (latex) Shadow
Genre: British Pantomime Comedy Farce Melodrama Mime Musical Theatre Naturalism Physical Theatre Satire Tragedy	Lighting: Back-light Blackout Control-terminal (video/sound/light) Cyclorama Filter Footlights Flood-light Houselights Lighting cues Lighting desk Spot-light (follow) Strobe UV-light	Sound: Acoustics Amplification Diegetic/non-diegetic Microphones (hanging/ head/ lapel/ floor) Monitors Soundscape Sound cues Sound effects Sound-track
Improvisation/Devising: Exercise Choreography Freeze Heightening/Escalating Hot-seating Montage/Editing Stimulus/stimuli Tableaux Warm-up	Puppets: Hand puppets Junk puppets Marionettes Puppeteer Rod puppets Shadow puppets	Performance Specifics: Audition Blocking Book Line and Cue Production Week Rehearsal (Dress, Technical)

Space: Auditorium
Backdrops
Backstage – Striking of props
Black box theatre
Entrances/Exits
Flats
Fourth wall
Off stage
Open Air
Proscenium Arch
Scenery
Sightlines
Site-specific
Stage
Stage Right/Left
Theatre in the round
Trapdoor/Lifts
Upstage/Downstage
Wings

Styles of Acting: Ensemble
Melodramatic
Naturalistic
Overacting
Stylized
Upstaging

Text: Act
Character (main/minor/secondary)
Chorus
Climax
Context/Background
Cue
Dialogue
Entry/Exit
Exposition
Line
Monologue/Soliloquy
Plot
Protagonist/Antagonist
Resolution
Scene
Score
Script
Stage directions
Subplot
Theme/s

Theatrical Roles: Actor
Audience
Booking Office
Composer
Costume Designer
Director
Front of house; usher
Light Designer
Make-Up Artist
Playwright
Producer
Set Designer
Sound Designer
Spectator
Stagehands

Voice: Accent
Breathing
Diaphragm
Diction
Intonation
Pace
Pitch
Projection
Stress
Tone

Appendix 4:

Candidates must be familiar with the following types of masks and puppets:

Puppet Styles:

The different types of puppets to be focused on:

- hand puppet
- stick puppet
- marionette
- shadow puppet
- Junk puppetry

Mask Styles:

Three mask types to be focused on:

- Greek Comedy/Tragedy Masks
- Commedia dell'Arte stock character Masks
- Grotesque Masks

However they are free to develop any kind of puppet or mask to work with in their collective and solo performances.

Appendix 5:

Health and safety

What should students be made aware of?

- They are never to handle equipment that exposes them to risks.
- They are never to be in the theatre or backstage without supervision.
- Working at heights should only be done by adults who have been trained and provided with suitable equipment.
- Weights can only be lifted with teacher's or adult supervisor's explicit permission.
- All scenery and platforms should be secured at all times. Should students become aware of unsecured scenery or props, they must seek adult assistance.
- Students should be made aware of Electrical hazards (loose wires, incorrect or old installations, using any electrical equipment near water etc.)
- Students are to be made familiar with the health and safety issues related to the following:
 1. Strobe lighting
 2. Smoke machines
 3. Lasers
 4. Pyrotechnics
 5. Harnesses
 6. Trapdoors
- Students should know the meaning of these terms:
 1. Fire Hazards
 2. Fire retardants
 3. Fire doors
 4. Fire extinguishers
- Students should be trained to acquire familiarity with assembly points and evacuation practices for any space they use.
- Health and safety signage
 1. First aid box



2. Emergency Exit/Exit routes



3. No Smoking



4. Smoking and naked flames forbidden



5. Danger: electricity



6. General danger



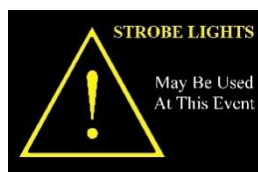
7. Laser beam



8. Fire-extinguisher



9. Strobe lighting



Appendix 6:

List of Theatre History periods.

Ancient Greece

To be discussed as the foundation of the European tradition in theatre. Students are to learn about the main **genres** found in ancient Greek theatre (**tragedy** and **comedy**) and something about the **context** in which they were performed (political and religious life in Athens, festivals). Candidates should be able to refer to the work of the major writers of tragedy (at least to know the theme and the structure of a couple of tragedies) and to at least one comedy by Aristophanes. A basic knowledge of theatre architecture is expected (form, function and context).

Commedia dell'Arte

Knowledge of Commedia dell'arte should include a basic knowledge of the economics behind it (**professional** performers, market towns, **court theatres** etc.) and a good understanding of the workings of *commedia* (the fundamental importance of the **mask**, the way a **troupe** functioned and **trained**, as well as the concept of **improvisation**). The candidates need to be familiar with the main **roles**/ characters.

Elizabethan Theatre

Candidates are to be knowledgeable of the developments that took place in English theatre during the Elizabethan age. This will include familiarity with the architecture and function of **public theatres** of the time, as well as the concept of **patronage** and **court theatres**. Candidates will also be able to refer to **Shakespeare's** plays, being able to distinguish between **tragedies**, **comedies** and **history plays** and refer to examples.

Appendix 7:**Monologues Set List****Link to the monologues:**

https://www.um.edu.mt/media/um/docs/directorates/matsec/syllabi/sectheatreappendix/SEC204920LOF20Theatre20_20Monologues.pdf

Levels 1-2

Extract from	Author	Language
<i>Satira</i> (I-Awtur)	Oreste Calleja	Maltese
<i>The Tempest</i> (Ariel)	William Shakespeare	English
<i>4 am</i> (Frankie)	Jonathan Dorf	English
<i>Whistle down the wind</i> (Swallow)	Mary Hayley Bell	English
<i>Repubblika Immakulata</i> (Anon)	Simone Spiteri	Maltese
<i>L-Alla ta' Wara l-Ħġieġa</i> (Nokkla)	Lon Kirkop	Maltese
<i>Mitt Elf Isem Ieħor</i> (HappyVeganGirlJules)	Lon Kirkop	Maltese
<i>Dreams of Anne Frank</i> (Anne)	Bernard Kops	English
<i>Bazaar and Rummage</i> (Gwenda)	Sue Townsend	English
<i>The Chocolate Affair</i> (Beverly)	Stephanie Alison Walker	English
<i>The Scoundrel</i> (Kleopatra)	Ostrovsky	English
<i>Deoxyribonucleic Acid</i> (Mark)	Dennis Kelly	English
<i>Rinoċeronte</i> (Berenger)	Eugene Ionesco	Maltese
<i>Ineż kienet Perf</i> (Ġuvni)	Simone Spiteri	Maltese
<i>Problemi tal-Qalb</i> (Fsadni)	Joe Friggieri	Maltese
<i>Les Miserables</i> (Marius)	Alain Boublil/William Nicholson	English
<i>Man in Motion</i> (Lloyd)	Jan Mark	English

Levels 2-3

Extract from	Author	Language
<i>Thank you for flushing my head in the toilet and other rare used expressions</i> (Student)	Jonathan Dorf	English
<i>Debris</i> (Michael)	Dennis Kelly	English
<i>DNA</i> (Leah)	Dennis Kelly	English
<i>My Children, My Africa</i> (Thami)	Athol Fugard	English
<i>Menaechmi</i> (Clown)	Plautus	English
<i>Meta Tqum il-Prinċipessa</i> (Buffu)	Alfred Sant	Maltese
<i>Fear and Misery in the Third Reich (Jewish Wife)</i>	Bertolt Brecht	English
<i>The Casket Comedy</i> (Halisca)	Plautus	English
<i>L-Għodwa</i> (Mara)	Franca Rame/Dario Fo	Maltese
<i>Electra</i> (Electra)	Euripides	English
<i>L-Interdett taħt is-Sodda</i> (Lisa)	Clare Azzopardi	Maltese
<i>The Boors</i> (Felice)	Carlo Goldoni	Maltese
<i>Hekabe/Hekuba</i> (Polixena)	Euripides	English/Maltese
<i>The Lark</i> (Joan)	Jean Anoulh	English
<i>As You Like It</i> (Phebe)	William Shakespeare	English
<i>Ippermettili Nitlaq</i> (Graziella)	Alfred Buttigieg	Maltese
<i>Agamemnon</i> (Cassandra)	Seneca	English
<i>Invisible Friends</i> (Lucy)	Alan Ayckbourn	English
<i>People, Places and Things</i> (Emma)	Duncan Macmillan	English
<i>A Woman of No Importance</i> (Gerald)	Oscar Wilde	English
<i>Antigone</i> (Għassies)	Ewripide	Maltese
<i>P'tang Yang Kipperbang</i> (Alan)	Jack Rosenthal	English
<i>The Moon's the Madonna</i> (Michael)	Richard Cameron	English
<i>The School for Wives</i> (Arnolphe)	Moliere	English
<i>The Taming of the Shrew</i> (Petrucchio)	William Shakespeare	English
<i>Hekuba</i> (Polidoru)	Ewripide	Maltese
<i>The Kitchen</i> (Paul)	Arnold Wesker	English
<i>Thirst</i> (Man)	Eugene O'Neill	English
<i>Justice</i> (Falder)	John Galsworthy	English
<i>All my Sons</i> (Chris)	Arthur Miller	English
<i>The Glass Menagerie</i> (Tom)	Tennessee Williams	English
<i>Antigone</i> (Haemon)	Sofokli	Maltese
<i>Menz</i> (Pulizija)	Francis Ebejer	Maltese
<i>Is-Surmast</i> (Surmast)	Trevor Zahra	Maltese
<i>Xagħriet Mewwija</i> (Dragut)	Trevor Zahra	Maltese
<i>Caravaggio: L-Inkjestra</i> (Caravaggio)	Joe Friggieri	Maltese