



L-Università
ta' Malta

MATSEC
Examinations Board



SEC 48 Syllabus

Dance

2025

Updated March 2023

**Syllabus Addendum
for 2025 MATSEC Examinations Session**

SEC 48 Dance

Change in Scheme of Assessment	
Paper I – School Based Assessment (30% of the total mark)	The school-based assessment shall be marked out of 100 each year (years 10 and 11 only). The School-Based Assessment for years 10 and 11 will be reported to MATSEC by the school in Year 11.

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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 does a study of the subject entail?

The study area, SEC Dance, aims at providing candidates with a progressive and holistic approach to knowledge of dance practice. As a performing arts subject, dance encourages the learning of technical movement skills, movement creation, reflection and appreciation. It is a means of non-verbal communication, expressing ideas and emotions. The broad learning outcomes identify such knowledge, skills and values that candidates achieve and demonstrate throughout the course of the programme. Dance as a subject gives candidates a platform to utilise their performance and choreographic skills in different learning contexts. In doing so, the SEC Dance keeps itself aligned with the NCF in adopting a "more cross-curricular, thematic, interdisciplinary and collaborative approach that reflects real life situations and encourages transfer of skills from one learning area to another." (p.xiii)

What does a study of the subject entail?

The aims of the course, based on this syllabus will enable candidates to:

- Acquire the technique and skills necessary to create and perform in dance.
- Experience the enjoyment of participation in dance through appropriate practice.
- Understand and appreciate dance practice, theory and observation.
- Value the contribution that dance can make to physical activity, social interaction and mental stimulation.
- Develop a range of transversal skills, including, collaboration, leadership, communication, innovation, evaluation, organisation, and resilience.

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

This syllabus is designed in line with the National Curriculum Framework (2012, p.36) as it provides opportunities for learners to be creative and imaginative, to experience enjoyment and inspiration, and to develop skills in one of the performing arts. Participation enables learners to experience and enjoy the energy and excitement of, performing and

presenting for different audiences and of being part of an audience for others. Learning in this area involves the development of artistic and creative skills, as well as technical and practical knowledge through dance.

An education in dance can widen the student's cultural horizons through the exposure to local and international artists as well as performance.

The dance sector offers several areas of interest and possibilities, such as job or study related opportunities.

The local performing arts scene is a steadily growing industry, fuelled by the introduction of a national dance company in 2014, national theatre in 2017, and several theatres and festivals that promote Malta's dance community. This growth would require experts in the industry, both from performance and technical standpoints.

At the end of the programme, I can:

1. perform a range of movement techniques
2. identify ways in which I can control, align, and co-ordinate my body in space.
3. have a knowledge of expressive performance skills
4. understand the requirements of performance practice attributes, such as commitment, concentration, and planning.
5. demonstrate an understanding of elements related to musicality.
6. demonstrate an understanding of health and safety practices in dance
7. critically appreciate and evaluate own performance and choreographic work
8. critically appreciate and evaluate professional works
9. communicate in a variety of contexts about performance practices.
10. demonstrate knowledge of choreographic processes.
11. choreograph using a variety of choreographic devices.

List of Learning Outcomes

At the end of the programme, I can:

- LO 1. demonstrate, engage, and respond to physical and technical skills for use in performance.
- LO 2. demonstrate knowledge, skills and understanding of health and well-being together with safe and professional practice relevant to dance.
- LO 3. demonstrate skills related to improvisation and movement.
- LO 4. respond to a variety of accompaniments and aural stimuli in class and performance settings
- LO 5. plan and compose a collaborative choreography by responding to a range of stimuli with intent and using a variety of choreographic strategies.
- LO 6. perform my own choreography and that of others.
- LO 7. improve my work through analysis, critical self-reflection and evaluation.
- LO 8. critically analyse, interpret, evaluate and appreciate professional dance works and that of my peers.

List of Subject Foci

1. Performance
2. Choreography
3. Appreciation

Programme Level Descriptors

This syllabus sets out the content and assessment arrangements for the award of Secondary Education Certificate in **DANCE** 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 table 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 Dance. (Level 1 being the lowest and level 3 the highest).

<p>Level 1</p> <p>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.</p>
<p>Level 2</p> <p>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.</p>
<p>Level 3</p> <p>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.</p>

Learning Outcomes and Assessment Criteria

Subject Focus:	Performance/Choreography
Learning Outcome 1: (Paper I and Paper II)	I can demonstrate, engage, and respond to physical and technical skills for use in performance;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
1.1a I can, demonstrate in a limited level physical skills and attributes ¹ of a dance performance.	1.2a I can demonstrate physical skills and attributes ¹ of a dance performance at a good level.	1.3a I can demonstrate physical skills and attributes ¹ at a high level.
1.1b I can apply some of the different physical skills and attributes ¹ in performance with limited level.	1.2b I can apply some of the different physical skills and attributes ¹ in performance at a good level.	1.3b I can apply the different physical skills and attributes ¹ in performance at a high level.
1.1c I can, apply some of the different physical skills and attributes in a classroom setting with limited level.	1.2c I can apply some of the different physical skills and attributes in a classroom setting at a good level.	1.3c I can practice different action content ² in a classroom setting at a high level.
1.1d I can, perform some action content in my set performance with limited level.	1.2d I can perform some action content in my set performance at a good level.	1.3d I can perform different action content in my set performance at a high level.
	1.2e I can apply the different dynamic values ³ according to the requirements of the context with some consistency.	1.3e I can consistently apply the different dynamic values ³ according to the requirements of the context.
1.1f I can, identify the elements ⁴ of dance.	1.2f I can identify the elements ⁴ of dance in a choreography/movement phrase.	1.3f I can apply the elements ⁴ of dance in a choreography/ movement phrase.

¹ Posture, alignment, balance, coordination, control, flexibility, mobility, strength, stamina, extension and isolation of a dance performance.

² Warm-up routine, travel, turn, elevation, floor-work and transfer of weight.

³ Fast/slow, sudden/ sustained, acceleration/deceleration, strong/light, direct/indirect, flowing/abrupt

⁴ Body, energy, space and time

Subject Focus:	Performance/Choreography
Learning Outcome 2: (Paper I and Paper II)	I can demonstrate knowledge, skills and understanding of health and well-being together with safe and professional practice relevant to dance;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
2.1a I can, with support, identify some key aspects related to safe working practice in dance class and performance settings.	2.2a I can identify most of the key aspects related to safe working practice in dance class and performance settings.	2.3a I can discuss the key aspects related to safe working practice in dance class and performance settings.
2.1b I can, with support, write about some key factors related to physical fitness and wellness for dance such as proper diet and exercise.	2.2b I can write about many of the key factors related to physical fitness and wellness for dance such as proper diet and exercise.	2.3b I can discuss the key factors related to physical fitness and wellness for dance such as proper diet and exercise.
2.1c I can, with support, write about some key factors related to basic injury prevention for dancers.	2.2c I can write about the key factors related to basic injury prevention for dancers.	2.3c I can discuss the key factors related to basic injury prevention for dancers.
2.1d I can, with support, identify some of the safe working practices for dance such as stretching, warming up, and cooling down.	2.2d I can identify many of the safe working practices for dance such as stretching, warming up, and cooling down.	2.3d I can explain safe working practices for dance such as stretching, warming up, and cooling down.
2.1e I can, with support, identify the basic components of the musculoskeletal system in the human body.	2.2e I can identify the key basic components of the musculoskeletal system in the human body.	

Subject Focus:	Improvisation Performance
Learning Outcome 3: (Paper I and Paper II)	I can demonstrate skills related to improvisation and movement.

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
3.1a I can, with guidance, create improvised movement by responding to various stimuli.	3.2a I create improvised movements by responding to various stimuli at an intermediate level.	3.3a I can create improvised movements by responding to various stimuli at a high level.
3.1b I can, with guidance, improvise to the time and/or mood of the music.	3.2b I can improvise to the time and mood of the music in most instances.	3.3b I can improvise to the time and mood of the music consistently.
3.1c I can improvise movement demonstrating some use of physical skills.	3.2c I can improvise movement demonstrating good use of physical and technical skills.	3.3c I can improvise movement demonstrating high level of physical and technical skills.
3.1d I can, with guidance, improvise movement with some awareness of movement safety.		3.3d I can improvise movement with an awareness of movement safety.
3.1e I can improvise movement using limited performance attributes such as use of eyeline.	3.2e I can improvise movement using some performance attributes such as use of expression, eyeline and projection ⁵ .	3.3e I can improvise movement using several performance attributes, such as use of expression, eyeline, and projection.
3.1f I can improvise movement with limited spatial awareness and changes in movement dynamics.		3.3f I can improvise movement with spatial awareness and changes of movement dynamics.

⁵ Projection is the ability of the performer to communicate ideas, intentions, purpose and presence providing clarity to the work.

Subject Focus:	Performance
Learning Outcome 4: (Paper I and Paper II)	I can respond to a variety of accompaniments and aural stimuli in class and performance settings;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
4.1a I can, with prompts, dance in time with the provided aural stimuli during class settings.	4.2a I can generally dance in time with the provided aural stimuli during class settings.	4.3a I can consistently dance in time with the provided aural stimuli during class settings.
4.1b I can with guidance respond to different kinds of aural accompaniments ⁶ in class settings.	4.2b I can respond to different kinds of aural accompaniments ⁶ in class settings most of the time.	4.3b I can respond to different kinds of aural accompaniments ⁶ in class settings consistently.
4.1c I can, with prompts, dance in the given performance setting/s in time with the provided aural stimuli.	4.2c I can generally dance in time with the provided aural stimuli.	4.3c I can consistently dance in time with the provided aural stimuli.
4.1d I can, with prompts, respond to different kinds of aural accompaniment ⁶ in performance settings.	4.2d I can generally respond to different kinds of aural accompaniment ⁶ in performance settings.	4.3d I can consistently respond to different kinds of aural accompaniment ⁶ in performance settings.

⁶ rhythm, phrasing, accents, highlights, dynamics and mood

Subject Focus:	Choreography
Learning Outcome 5: (Paper I and Paper II)	I can plan and compose a solo and/or a collaborative choreography by responding to a range of stimuli with intent and using a variety of choreographic strategies;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
5.1a I can, with support, create a theme or an intent for a choreography.	5.2a I can plan the intention of the choreography through limited research.	5.3a I can find relevant research to support the idea or theme while relating the research to the proposed plan.
5.1b I can, with support, describe in writing or verbally how I created my choreography.	5.2b I can discuss in writing or verbally the intention of my choreography.	5.3b I can explain in writing or verbally the intention of my choreography throughout, and the reasons why choreographic choices were made.
5.1c I can, with support, choose an appropriate aural setting for my choreography.	5.2c I can identify appropriate aural settings for my choreography to help fulfil the intention, form, rhythm, and dynamics for my choreography.	5.3c I can identify ideal aural settings for my choreography to help fulfil the intention, form, rhythm, and dynamics for my choreography.
5.1d I can, with support, create a solo or collaborative choreography that utilises some choreographic devices ⁷ .	5.2d I can create a solo or collaborative choreography that utilises some choreographic devices ⁷ with intent.	5.3d I can create a solo or collaborative choreography using several choreographic devices ⁷ with intent.
	5.2e I can creatively utilise several different choreographic devices ⁸ and relationship possibilities.	5.3e I can creatively utilise several different choreographic devices ⁸ and relationship possibilities with intent.
5.1f I can contribute with limited ability to the choreographic process with one or two other people.	5.2f I can I can contribute with fair ability to the choreographic process in a solo or group composition.	5.3f I can contribute effectively to the choreographic process in a solo or group composition.

⁷ that creatively utilises several different actions, dynamics, and spatial possibilities (levels, directions, pathways)

⁸ These devices can include but are not limited to the use of unison, canon, repetition, highlights, motif and development, accumulation, formation, and use of contact, etc.

Subject Focus: Choreography		
Learning Outcome 6: (Paper I and Paper II)	I can perform choreographies created by myself and/or others;	
Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
6.1a I can perform choreography that I have contributed towards, through body movements, dynamics, and spatial clarity with limited technical ability.	6.2a I can perform choreography that I have contributed towards, through body movements, dynamics, and spatial clarity with a good level of technical ability.	6.3a I can perform choreography that I have contributed towards, through body movements, dynamics, and spatial clarity with a high level of technical ability.
6.1b I can, with prompts, perform choreography that I have contributed towards with limited control, stamina, strength, coordination and balance.	6.2b I can perform choreography that I have contributed towards with good control, stamina, strength, coordination and balance with some consistency.	6.3b I can perform choreography that I have contributed towards with a high level of control, stamina, strength, coordination and balance consistently.
6.1c I can, with prompting, communicate choreographic intent through expression and projection in my own choreography.	6.2c I can communicate choreographic intent through expression and projection in my own choreography.	
6.1d When performing other choreographers' work, I can use body movements, dynamics, and spatial clarity with limited technical ability.	6.2d When performing other choreographers' work, I can use body movements, dynamics, and spatial clarity with a good level of technical ability.	6.3d When performing other choreographers' work, I can use body movements, dynamics, and spatial clarity with a high level of technical ability.
6.1e I can, with prompts, perform other choreographers' collaborative work with limited control, stamina, strength, coordination and balance.	6.2e I can perform other choreographers' collaborative work with good control, stamina, strength, coordination and balance with some consistency.	6.3e I can perform other choreographers' collaborative work with a high level of control, stamina, strength, coordination and balance consistently.
6.1f I can, with prompting, communicate choreographic intent through expression ⁹ and projection when performing other choreographers' work.	6.2f I can communicate choreographic intent through expression ⁹ and projection when performing other choreographers' work.	
6.1g I can, with prompting, communicate intent through expression ⁹ and projection in class settings.	6.2g I can communicate intent through expression ⁹ and projection in class settings.	

⁹ Communication of intent, projection, use of eye line, facial expression and bodily expression.

Subject Focus:	Appreciation
Learning Outcome 7: (Paper I and Paper II)	I can improve my work through analysis, critical self-reflection and evaluation recorded through writing or otherwise;

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
7.1a I can, with support, list which aspects of my own work need to be improved.	7.2a I can, with limited support, evaluate which aspects of my own work need to be improved.	7.3a I can evaluate which aspects of my own work need to be improved.
7.1b I can record the development of my own skill, technique and progress in my logbook with limited self-reflection.	7.2b I can record the development of my own skill, technique and progress in my logbook with adequate self-reflection.	7.3b I can record the development of my own skill, technique and progress in my logbook through thorough self-reflection.
7.1c I can review the development of my own skill, technique and progress in my logbook with limited self-reflection.	7.2c I can review the development of my own skill, technique and progress in my logbook with adequate self-reflection.	7.3c I can review the development of my own skill, technique and progress in my logbook through thorough self-reflection.
7.1d I can at times implement changes through the evaluation of my own work.	7.2d I can with some consistency implement changes through the evaluation of my own work.	7.3d I can consistently implement changes through the evaluation of my own work.
7.1e I can, with support, evaluate my own development in applying performance attributes in order to improve my work.	7.2e I can, with limited support, evaluate my own development in applying performance attributes in order to improve my work.	7.3e I can evaluate my own development in applying performance attributes in order to improve my work.
7.1f I can at times respond to feedback from teachers and peers and use it to improve my work.	7.2f I can respond to feedback from teachers and peers and use it with some consistency to improve my work.	7.3f I can respond to feedback from teachers and peers and use it consistently to improve my work.
7.1g I can, with support, identify targets for improvement.	7.2g I can, with limited support, identify my own targets for improvement.	7.3g I can identify my own targets for improvement.

Subject Focus:	Appreciation
Learning Outcome 8:	I can critically analyse, interpret, evaluate and appreciate professional dance works and that of my peers;
(Paper I and Paper II)	

Assessment Criteria (LEVEL 1)	Assessment Criteria (LEVEL 2)	Assessment Criteria (LEVEL 3)
8.1a I can with support, recognise elements of choreography ¹⁰ .	8.2a I can recognise elements of choreography.	8.3a I can analyse the elements of choreography.
8.1b I can identify some contextual factors ¹¹ that surround a given choreography through written/oral form.	8.2b I can explain some contextual factors ¹¹ that surround a given choreography through written/oral form.	8.3b I can explain several contextual factors ¹¹ that surround a given choreography through written/oral form.
8.1c I can explain dance and its elements by making use of a limited vocabulary related to dance and theatre settings.	8.2c I can analyse dance and its elements by making use of some appropriate vocabulary related to dance and theatre settings	8.3c I can analyse dance and its elements by making use of an appropriate vocabulary related to dance and theatre settings.
	8.2d I can identify some stylistic differences between various choreographers' works.	8.3d I can identify stylistic differences between various choreographers' works.
8.1e I can, with support, describe at least two dance performances, through written/oral format upon having attended or watched local/foreign, professional, live performances.	8.2e I can describe at least two dance performances, through written or otherwise, upon having attended or watched local/foreign, professional, live performances.	8.3e I can evaluate at least two dance performances, through written format or otherwise, upon having watched local/foreign, professional, live performances.
8.1f I can recognize elements of various choreographic works learnt through observation.	8.2f I can generally interpret elements of various choreographic works learnt through observation.	8.3f I can interpret elements of various choreographic works learnt through observation.
8.1g I can with support, recognize elements of choreography.	8.2g I can generally analyse elements of various choreographic works.	8.3g I can analyse elements of various choreographic works.

¹⁰ Space, music, time, dynamics, set design, costume and lighting.

¹¹ Cultural, social, political and historical.

Scheme of Assessment

School Candidates

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): 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 assessment: is comprised of a two-hour written exam (30%) and a performance component (40%) comprising of a set mini class and a choice of one set dance routine; set at the end of the programme and differentiated between two tiers:

- a. Levels 1 and 2;
- b. 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)

The controlled assessment is made up of TWO parts – Part I written paper and Part II performance.

Part I Written Examination (100 marks; 1 hour 45 mins) – 30% of the total mark

The controlled component of the assessment will consist of ONE paper having an hour and 45 mins duration that will carry 30% of the final mark and assessed externally. The paper will be set in English.

The controlled assessment is differentiated between two categories. Candidates must choose to sit the examination paper either at LEVEL Level 1-2 or at LEVEL Level 2-3.

The controlled exam paper is divided into THREE Sections:

- i. Section A – Knowledge and Understanding of Choreographic Process and Performance Skills
30% - 5-6 questions
- ii. Section B – Health and Safety in Dance
20% - 10 multiple choice questions, 4-5 short answer questions, which can be multimodal.
- iii. Section C – Dance Anthology¹²
50% - 4 short answer questions - 2 discussion type questions

Category Levels 1 – 2

The written paper will consist of questions covering assessment criteria from the syllabus in ratio Level 1 - 40%; Level 2 - 60%. Questions will be objective and structured, requiring short responses. These can include multiple choice questions, completion, cloze, matching etc. Questions may include stimulus materials such as graphs, diagrams and photographs. The questions set will assess the students' understanding and application of the main concepts of the programme and the acquisition of basic skills.

Category Levels 2 – 3

The written paper will consist of questions covering assessment criteria from the syllabus in ratio Level - 2 40%; Level 3 - 60%. Questions will be varied and will include objective, problem solving and free response writing. Questions may include stimulus materials such as graphs, diagrams and photographs. The questions set will assess the students' understanding and application of the main concepts of the programme and the acquisition of basic skills.

Part II Performance Examination (100 marks; 15 mins) – 40% of the total mark

The performance examination is divided into FIVE Sections¹³:

- i. Set Warm Up (5%)
- ii. Improvised Floor Work to the Set Music (10%)
- iii. Set Travelling and Turns (5%)
- iv. Set Elevation (5%)
- v. Set Dance (choice of 1 out of the 2 set pieces) (15%)

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

More details about the controlled assessment can be found in the Appendix.

¹² Refer to Appendix 2

¹³ See Appendix 1 for Mini Class Table

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 (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.

It is comprised of a written paper of a maximum duration of two hours.

Paper II is common with school candidates

<p>Paper II (common with school candidates) 2 hours Written (Part 1) and Performance (Part 2)</p> <p>In part 1, candidates answer questions assessing level 1 and 2, or 2 and 3. Questions include short-answer questions, multiple-choice questions, and/or short data-response questions. Part 2 is a performance exam comprising of a set mini class and a choice of one set dance routine.</p> <p>Written (Part 1) – 30 % Performance (Part 2) – 40%</p>	<p>Paper I 2 hours Written</p> <p>Candidates answer questions assessing levels 1, 2 and 3. Questions include short-answer questions, multiple-choice questions and longer questions. The examination paper will mostly assess the LOs that are chosen for SBA in the syllabus.</p> <p>100 marks – 30%</p>
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Figure 1: Scheme of Assessment, Levels 1 – 2 – 3 (private candidates)

Appendices

Appendix 1

Mini Class Table¹⁴

Phase	Techniques/Steps	Tempo/Duration
<p><i>Warm Up</i></p> <p>Target: to raise heart rate, preparation for joint mobility and muscles</p>	<ul style="list-style-type: none"> • Head and Spine mobility • Knee bends • Roll up and down • Core • Rises • Shoulder rotations <p>Exercise/Composition to be performed on both sides</p>	<p>4x4 regular tempo (piano)</p> <p>2 minutes (1 minute per side)</p>
<p><i>Floor Work</i></p> <p>Target: strength, coordination, use of floor, core control, bearing of the weight.</p>	<ul style="list-style-type: none"> • Ways of getting to and off the floor • Different types of rolls • Travelling across the floor • Core strength • Use of spine • Leg extensions • Weight bearing on the upper body (hands, arms, shoulders) <p>Exercise/Composition to be performed on both sides</p>	<p>4x4 fast tempo (percussion)</p> <p>2 minutes (1 minute per side)</p>
<p><i>Travelling and Turns</i></p> <p>Target: pathways, use of general space and change in tempo and direction, transfer of weight</p>	<ul style="list-style-type: none"> • Turns • Change of direction • Variations of walks/steps • Transferring of weight • Tension • Suspension <p>Exercise/Composition to be repeated twice/both sides</p>	<p>3x4 upbeat (piano)</p> <p>2 minutes (1 minute per side)</p>
<p><i>Elevation</i></p> <p>Target: leg strength, extension, travel, engaging the core, take-off and landing safely</p>	<ul style="list-style-type: none"> • Variations of jumps • Travel in preparation for jumps <p>Exercise/Composition to be repeated twice/both sides</p>	<p>4x4 regular tempo (percussion)</p> <p>1 minute (30 seconds per side)</p>
<p><i>Set Dances</i></p> <p>Targets: Merging physical performance and expressive skills</p>	<p>Specific techniques used in previous exercises presented in a stylized manner.</p> <p>Student is to choose and perform ONE dance.</p>	<p>1. Lyrical – 4x4 (piano adagio)</p> <p>2. Modern – 4x4 (Percussion)</p> <p>1 minute</p>

¹⁴ Refer to the videos and set music

Instructions for Set Dances:

Below are some basic guidelines related to the set exercises and dances. Please refer to the enclosed videos for the exact sequences. Please note that the set dances have been choreographed in such a way that they can be stylistically interpreted based on the dance experience of each student.

Warm Up – Start facing front. At the end of each set, make a quarter turn in an anticlockwise direction. Continue until the set has been completed four times. Finish facing front.

Floorwork – Wait eight counts before starting. At the end of the first set, take eight counts to walk to the other side and prepare to perform the sequence again. Finish by taking eight counts to walk to the original starting place.

Elevation - Wait eight counts before starting. Perform on both sides with an eight-count run in between the sets.

Traveling and Turns – Begin with the music and complete the sequence to the right and left, ending back at the starting position.

Set Dance One – Wait four counts and then walk for four counts before beginning the phrase. After finishing the sequence, walk towards the opposite corner from where the dance began.

Set Dance Two – Begin with the music and proceed with the sequence as indicated with the video. End the dance approximately back at the original starting place.

Appendix 2

The following **SIX** pieces are to be studied to answer the questions in the Dance Anthology section of the Controlled paper.

Dance Anthology List:

1. **Some like it hip-hop** - ZooNation: The Kate Prince company
2. **Alice's Adventures in Wonderland** - Christopher Wheeldon
3. **Jewels: Emeralds or Rubies** - George Balanchine
4. **Voyager** - Zfinmalta
5. **Ahna** - Zfinmalta
6. **Shadows** - Christopher Bruce