



THE UNITED REPUBLIC OF TANZANIA
MINISTRY OF EDUCATION, SCIENCE AND TECHNOLOGY
NATIONAL EXAMINATIONS COUNCIL OF TANZANIA



STUDENTS' ITEM RESPONSE ANALYSIS
REPORT ON THE FORM TWO NATIONAL ASSESSMENT
(FTNA) 2023

THEATRE ARTS



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019 THEATRE ARTS

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TABLE OF CONTENTS

FOREWORD.....	iv
1.0 INTRODUCTION.....	1
2.0 ANALYSIS OF STUDENT'S PERFORMANCE PER QUESTION.....	2
2.1 SECTION A: Objective Questions.....	2
2.1.1 Question 1: Multiple Choice Items.....	2
2.1.2 Question 2: Matching Items.....	10
2.2 SECTION B: Short Answer Questions.....	13
2.2.1 Question 3: Performing Techniques in African Theatre.....	13
2.2.2 Question 4: Performing Techniques in Non-African Theatre.....	19
2.2.3 Question 5: World Theatre Practices.....	25
2.2.4 Question 6: World Theatre Practices.....	30
2.2.5 Question 7: Performing Techniques in African Theatre.....	34
2.2.6 Question 8: Theatre Arts.....	38
2.2.7 Question 9: Performing Techniques in Non-Selected African Theatre.....	43
2.3 SECTION C: Essay Question.....	48
2.3.1 Question 10: World Theatre Practices.....	48
3.0 ANALYSIS OF THE STUDENTS' PERFORMANCE PER TOPIC.....	53
4.0 CONCLUSION.....	54
5.0 RECOMMENDATIONS.....	54
Appendix : Summary of Students' Performance per Topics 2023.....	57

FOREWORD

This report presents Students' Item Response Analysis (SIRA) on Form Two Theatre Arts National Assessment, which was conducted in November 2023. This report aims to provide feedback to all education stakeholders on the factors that affected the students' performance in Theatre Arts.

The Form Two National Assessment (FTNA) is a formative assessment that intends to monitor students' learning in order to provide feedback that teachers, students and other education stakeholders can use to improve teaching and learning. This analysis acts as the basis justification of the students' performance in the Theatre Arts subject. The students who attained high scores were able to demonstrate appropriate skills and they understood the questions asked. However, students who scored low marks faced difficulties in responding to the different questions due to their insufficient knowledge of the tested concepts.

It is expected that this report will help students to identify their strengths and weaknesses in responding to the assessment questions for them to improve learning before sitting for their Certificate of Secondary Education Examination (CSEE). It will also help teachers to identify the challenging areas and respond appropriately during teaching and learning.

The National Examinations Council of Tanzania (NECTA) expects that the feedback provided in this report will shed light on the challenges against which education stakeholders should take proper measures to improve the teaching and learning of the Theatre Arts subject. Consequently, continuing students will acquire knowledge, skills and the competence indicated in the syllabus for better performance in future assessments and examinations.

Lastly, the Council appreciates the contribution of all those who prepared this report in different capacities.



Dr. Said A. Mohamed
EXECUTIVE SECRETARY

1.0 INTRODUCTION

This is a Students' Item Response Analysis (SIRA) report for Theatre Arts Form Two National Assessment (FTNA) for the year 2023. The assessment paper intended to measure students' competence on the respective topics stipulated in the syllabus. Therefore, this report generally presents the analysis of the students' performance per item.

The question paper consisted of ten (10) questions divided in three sections A, B and C. Students were required to attempt all questions from all sections. In section A, there were two questions with a total of 15 marks. Question number 1 had ten (i) – (x) multiple-choice items while question number 2 comprised five matching items. Each item in this section was worth 1 mark, hence, the question had a total of fifteen (15) marks. Moreover, section B constituted short answer questions from questions number 3 to 9. This section weighed 70 marks. Lastly, in section C, there was only one question, which required the students to answer in essay form. This essay question was worth 15 marks.

In 2023, about 429 students sat for Theatre Arts Form Two National Assessments (FTNA), out of which, 210 (48.95%) students passed. In 2022, a total of 466 students sat for Theatre Art Form Two National Assessment of which 125 (26.82%) students passed. Comparative analysis indicates that the students' performance in Form Two National Assessment 2023 increased by 22.13 per cent.

The analysis of individual question is presented in the following section by pointing out the requirement of each question, strengths and weaknesses of the students' responses. Extracts of the students' responses also are inserted to clarify some of the answers presented.

The percentage of scores for each question is presented in figures. Further, more samples of good, average and weak responses that were extracted from students' scripts were provided for illustration purposes. Summary of students' performance in each topic and question wise for Theatre Arts subject in FTNA 2023 had been shown in the Appendix.

2.0 ANALYSIS OF STUDENT'S PERFORMANCE PER QUESTION

2.1 SECTION A: Objective Questions

This section consisted of ten (10) multiple-choice items in question 1 and five (5) matching items in question 2. The performances of students in these questions were as follows:

2.1.1 Question 1: Multiple Choice Items

This was a compulsory question comprising ten items in which each item carried one (1) mark. These multiple choice items (i –x) were derived from various topics of the Theatre Arts Syllabus. These topics were *Theatre Arts*, *World Theatre Practices*, *Theatre Arts Practices in Tanzania* and *Performing Techniques in African Theatre*. Each stem of the multiple choice question had four distractors (A, B, C and D) from which a student was required to choose the correct answer and write its letter in the box provided in the question paper. The items generally aimed at assessing the students' competence in capturing various concepts and scenarios created from their topics and daily life experience as well as application of those concepts.

The analysis of the students' responses shows that a total of 429 (100%) students attempted this question. Specifically, the performance on this question was impressive with 406 (94.64%) students scored 3 to 10 marks out of the 10 allocated marks. Out of this number, 134 (31.24%) students scored 7 to 10 marks indicating a good performance and 272 (63.40%) students had an average score of 3 to 6 marks. The remaining 23 (5.36%) students performed poorly with score range from 0 to 2 marks. Figure 1 shows the students' performance of question 1.

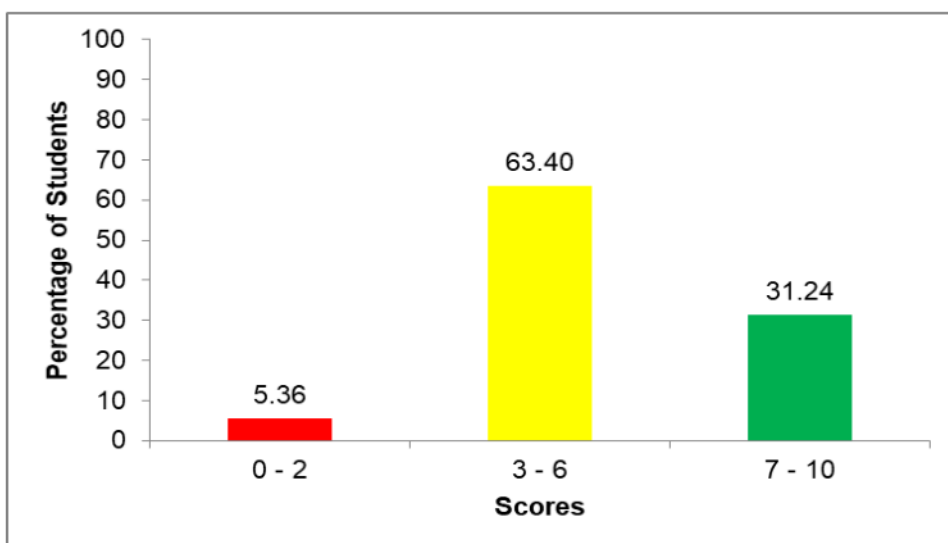


Figure 1: *The Percentage Students' Performance on Question 1*

Figure 1 shows the performance of the students on question 1 was good as 94.64 per cent of the students scored 3 to 10 marks. The analysis of the students' responses is given as follows.

Item (i) tested the ability of the students to apply life skills in life. The question required a student to identify the theatre arts form that is used as a major way of teaching children about customs and values of communities in pre-colonial Tanzania. Students who opted for the correct response C "Storytelling" had enough knowledge of the various forms of theatre and the roles they play in society. They were aware that storytelling was one of the major roles in teaching customs and values like how to behave in society, helping elders and also greetings and other habits like eating and doing everything else in society. However, the students who chose wrong answers; A "Drama", B "Dance" and D "Rituals" had insufficient knowledge of the functions of storytelling in pre-colonial Tanzania. Those who opted for A "Drama" had no knowledge of the fact that drama was not a form of theatre practised in pre-colonial Tanzania. By contrast, those who opted for B "Dance" had no knowledge of the fact that dance was not mostly practised by children but it is the mostly practiced for adults, although there are some dances for children. On the other hand, those who chose D "Rituals" were not aware that rituals are performed for the purpose of praying to the gods in order to seek assistance.

The second item (ii) required the students to identify the name which describes the moment in theatre performance where the flow of events acquires a new direction which increases tension and excitement towards the end of the performance. The student who opted for the correct response A “Turning point” had clear knowledge about plot development in a play. Turning point is a part in play development where the conflicts of the play take a new direction. On the other hand, students who opted for D “Climax” had knowledge about plot development especially about where the plot increases tense and excitement in which the conflict reaches its peak, leading to change of direction. However, the students who chose the incorrect answer B “Resolution” confused between the turning point and resolution. This is because the turning point is the pace or action changer. It happens to be the starting point of resolution which is the last act of the play as it wraps up towards ending. That is, it is the beginning of resolution. It is the point that necessitated change in direction to end the play. Likewise, students who opted for C “Conflicts,” which is the stage in which the plot enters into the situation of alternating between achievement and defeat, between hope and despair. The students evidently confused the terminologies not because ‘conflicts’ and ‘climax’ are closely related but because climax is the result of conflicts. Every play is built on conflict. The intensity of the conflicts elevates the play to its climax. Hence, students might have found ‘conflicts’ the right answer because the question makes reference to increase in tension and excitement which are among the features of conflicts, on one hand, and related to intensity, on the other.

Item (iii) examined students’ ability to describe the characteristics of the pre-colonial era in the Tanzanian theatre. The students who opted for the correct response A “Most performances were participatory” had enough knowledge of the characteristics of pre-colonial theatre in Tanzania. In that era, theatre was participatory in nature as the performance involved audience in activities such as dancing, singing, clapping hands, responding to actions and calls, or playing instruments. Involving the audience is one of the important features of pre-colonial theatre in Tanzania. Students who opted for the incorrect response B “Most performances were for the children only” were incorrect because African theatre was not performed only for children but for all people of different age and sex depending on the form of theatre needed by the society. Equally, the students who chose the other response C “Theatre was generally not functional” had minimal

understanding of the role theatre played in the pre-colonial era Tanzania. This is because functionalism was one of the important features of pre-colonial theatre because the performance was done at specific events or on special occasions such as work, wedding and hunting.

In addition, students who opted for the incorrect answer D “There was no need for a specific area for performance” had no knowledge about the characteristics of pre-colonial theatre in Tanzania. That is because the theatre of such era had specific area for performance. For example, storytelling, rituals and other forms of theatre were performed in the open space around the fire or in the forest under a big tree.

Moreover, item (iv) tested students’ understanding of the phrase “African theatre is functional”. At its core, the question required the student to demonstrate knowledge of the functions of art. The phrase described one of the characteristics of African theatre stating that it is functional because every performance in African theatre is attached to a particular function. That is because theatre was performed only when there was a specific event or occasion such as wedding, burial ceremony, harvesting, rituals and more other functions. The students who chose the correct response A “It interacts with social, economic and political life of the people” had clear knowledge of the characteristics of African theatre, specifically on functionalism. Functionalism is based on the interpretation that every theatre performance in Africa is associated with performing a certain function. That is there is no theatre performed for its own sake. The functions are daily activities conducted in the society such as farming, hunting, wedding and other social functions. This means that African theatre belongs to the society and when the society has their event, it is when the theatre performance is done.

On the contrary, the students who opted for the response C “It makes people popular and rich and therefore known” had no or little knowledge about the characteristics of African theatre. This is because functionalism does not mean making people popular and rich or known. It means performing at or for a specific event or occasion. Moreover, students who chose the incorrect response D “It originates from African themselves and is used within Africa” did not realize that this is not the meaning of the term *functionalism* but an expression on the origin of African theatre. These students were also confused by the verb ‘used’ in the statement. Students with minimal vocabulary can easily mix and use interchangeably ‘use’ with

‘function’. The respondents, in this case, read functionalism with use meaning or understanding.

Moreover, item (v) required the students to identify the name of the stories liked by children because of the use of animal characters for they arouse their attention. The correct response was C “Folktales.” In stories, folktales are children stories featuring animals like a hare and a hyena as the main characters. Folktales play the role of attracting children and making them enjoy when listening to the stories.

The students who opted for the correct response C “Folktales” had clear knowledge of the types of stories, specifically folktales. This is because of the description of the characteristics of folktales in the stem of the question. The use of animal characters like a hare and a hyena attracts the children because they represent the behaviour of human beings. However, the students who opted for the incorrect response A “Children stories” failed to identify children stories which specifically attract children by using animal characters. Children stories are a genre umbrella name under which several types of stories are found. Stories like legends are told to children but they differ in characteristics. Students who chose ‘children stories’ simply associated the word ‘children’ in the story and that in the distractors. This is because all stories like legends are told to children but they differ in characteristics.

Furthermore, the students who chose the incorrect response B “Legends” failed to realize that legends are types of stories that talk about important historical events done by heroic leaders such as Mwalimu Nyerere, Kwame Nkrumah and others. These are stories, which have no animal characters. The characters are legends. Furthermore, the students who opted for the incorrect response D “Myth” could not realize that myths are stories in which characters are ghosts. Use of ghosts in these stories is meant to create fear to the children to send the intended message. These stories differ from folktales in terms of the characters they use.

Item (vi) tested the students’ ability to identify the type of rituals and their functions. The target of the item was to test whether the students could identify the type of theatrical ritual used in African societies, which is popular in the training process, especially for the youth who undergo special training aiming at preparing them for adulthood responsibilities. The correct answer was B “Initiation”. The students who chose the correct

answer were knowledgeable about the various types and functions of various African theatrical rituals. They knew that in African societies, initiation is practised when the youth are collected together for the prior training of developing among them a sense of togetherness and comradeship. Through ritual, especially in *Jando* and *Unyago*, initiation plays a vital role in training the youth. The aim of initiation in African societies is to assign special roles to the youth for adulthood responsibilities.

On the other hand, the students who chose the incorrect responses for A “Circumcision” C “Installation” and D “Sacrifice” had insufficient knowledge about initiation practice in African societies. Students who gave the response A “Circumcision” failed to realize that circumcision is an activity conducted during the initiation ceremonies for males. The students who chose B “Installation” were wrong because they could not realize that the aim of installation is to assign and swear in leaders. Moreover, the students who chose the D “Sacrifice” had insufficient knowledge about the role of sacrifice to the society. They thought that sacrifice in African societies is part and parcel of the theatrical ritual, but it deals much with the purity of someone who is faced by problems.

Item (vii) tested knowledge about various theatre forms. The aim of the item was to measure whether students were able to show a form of theatre which emphasizes confidence of the performer and is also a kind of body exercise. Thus, they were given four theatre forms and were required to pinpoint one correct form. The students who identified the correct answer C “Dance” had adequate understanding of dance as a form of theatre. They understood that in the dance performance, the performer should have confidence to follow the rhythm, beat and steps which are termed as a kind of body exercise. The students who chose alternative A “Recitation” were not aware that recitation deals much with oral narration as a literal form through memorization of poems. It is based on this fall and rise of sound. A reciter applies the skills of voice projection by following pitch and intonation. The students who chose the distractors B “Rituals” lack knowledge concerning neither this particular form of theatre nor that of the dance. Rituals do not necessarily involve body exercise on the part the of the performer. They misinterpreted the meaning and application of rituals in African societies. In ritual performance, the major aim is to conduct a kind of worshipping for the gods as part of prayer for solving different

problems. Similarly, the students who chose the wrong distractors D “Storytelling” were not aware that storytelling deals much with narration of stories and based on oral delivery from the storyteller to the listeners. Even though storytelling involves body movements, they are exaggerated to appear like exercises or part of confirming confidence of the storyteller, the performer.

On the other hand, item (viii) tested the students’ understanding of a variety of theatre forms in indigenous contexts. Thus, they were given the phrase that read that in Tanzanian schools, students engage in performing a variety of theatre forms whenever there is a school occasion. The target of the question was to make the students explore the most popular theatre form practised in their environment. The correct responses were B “Dance”. The students who chose this option were knowledgeable about the forms of African indigenous theatre, which popularly practiced on different occasions, especially in schools. It seems that in Tanzania, both dance and recitation are used in different events such as festivals and other celebrations. For instance, distractors A “Storytelling” and D “Ritual” were not correct answers. This is because the students who chose A “Storytelling” seem to have thought that storytelling can be practised on any occasion as part of African life. Historically, they were often told by grandparents mainly the grandmothers with the aim of teaching the youth good morals of the society. Likewise, option D “Ritual” was not correct because the scope of ritual in the society is taken as a survival mechanism aiming at helping people to cope with the challenges they face in their day-to-day lives. In addition, rituals demand specific arrangements that include location, performer, sacrifices and order just to mention a few which make it unlike to happen frequently in the society. Generally, the students who opted for incorrect responses had insufficient mastery of the most popular theatre forms practised in their areas.

Moreover, item (ix) targeted to test students’ understanding of Tanzanian traditional theatre arts. The question started with the phrase, which described the presence of more than 120 ethnic groups, which make Tanzanian theatre arts. The students who had knowledge of the Tanzanian traditional theatre chose the option B “Dance and storytelling”. These students knew that these forms of theatre represented the Tanzanian traditional theatre arts. The students understood that the indigenous Tanzania theatre forms include dance, storytelling, recitation and rituals.

These answers diffused from those of students who chose incorrect responses from A “Drama and music,” C “Drama and storytelling” and D “Music and dance”. These students were not aware that some theatre forms in the option are not in the group of Tanzanian traditional theatre. They were also supposed to realize that some theatre forms in the distractors such as C “Drama and D “Music are not found in the indigenous theatre. Drama and music were brought from the western theatre traditions. Therefore, students who chose incorrect responses had inadequate knowledge about different Tanzanian traditional theatre forms found in the various ethnic groups of Tanzania.

Finally, item (x) tested students’ ability and understanding of eastern theatre. The question targeted to measure the students’ understanding of the Japanese theatre by assessing its forms. In this item, students were required to identify the Japanese theatre performance in which the performers do not wear masks on the stage. The correct response was B “Kabuki theatre”. It was interpreted that the students who chose this answer understood that the performer in Kabuki theatre does not wear masks during the performance. The performers also combine comic and serious actions. In the performance, some roles require boldly patterned makeup. Contrary to that, students who chose A “Kathakali theatre” had insufficient knowledge about the forms of Japanese theatre. They also do not know that Kathakali is one among the forms of Indian theatre. It borrows from Hindu epics where violence and death are brought to the stage presented with an assistance of the use of highly stylized makeup and costuming. Apart from that, students who chose the distractor C “Noh theatre” lacked the knowledge of the fact that actors in Noh theatre wear masks and other costumes. The students with those responses mistook the fact that the characters involved are characterized by great elegance and masks only worn by the chief character. Lastly, the students who opted for D “Opera theatre” could not realize that Opera is not a Japanese form of theatre. The misinterpretation demonstrates lack of knowledge that Opera is purely a Chinese theatre form that originated from Zaju-Zaju. Opera involves comic music, dance and drama that combine acrobatics and clowning featured with some highly stylized makeups.

2.1.2 Question 2: Matching Items

The question was set from topic three of the form one topics, Theatre Arts. The question tested whether students had the ability to describe various theatrical forms. Thus, the students were required to match the description of theatrical forms in List A with the respective theatrical forms in List B by writing the letter of the correct response to the corresponding item number in each case as shown in the table below:

List A	List B
(i) A theatre form based on oral narration with audience participatory.	A Recitation
(ii) A theatrical performance with a dramatic monologue and lyric poems in high tone.	B Dance
(iii) A theatrical performance with gestures and spoken words to communicate with gods in a traditional theatre.	C Spectacle
(iv) A theatre form which focus on the movements of body and uses two or three-dimensional space.	D Theatrical ritual
(v) A theatrical performance whose techniques involve a process of rehearsal and is based on written text.	E Storytelling
	F Drama
	G Diction
	H Zaju-Zaju

The students' performance on this question was relatively good. Out of 429 students who answered this question, 81 (18.88%) students scored 0.0 to 1.5 marks, 157(36.60%) students scored 2 to 3 marks and 191 (44.52) students scored 4 to 5 marks. Figure 2 below summarises the results for the question.

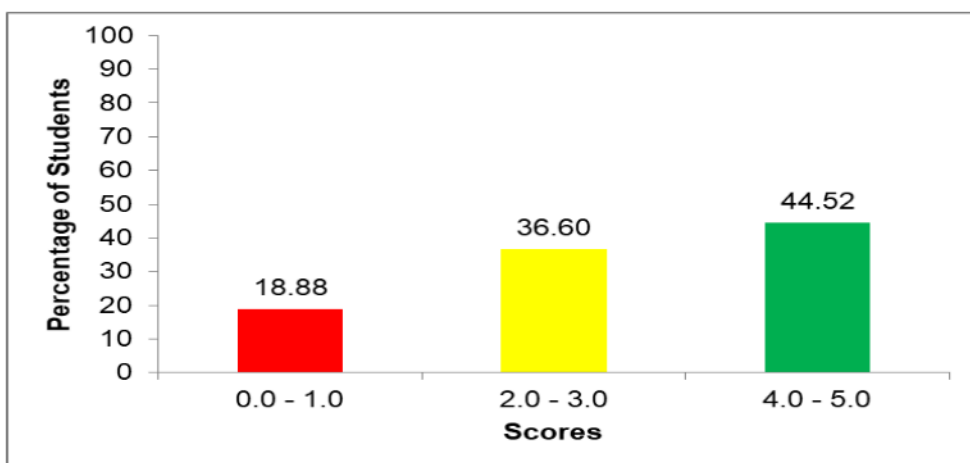


Figure 2: *The Percentage of students' Performance on question 2*

The data in figure 2 shows that the performance of the students on question 2 was generally good. This performance suggests that the students had enough knowledge of forms of theatre arts from the topic in Theatre Arts. Further analysis of students' responses in each item is detailed as follows:

Item (i) required the students to match the given items in List A with the corresponding form of theatre from List B. The question tested whether the students were able to identify forms of theatre based on oral narration with audience participation. Students who matched E "Storytelling" were correct. These were students with enough knowledge of the forms of theatre. Similarly, such students demonstrated the understanding that storytelling as a form of theatre is based on oral narration in which the audience participates during its performance. They also express their knowledge of the basic characteristics of the theatre form. Storytelling depends much on oral narration because the storyteller uses the mouth as the major means of presenting the story. The role of the audience is participation in listening to the stories with high concentration. This is done through singing, clapping hands and conducting some simple actions. In general, the students showed that they had sufficient knowledge about storytelling as a form of theatre.

In item (ii), students were required to identify, from List B, a form of theatre characterized by a dramatic monologue and lyrical poems in high tone. The correct response was A "Recitation". The students who managed to identify the correct response had adequate knowledge of recitation as a form of theatre. Such students understood that recitation is a form of theatre

that is in poetic drama presented after memorization of a poem. Talented performers can also improvise without memorization of the prepared recitation. Recitation is performed in a dramatic way by the reciter speaking and chanting some words while acting to emphasize the message. Therefore, students who opted for A “Recitation” had enough knowledge about recitation, especially its characteristics. On the other hand, some of the students opted for E “Storytelling” which was a wrong choice. These are likely to have confused storytelling with recitation because both recitation and storytelling use words and actions in presentation. Such students did not know that storytelling is not generally lyrical or presented with high tone throughout the performance.

In item (iii), students were asked to identify, from List B, a form of traditional theatre which when performed uses gestures and spoken words to communicate with gods. It is a form of theatre performed for the purpose of giving homage to supernatural powers so as to get assistance from gods. Students who provided the correct response D “Theatrical ritual” had sufficient knowledge about the forms of theatre which is specifically a theatrical ritual. Apart from that, other students chose incorrect responses A, E, F and H. Their choices evident inadequate knowledge of theatrical rituals as a form of theatre, on one hand, and lack of knowledge of the respective forms they picked as answers, on the other hand.

As for item (iv), the students were required to select a response from List B that matches with a form of theatre arts. The target of the question was to identify a form of theatre arts whose focus is on the movements of the body and use of two or three dimensional space. The students who chose the correct response B “Dance” had enough knowledge of dance as a form of theatre. That is because dance as a form of art focuses on body movements and use of three-dimensional space. On top of that, the students were aware that dance focuses on different skills and activities like body movements. They were also able to draw from experience that performers utilize the three-dimensional space to express themselves before the audience. However, other students who chose the wrong answer G “Diction” had insufficient knowledge about forms of theatre. The students could not realize that diction is not a form of art. It is rather one among the elements of drama, which is related to the ability one has in selecting and using words in drama. Therefore, there is no close relationship between diction and dance.

In item (v), students were required to identify a theatrical performance whose techniques involve a process of rehearsal and are based on a written text. The correct response was F “Drama”. Students, who chose that option, understood that drama is a form of theatre which is written to be performed on the stage. Drama passes through different stages from writing the script, analysing the script, audition, casting, rehearsal and performance. Students who chose drama had enough knowledge of the forms of theatre, specifically drama. This is because they were able to realize that drama is a performance, which involves a process of rehearsal and written script. However, some of the students opted for the incorrect responses A “Recitation” and G “Diction.” They had insufficient knowledge about the concept of drama. They could not realize that neither recitation nor diction which is art element depend much on written script that demands rehearsal. In general, theatrical forms include dance, drama, storytelling and rituals. However, analysis of students’ responses reveals that some students failed even to follow the instructions in this question. For example, some students filled incorrect letters that were not among the given alternatives. This contributed to poor performance on this question. Extract 2:1 provides a sample of poor responses to question 2.

Answers					
List A	(i)	(ii)	(iii)	(iv)	(v)
List B	D C	E	D	B	A

Extract 2:1 A sample of the students’ incorrect response to question 2

In Extract 2:1, the student failed to match the premises of List A with relevant responses in List B by writing the letters of correct options.

2.2 SECTION B: Short Answer Questions

This section consisted of seven (7) short answer questions, each weighing ten (10) marks. Students were required to answer all questions. The students’ performance on each question was as detailed below.

2.2.1 Question 3: Performing Techniques in African Theatre

The question required the students to describe five types of African theatre forms used in performance. The students were given a scenario that read, “You are an organizer of the festival based on African theatre forms. Briefly describe five types of African theatre forms you would use in your

performance.” In other words, students were required to pinpoint, organize and express five theatre forms used in festivals.

All students 429 (100%) attempted the question. The students’ performance shows that 17.48 per cent had poor performance as they scored 0 to 2.5 marks. Students who had average performance were 57.11 per cent as they scored 3 to 6 marks. Those who had good performance 25.41 per cent scored 6.5 to 10 marks. Table 2 summarizes the performance of the students on question 3.

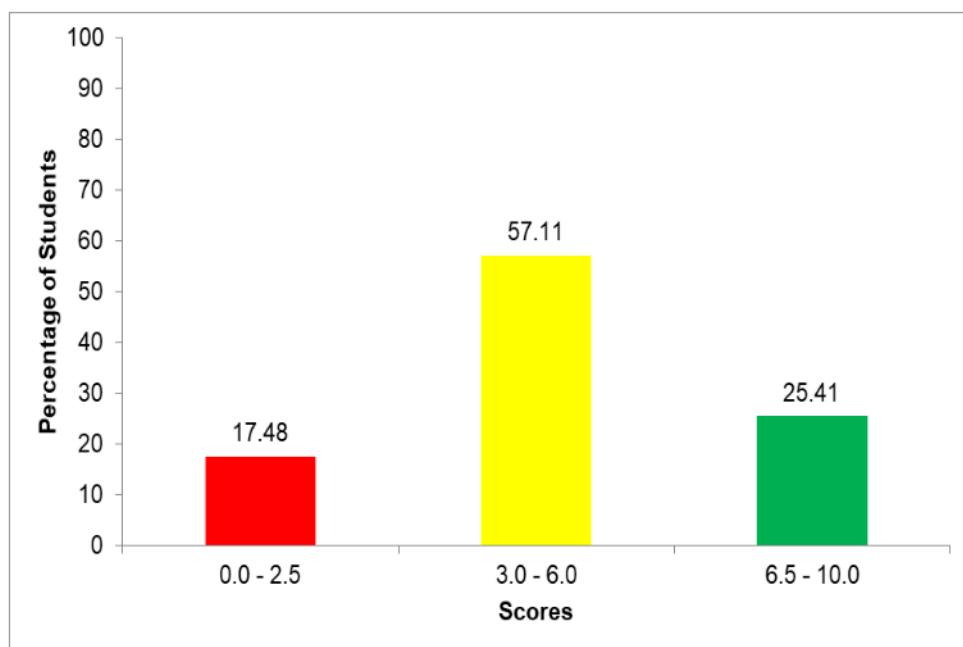


Figure 3: *The percentage of student’s performance in question 3*

The analysis of the performance indicates that the students who obtained low marks, 0 to 2.5 did not understand the question or lacked knowledge about the forms of theatre used in festivals. For example, the students who scored 1 to 2.5 marks provided only one or two correct points. One student responded as follows: *Theatrical rituals is a type of African theatre forms who’s the performance to use techniques to involve the process and based on written text. Action–this is a type of dance form of African theatre art that based on movement of performer from one place to another. Recitation it uses made instruments in its popular were performed.* Other students listed incorrect points instead of giving explanations. For example, one student listed *body, action, form, time and energy*. On top of that, other students provided the performing techniques used in dance such as *use of*

gestures, voice projection and follow the steps. These responses indicated that the students in this category had inadequate knowledge of African theatre forms. Extract 3:1 presents a sample of students' incorrect responses.

3. You are an organiser of the festival based on African theatre forms. Briefly describe five types of African theatre forms you would use in your performances.
- (i) Performance, It help for the performer to performed on the stage and it used of the festival based on African theatre and it help to promote the new performance on the stage because their is the performance are the process of performance on the stage It help for the performer to performed good and better on the stage
- (ii) performer, It help for the festival which based on African theatre because of the performer on the stage and it help for the performer to performed good on the process of the stage because their is performer which is used for the festival which based on African theatre

- (iii) Time, It used and to help for the festival which practised and based on African theatre because the performance are performed on the stage to used the time so it help to promote the increase of performance because per used the time of performance to performed on the stage for the time.
- (iv) Visual element, It used for the process of performer on the stage because it help for the performer and performance to performed good on the stage because of the visual element and it used to help the performer to performed on the p. involve the process of performance on the stage and to promote because of the visual element of African theatre.
- (v) Stage, It help to performer on the festival which based on African theatre and to help to practised on the stage because there is stage of African theatre.

Extract 3.1: A sample of incorrect responses to question 3

Extract 3:1 suggests that the student misunderstood the question and failed to describe the five types of African theatre forms. Instead, the student described some elements of theatre.

In the same category, one student wrote: *Space, these are the main area that theatre is taking place to express theatrical work.* Another student responded with the irrelevant explanation writings *Sanscript theatre this is a types of African theatre which are narrative of sanscript of facial expression to the audience of performance when there was a movement or individual theatre practice in Japan.*

On the other hand, students whose scores were average had partial knowledge about the subject matter and the content tested. These students got two to four points correctly. For example, one student wrote: *Dance is a form of African theatre that people use to celebrate for using confidence to the audience. Storytelling is the form of theatre arts in African forms to telling story in the society and people to enjoy the lives. Most people stories since they arouse their attention and teaching people.*

Students who scored 6.5 to 10 marks, were familiar with African theatre forms. For example, one student described some of the types of African theatre forms as follows: *Ritual is a system of worshipping the God/gods as to solve social problems such as drought, floods etc. Ritual is performed in a specific area and time. It is conducted by the professional people like elders, chiefs or witchdoctors. Recitation is a speech made by vocalizing performance by using high tone in its delivery, gestures, body language and figures of speech. In performance there are three types of recitation namely heroic recitation, Ngonjera and funeral dirges.* This response shows that the student had knowledge about African theatre forms.

Likewise, another student wrote: *Dance is a form of African theatre that uses human body, gestures, space, time and intensity. There are two types of dance traditional dance and modern dance. Dance performance play a big role in the society such as communication, education, source of income and entertainment and source of interactions among the people. Storytelling is the narration of past and present stories and based with oral narration and participation of the listeners. Storytelling can be legend, myth, folk tales and legends. Stories are conducted by the storyteller who are elders, grandmothers, leaders or preachers.* Those were among the correct responses. Such descriptions, justify that the students had adequate

knowledge as illustrated in Extract 3:2 below where the student correctly described four out of the five forms.

You are an organiser of the festival based on African theatre forms. Briefly describe five types of African theatre forms you would use in your performances.

- (i) Dance: This refers to the art of body movement to follow the beat of music or rhythm. The features which make dance an aesthetic and unique performance is the use of songs and the use of two or three dimensional spaces.
- (ii) Ritual: It refers to the set of repetitive actions that occur frequently in the society. These rituals are of two types, once the ritual is direct to religious functions such as worshipping the gods it is called sacred rituals while those which do not involve religious issues are called secular rituals.
- (iii) Recitation refers to the poetic drama which is narrative in nature expressed by the warriors to praise the deed of rulers. Recitation can also be divided into three categories namely heroic recitation, *Ngonjira* and *Funeral dirge*. Where by *Funeral dirge* are lamentation during mourn or grief, *Ngonjira* is expressed as dialogue and heroic recitation is presented in very high tone.

(iv) Storytelling: This is an action of narrating a story from the mouth which in Africa is normally given by the elders especially grandmothers during night. The stories narrated in story telling can be myth stories, fable stories, legend stories or the folk tales stories.

(v) Drama: This is an imitation of real-life experiences and situation by the performer in the presence of audience watching the performance. For a drama to be completed, it requires plot, diction, themes, music or rhythm and characters.

Extract 3.2: A sample of correct responses to question 3

2.2.2 Question 4: Performing Techniques in Non-African Theatre

The question tested students' ability in providing brief explanations on five major components of western drama. It was constructed based on the scenario that read: "Your school is preparing a drama play for inter-school competitions. The drama must observe the major components of western drama. Briefly explain five major components of western drama you would use in your play".

All 429 students (100 %) attempted the question. Out of whom, 48.48 per cent scored 0 to 2.5 marks, which indicated that they had poor performance. Other 35.90 per cent scored 3 to 6 marks, which showed average performance and the remaining 15.62 per cent performed well by scoring

6.5 to 10. Figure 4 illustrates the percentage of students' performance on this section.

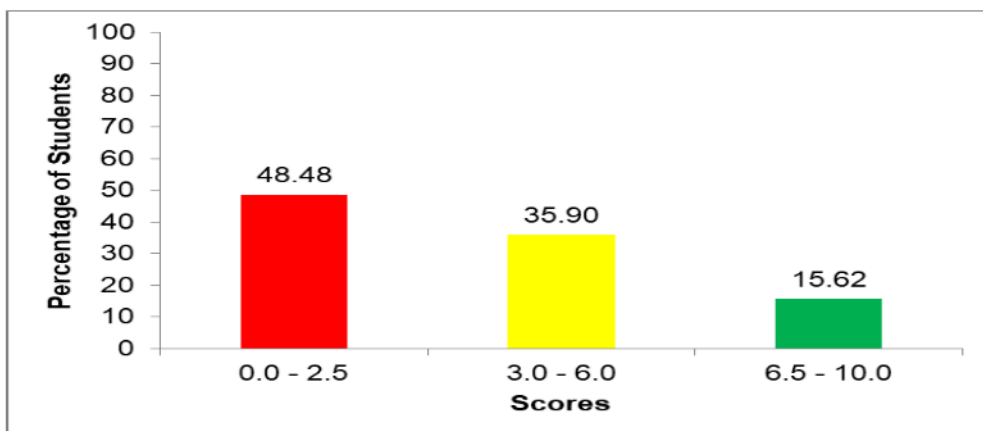


Figure 4: *The Percentage of students' performance on question 4*

Figure 4 above shows that the general performance on this question was average as 51.52 per cent of the students scored 3 to 10 marks.

The analysis of students' responses indicated that 273 students (51.52%) who performed averagely on this question as an expression of familiarity with the major components of western drama. One among the students who attained high scores wrote *diction, theme, spectacle, plot, and character*. This student managed to give clear explanation of each element substantiating the explanation with relevant examples. Therefore, the student showed good mastery of the subject matter and understanding of the question. Adequate English language skills were an added advantage to the students' performance as they helped the student to answer the question with clarity. Extract 4.1 provides a sample of correct students' responses to question 4.

Your school is preparing a drama play for inter-school competitions. The drama must observe major components of western drama. Briefly explain five major components of western drama you would use in your play.

(i) Plot: This is the arrangement of Events in a story with beginning, middle and End. A good play must have good arrangements of Events so that to make the audience getting easily the intended message. Plot in a story is very crucial and important. These arrangements of Events in a play are beginning, middle and end. It must start with a problem at beginning, then finding solution at the middle and finally get a solution at end.

(ii) Characters: A character is a person who performs in front of the Audience. Also a good play must have characters for performing on the stage. A character may be male or female.

Also a character may take different roles. For example, a character may take a character of father, Mother, children etc. Also a character may be not only a human being but also can be non-human character. Non human character such as trees, cow, goat, sheep etc so that to push a play in front.

(iii) **Thought:** This is a main idea or topic in a play. Thought are ideas and topics in a play which are to be discussed. Thought are important in a story because they are main topics and ideas to be performed or discussed in the play.

Also thought push a story in front. For example Thought or idea or Theme or Topics to be discussed in a play are Roles of women, Agriculture, Trade, Banking, etc. So, Thought in a play is a most important component.

(iv) **Diction:** This is the arrangement or choice of words, phrase and language in a play. A good story must have good diction so that to make the audience being able to get the message.

Diction is the most important in a story. Choice of words phrase or language Enable the Audience to pay attention on listening and thinking. For example a character can choose a certain phrase word or language in order to push the story in front.

(v) **Costumes:** These are special clothes worn by characters.

Spectacles: These are things or props in a play which are seen by audience. Spectacles are also important in a play so that to push the story in front.

Spectacles are Everything that may be seen in a play by an audience. Spectacles in a play-

Extract 4.1: A sample of correct responses to question 4

On the other hand, 208 (48.48%) students who performed poorly indicated to have insufficient knowledge about the subject matter, especially the components of western drama. Thus, they scored 0 to 2.5 marks. The students' responses did not match with what the question required them to do. One of the students wrote: *It dance to school*. Another student wrote: *Melodrama, Traditional drama, and Must have plant*. These responses were not relevant because they mentioned the types of drama like melodrama, which is not a component but a form of drama. The responses also revealed language incompetency of the students. Similarly, another student wrote *Max, Pouda, Glops and Wigi*, which were meaningless in the context of the question. Extract 4. 2 provides a sample of incorrect responses to question 4.

4. Your school is preparing a drama play for inter-school competitions. The drama must observe major components of western drama. Briefly explain five major components of western drama you would use in your play.

(i) Comedy drama
 Refers a theatre arts that has involves...sucky and bad... every...time...from their acts that can use to prepare their work. Comedy drama have ^{strong} kind from theatre art that used to perform they are controlled many member from that communities that have know well that way that they can flow from the theatre arts. Dram the actors on the stage of that various that contacted for use and get pure knowledge and human creative skills.

(ii) Fare drama
 Refers a dramatic art that has the word that communica- ted by the society/culture to produce/ to making good/ proper behaviour from they are various Theatre art, they have monologue from performing/ performance art.

(iii) Tragedy drama
This is a drama that teaches art how literature was actors from various to promote family life. Drama narrative to presented actors/characters on a stage to promote various from their society. Tragedy drama, combined with their self social and economic art that communicated in social area that is not society into culture or countries.

(iv) Melodrama
Peters was a drama that combined society/community to gather to perform well from their communities. Melodrama it applicable human creative skills from internationally known as day or to stay. Theatrical Art they are method to characterize the actors from their audience to produce very pure society from their arts. Melodrama narrative by character/actors on a stage to provide various from theatrical art.

(v) Tie-comedy drama
This is a drama that contact people to provide well for their community to get good/ proper behaviour. Tragedy drama. They combined to get the leadership in their country. The man people prepare to get knowledge.

Extract 4.2: A sample of incorrect responses to question 4

The response in Extract 4.2 suggests that the student misunderstood the question, hence failed to describe five components of western drama which are plot, character, thought, diction, music and spectacle.

2.2.3 Question 5: World Theatre Practices

In this question, students were required to explain briefly the given types of dances practised in Tanzania. The types of dance given were wedding dance, work dance, ritualistic dance, and celebration dance and healing dance.

All 429 (100%) students attempted the question. Students' performance on this question shows that 218 (50.82%) of students scored 0 to 2.5 marks, indicating poor performance. A total of 177 (41.26%) students scored 3 to 6 marks which is average performance while 34 (7.93%) scored 6.5 to 10 marks which is a good performance. Figure 3 summarizes the performance of students on this question.

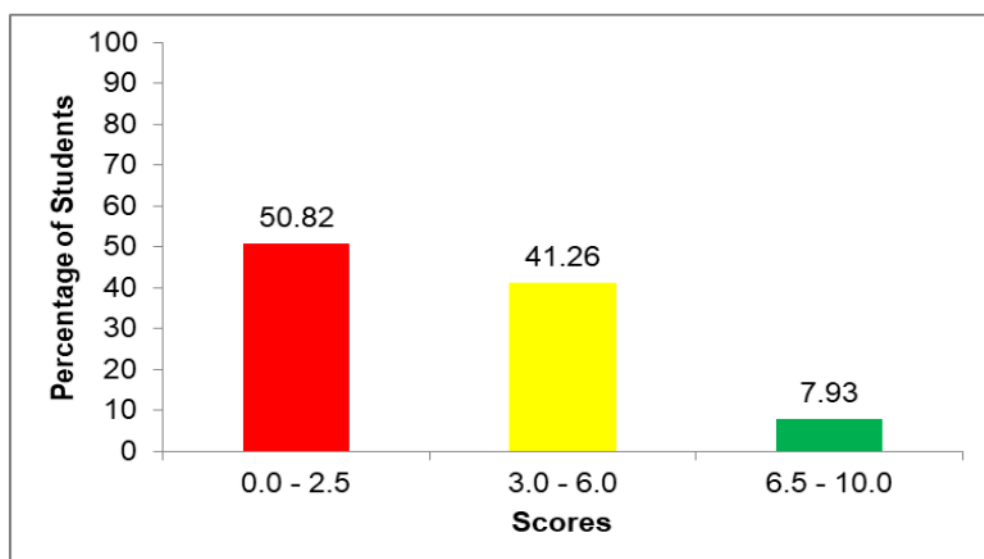


Figure 5: *The Percentage of students' performance on question 5*

Figure 5 suggests that the general performance on this question was average since 49.2 per cent of the students managed to score 3 to 10 marks. While, 50.82 per cent scored 0.0 to 2.5 marks, this statistic proves they had insufficient knowledge of the types of dances practised in Tanzania. For example, one student wrote; *Wedding are the types of dance from the culture and recognized by the member of the society from the people of the society, from the costumes and values of the community in pre-colonial Tanzania. Work dance are the types of dance it creates at the people of the society it makes her hardworking on the dancing it decreases the society. Ritualistic dance is the type of the dance it collaborates from the dancing and our society to contributed the community. Celebration dance are the*

type of dance in theatrical performance based on within the next to involve a process of the particular area. The students' response does not meet the requirement of the question where it required explaining correctly the types of dance practiced in Tanzania. Extract 5.1 presents a sample of incorrect responses to question 5.

5. Briefly describe the given five types of dances practiced in Tanzania.

(i) Wedding dance

Are the Country wedding dance in the performance of the society in the people which death in the society people in the Country which people in the same area people in the same area people which in the Country of the person of the society in the delivery people in the recreational dance in the people that in the education of the society.

(ii) Work dance

Are the person in the work dance when governments in the same area people that environments in the same area in confrontation of good evil in the society can be Country people in the Communi- cation people in the education of the people.

(iii) Ritualistic dance

Are the dance in the people which in the Ritualistic people in the Country of Tanzania in the people which death the people in the environments when death the governments of the person which Country organization people in the same environments people in the environments which death the theatre arts in the society.

(iv) Celebration dance

Is the people who in which celebration dance in depended MwL.
Nfurere Kabarange in the Tanganyika and Zanzibar
in the people in which 1964 in country people in the Uhuru
in the independent in the Tanzania 1961 people.

Extract 5.1: A sample of incorrect responses to question 5

Extract 5.1, shows that the student gave explanations on the origin of the types of dance. The explanations were also incorrect.

In the same vein, one student wrote: *Wedding dance is the new form of dance that has emerged result people to interact with other people. Work dance is the type of dance which has root to peoples dance example traditional dance is Bugobogobo dance. Ritualistic dance is the type of dance which has root to peoples in cultural tradition. Celebration dance is the new form of dance that has emerged result people to interact with other people and healing dance is the type of dance which has root to people as result cultural tradition.*

The students who performed averagely 3 to 6 marks failed to exchange the required number of points, repeated some explanations and phrases and mixed incorrect points with the correct ones. For example, one student wrote: *Work dance is the type of dance involve with the to give people hope to be combined with the work exercised when to be example the work to be approved is agriculture, Ritualistic dance that it be involved when are death of people it can be combined, celebration dance is type of dance that involved when we can have used to worship happy, for people when to have been celebrated and have special that have wait for the people day. Healing dance is the type of dance that involved when the people to communication function. For other people to be healing dance to expression feeling and emotions.* Likewise, there were those who left empty space without answering or describing anything in some of the types of dances.

The few students who scored 6.5 to 10 marks had adequate knowledge of the content tested. For example, one student explained: *Wedding dance as the dance which is done when the wedding ceremony. This is due to make audience of the wedding be active. Work dance is the dance which is done when work is continuing or when the work is already done by the people. Example the work done by Sukuma while dancing. Ritualistic dance is the dance which is done for the purpose of worshipping the gods. Celebration dance is the dance which is done for the purpose of celebration of a certain event and healing dance is the dance which is done for the purpose of healing people you find.* This shows that the student had some knowledge of the types of dance practised in Tanzania.

Similarly, another student explained as follows: *Wedding dance are dance practiced for the purpose of fun and marriage in the society. Work dance are the dance which performed for the purpose of enhancing and encouraging team work in the society. Ritualistic dance is dance performed for purpose of communicate with supernatural powers. Celebration dance are dance performed in celebration and healing dance are dance performed for the purpose of communicating with community members in order so solve their diseases.* These students were aware of the types of dance performed in the Tanzanian society. Extract 5.2 illustrates the correct answer.

Briefly describe the given five types of dances practiced in Tanzania.

(i) Wedding dance

This is the type of dance which is practiced in wedding ceremony and societies sing their song which are special for wedding.
Example of wedding dance *Chigga baya* song which sung by a Elizabeth Mshagita.

(ii) Work dance

This is the dance which perform during cultivating and during digging.
Example of dance which practiced in Tanzania for cultivating is *Bugaboga* in Sukuma society which dancing during working especially to cultivating.

(iii) Ritualistic dance

This is the type of dance which practiced for a some societies in Tanzania when making communication with their gods and yet can spoken for their gods.

(iv) Celebration dance

This is the type of dance which practiced in society of Tanzania during celebration of any things.
Example is wedding people can dance according on the wedding which needs.

(v) Healing dance

This is the type of dance which practiced in Tanzania and ^{with} societies which found in Tanzania. This type of dance practicing when there a healing activities.

Extract 5.2: A sample of correct responses to question 5

2.2.4 Question 6: World Theatre Practices

The question required students to interpret the given picture on a form of theatre arts and answer the questions that followed. The questions tested the students on their ability to identify the form of theatre arts presented, four elements of theatre that are revealed in the picture and whether the form of theatre represented in the picture was African theatre, Western theatre or Oriental theatre performance by giving two examples.

All 429 (100%) students attempted the question and their performance was as follows: A total of 177 students scored 0 to 2.5 marks, indicating poor performance while 266 (57.34%) scored 3 to 6 marks, indicating average performance and 6 students (1.40%) scored 6.5 to 10 marks. The later were regarded to have good performance. Figure 6 illustrates the percentage of students' performance.

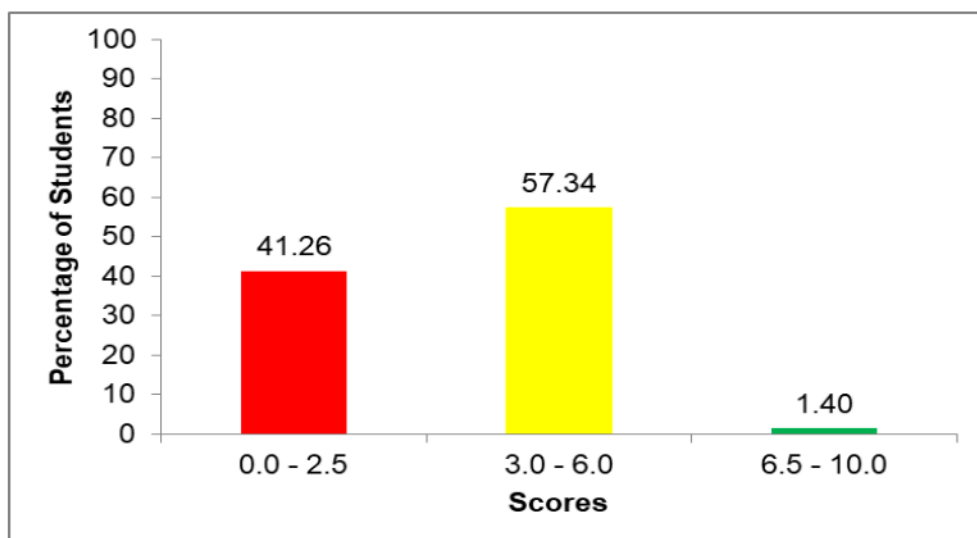


Figure 6: *The percentage of students' performance on question 6*

Figure 6 suggests that the students' performance on the question was average, as 57.34 per cent of the students scored 3 to 10 marks.

The analysis shows that the students who scored 0 to 2.5 (41.3%) was due to lack of knowledge about World Theatre Practices and their failure to identify the form of theatre that was presented on the picture. Additionally, they could not identify all four elements of theatre arts found in the picture so as whether the form of theatre presented was African, Western or Oriental. For example, one of the students wrote as follows:

- (i) The form of theatre arts presented in the picture is African theatre.*
- (ii) The elements of theatre arts that are revealed in the picture are storytelling, dance, ritual and recitation.*
- (iii) The form of theatre represented in the picture is African western oriental theatre performance two reasons African theatre to help entertainment and African theatre it helps teamwork*

Another student wrote:

- (i) African dance*
- (ii) Dance, storytelling, recitation and rituals*

The answers given by the students above shows that students had insufficient knowledge of the forms of theatre presented in the picture. The picture presented African theatre which confused some students and made them mention elements of theatre arts. They ended up mentioning storytelling, dance, ritual and recitation. This proves that students had poor understanding of the question. Extract 6.1 provides a sample of incorrect responses to question 6.

6. Interpret the given picture on a form of theatre arts and answer the questions that follow:



- (i) Which form of theatre arts is presented in the picture? Performance
- (ii) What are the four elements of theatre arts that are revealed in the picture?
Recitation.
- (iii) Is the theatre form represented in the picture African, Western or Oriental theatre performance? Give two reasons for your answer. Enter being, ward theatre.

Extract 6.1: A sample of incorrect responses to question 6

In Extract 6.1, the student failed to identify the form of theatre presented in the picture and its elements.

Furthermore, the analysis of students' responses indicated that students who had average performance by scoring 3 to 6 marks failed to exhaust the required number of points. Other students repeated some points, mixed incorrect and irrelevant explanations even though some points were explained correctly. For example, one student responded as follows:

- (i) *Kabuki theatre*
- (ii) (a) *Performance area*
(b) *Performers*
(c) *The audiences*
(d) *Performance*
- (iii) *Oriental theatre*

Because

- (a) *No the use of music (instrument of musical)*
- (b) *No the presence of songs*

Likewise, another student wrote:

- (i) *The form of theatre presented is drama*
- (ii) *The four elements are*
 - *Props*
 - *Characters*
 - *Audience*
 - *Costume*

The theatre form presented is oriental theatre because it is performed is a specific stage.

These responses show that there were inadequate knowledge and understanding of the forms of theatre, especially drama among the students. This inadequacy resulted to mixing up the content targeted with irrelevant responses.

Furthermore, students who performed well (1.4%) by scoring 6.5 to 10 marks demonstrated the possession of enough knowledge of the form of theatre shown in the picture. They were able to realize that the picture shown was an aspect of drama by associating the presence of actors and audience who were sitting and watching the performance. Their identification of the sitting postures and ways of dressing among the audience added to their correct responses. For example, one student wrote:

- (i) *Theatre arts practiced in the picture is drama*
- (ii) *Four elements of theatre arts that are revealed in the picture are*
 - *Performer*
 - *Performance*
 - *Performing area*
 - *Audience*

(iii) The theatre practiced in the picture is African theatre because:

- There is the use of traditional stage which is from modern stage.
- The use of traditional costumes and props.

These responses showed that those students had enough knowledge of the elements of theatre even with some errors as in the case of item (iii) above. This is because they expressed their responses correctly. Some answers were more clearly explained in accordance with the question. In that case, the students managed to list the elements of drama such as performer, performance, stage and audience which make it possible for drama to be presented in front of the audience. Extract 6.2 provides a sample of a student who performed well on this question.

The image shows a student's handwritten response on lined paper, enclosed in a black rectangular border. The response is written in cursive and includes the following text:

i) The form of Theatre presented in the picture is
AFRICAN THEATRE

ii) The four Elements used are

- a) character / performers
- b) Stage / performance area
- c) Audience
- d) Performance.

iii) It is African theatre due to the following points

- a) The clothes shows that is African theatre E.g. Khanga.
- b) The use of any area for the performance. As we
- c) know African theatre has no specific building
- d) for performance.

Extract 6.2: A sample of correct responses to question 6

2.2.5 Question 7: Performing Techniques in African Theatre

The question required the students to explain how audience participation is more active in dance performance than other theatre forms. This question was attempted by all 429 (100%) candidates. The general performance on this question was poor since 395 (92.1%) of all students who attempted the question scored 0 to 2.5 marks. Figure 7 illustrates students' performance by percentages

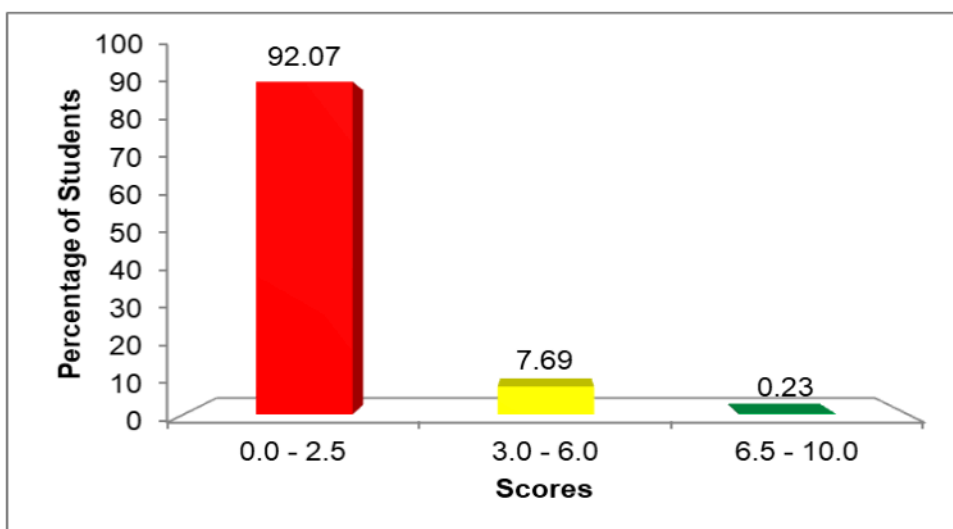


Figure 7: *The percentage of student's performance on question 7*

The data in Figure 7 above shows that about 385 (92%) students scored 0 to 2.5 marks, which implied poor performance.

The poor performance was attributed to insufficient students' knowledge of audience participation in dance performance. As a result, some students failed to address what the question required them to do. For example, one student listed forms of theatre such as *recitation, theatrical rituals, drama* and *storytelling* while the focus of the question was on audience participation. In the same line, another student incorrectly mentioned *Body, action, forms, time and space* as reasons for the audience to be active in participation during dance performance. Another student focused on functions of dance such as *to educate, entertain, warn, and criticize* and *to be used as source of income*, which was not correct.

Besides that, some of the students in this category managed to understand the question but they just pointed out the roles of audience in theatre performance without describing them, which signified insufficient knowledge. It also suggests inability to express their thoughts in the appropriate language. Extract 7.1 presents a sample of incorrect responses to question 7.

Why African theatre performance audience participation is active in dance performance than in any other forms? Briefly explain by giving five points.

- (i) Imagination Voice projection
Through voice variation can help audience to be active through high voice produced by musical instrument which performer use example Microphone.
- (ii) Instruction Rise and fall of ~~the~~ rhythms
Through rhythms produced by musical instrument such keyboard, guitar and piano, audience being active and follow and learn the rhythms of that specific dance.
- (iii) Through use of makeup and costumes
Through makeup both traditional makeup and modern makeup help audience to be active, example use animal skin in traditional makeup help audience to see what you are going to do with that skin. Lip sticks which is the modern dance (makeup) which.
- (iv) Through use of highly visual element/materials
Visual material used such as props, makeup and costumes help the audience to be active by see the perform what do due to the use of that material.
- (v) Through the use of stage
A well prepared stage in African dance help audience to be active by ability of the audience to see the perform clearly. Thus help to be active through the use of arena stage and proscenium stage.

Extract 7.1: A sample of incorrect responses to question 7

In Extract 7.1, the student failed to follow the instructions of the question. As a result, the student got low marks by providing incorrect responses.

Furthermore, 33 students (7.69%) with average score ranging 3 to 6 marks faced a diversity of limitations including repetition of some points, inability to exhaust the required number of points and providing a mixture of correct and incorrect points. For example, one student wrote: *It is a leadership tool, it is development children confidence, it is developing children techniques, it is educating societies and it is communicating societies*. At any rate, these students lacked consistency and had little knowledge of the sub-topic from which the question was set. Extract 7.2 presents a sample of average response to question 7.

7. Why African theatre performance audience participation is active in dance performance than in any other forms? Briefly explain by giving five points.

(i) African dance is participatory in nature. In African dance it involve participation of audience to join the performer in the performance. that help to create unity between performer and audience. Audience can able to dance with performer during performance. they can able to hug together even audience is not involved in performance.

(ii) Equal chances in African dance there is equal chance which means that male and female are equal during performance. Male and female have ability to join together in performance.

(iii) African dances is differ from one society to another some African dances are differ from one society to another. African dances it involve equal chances to the audience and performer.

(iv) African dances involve the use costumes, African dance involve the use of costumes between performer and audience. Sometime audience use costumes and makeup and performer use costum and makeup.

Extract 7.1: A sample of responses from a student who had average performance on question 7

On the other hand, there was no student who performed beyond 6.5 marks in this question. The students should have provided correct answers such as: *Dances are part of public functions or ceremonies happening in the concerned societies hence easy for community to copy. Most of the dances are owned by the community and even rehearsal are done openly in the community's environment. Everyone can perform without undergoing vigorous artistic skills.* This indicates that they had inadequate knowledge of the reasons for the audience to be active in dance performance.

2.2.6 Question 8: Theatre Arts

The question required students to explain five roles of theatrical rituals performed in indigenous African societies. A total of 429 (100%) students attempted this question. Of whom, 255 (59.44%) students scored 0 to 2.5 marks indicating poor performance, 127 (29.60%) students scored 3 to 6 marks which was average performance. Furthermore, 47 (10.96%) students

scored 6.5 to 10 marks, which indicate a good performance. The students' performance is summarized in Figure 8

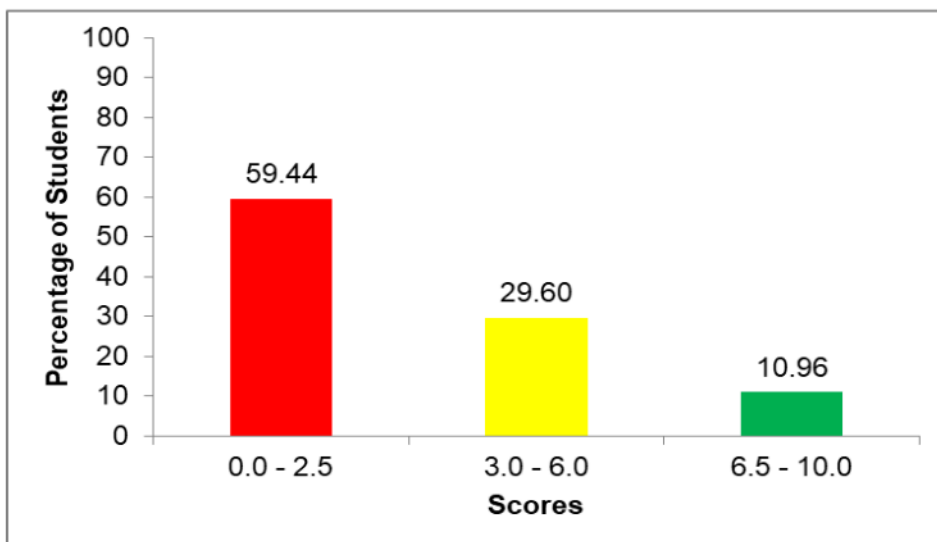


Figure 8: *The percentage of student's performance on question 8*

Figure 8 shows that the general performance of the students in this question was average since 40.6% of the students scored 3 to 10 marks. Further analysis of responses shows that 37 students (8.6%) were able to briefly explain five roles of theatrical rituals in African community. For example, one student pointed out as follows:

- (i) *Theatrical rituals help to solve different problems facing society.*
- (ii) *Theatrical rituals help to unite people in different places and community.*
- (iii) *Theatrical rituals help to promote our culture as it inherited from one generation to another.*
- (iv) *Theatrical rituals help to promote good morals and educate people in the society.*
- (v) *Theatrical rituals help to link people to their past generations.*

Likewise, another student wrote;

- (i) *Rituals preserve culture.*
- (ii) *Rituals help to solve various problems.*
- (iii) *Rituals create unity among members of the society.*
- (iv) *Rituals educate society.*

Those students were familiar with roles of rituals in the community. They had sufficient knowledge of the fact that rituals are repetitive patterns of behaviour that one performs for a specific purpose. Rituals include

worship, healing, initiation and leaders' installation. Rituals play different roles in the society such as to serve as a rite of passage from one stage of life to next, rituals train people to adulthood, for example, *Jando* and *Unyago*, rituals teach morals and rituals act as a way of communicating with gods/God for solving problems facing the community. Generally, the responses from students in this category suggest that they had adequate knowledge of the subject matter and good mastery of the English language skills. Extract 8.1 exemplifies the correct responses to this question.

Theatrical rituals are a variety of activities performed by different African societies so as to pay homage to the supernatural powers. Briefly explain five roles of theatrical rituals performed in indigenous African societies.

(i) Theatrical ritual help to solve different problem facing society. ritual is performed in order to solve different problem facing community in different time example famine, hunger, poverty and lack of rainfall.

(ii) Theatrical ritual help to unite people in different places and different community as we saw in our community many people interact due to ritual.

(iii) Theatrical ritual help to promote our culture as it inherited from one generation to another. A performer can inherit his or her child and that child can inherit their child. this help to promote our culture.

(iv) Theoretical ritual help to promote good morals and educated people in the society. Ritual performance play important role in promote good morals and ethics to the society as it educate people on important ways of conserve water, to conserve food and it give proper ways of avoid famine and hunger. This help people to get education on proper ways of living in the society.

(v) Theoretical ritual help to link people to their past generation. Ritual help to inherit people knowledge of past people and how they were produced it. Also an ancient people practiced ritual and inherit their relative this help to link people and improve good relationship between past generation and coming generation.

Extract 8.1: A sample of correct responses to question 8

Furthermore, some students (29.6%) had an average performance (3 to 6 marks) because their responses were characterised with repetition of some points and failure to present the required number of points. Others mixed correct with incorrect responses. For example, one student wrote: *To praise God, think good for many help, communicate with on God, in order to reduce the number of people who participate in evils and in order to worship God.* Another student wrote: *To preserve culture, it helps to teach people in society, it unifies people. Rituals help make people concern minds and to link people to their event.*

On the other hand, a number of students 255 (59.4%) who scored 0 to 2.5 marks had limited knowledge about the subject matter thus, they failed to understand the target of the question. One student explained: *The belief the*

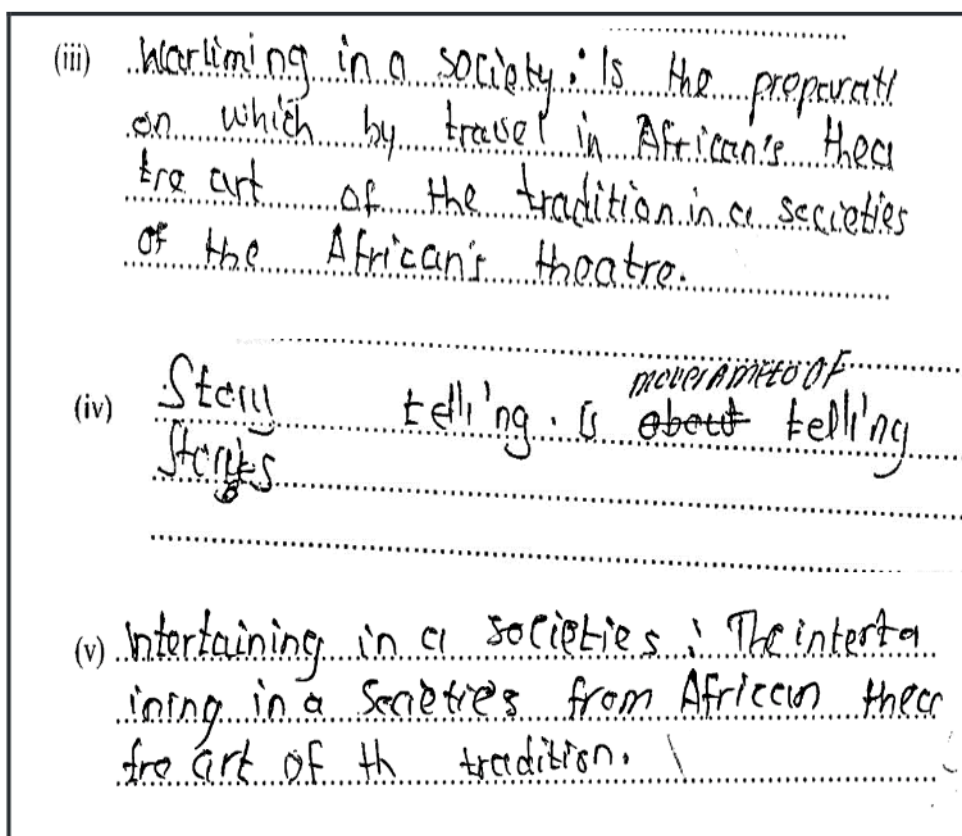
indigenous African societies are belief the rituals, the society have taboos some societies have some taboos that for new are not follow, they have leaders—there is some of the roles of theatrical rituals, to belief God—they believe gods in all life they live and to follow all role that are allowed on their societies.

This response shows that the student had insufficient knowledge and poor understanding of the ritual and its roles to the society. This is due to the fact that he/she explained irrelevant responses such as characteristics of rituals. The students also did not express themselves well. He/she did not write correct English language sentence. Other students mentioned extra and unwanted phrases of performing techniques such as *use of body movement, use of mime, use of figurative language, use of facial expression and use of evils.*

These responses show some performing techniques instead of roles of rituals in African societies. The student showed poor understanding of the question. Lack of English language skills seems to be a major hurdle. Extract 8.2 provides a sample of irrelevant responses to question 8.

Theatrical rituals are a variety of activities performed by different African societies so as to pay homage to the supernatural powers. Briefly explain five roles of theatrical rituals performed in indigenous African societies.

- (i) Educate in a society: Is the African Societies to pay homage to theatre art oral tradition of the societies.
- (ii) entertaining in a society: The Africans the are art which by people in a societies of the african & theatre.



Extract 8.2 A sample of incorrect responses to question 8

2.2.7 Question 9: Performing Techniques in Non-Selected African Theatre

The question required the students to explain briefly five important elements of Ngonjera, which the students must include in performance. The question started with a scenario that read: "Form one student have been invited to perform Ngonjera at the interschool competitions. Briefly describe five important elements of Ngonjera which the students must include in their performance".

A total of 429 students, which was equivalent to 100 per cent, attempted this question. Out of them, 380 (88.81%) students scored 0 to 2.5 marks, which indicated poor performance. And the total of 44 (10.26%) students scored 3 to 6 marks, which was average performance, while 5 (0.93%) students scored 6.5 to 10 marks indicating a good performance. Figure 9 illustrates the percentages of students' performance on question 9.

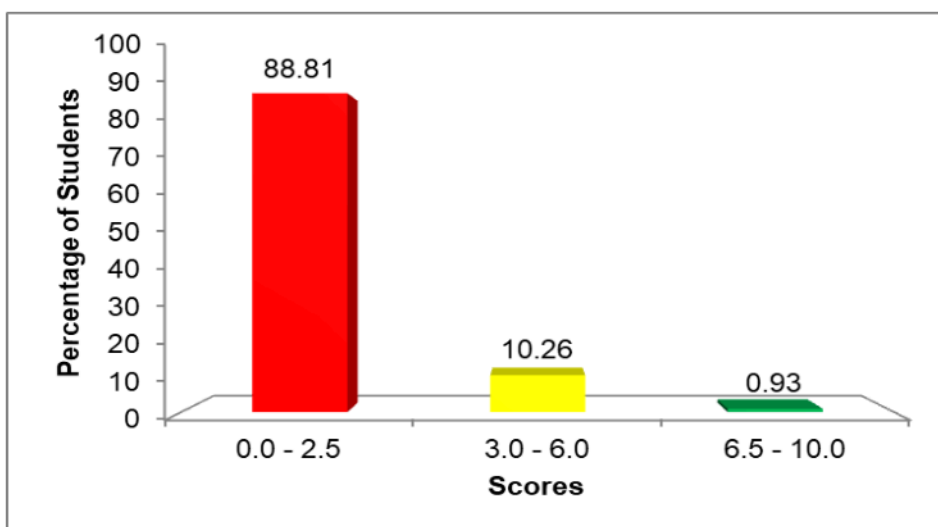


Figure 9: *The percentage of students' performance on question 9*

Figure 9 shows that performance on question 9 was generally poor since (10.25%) of the students scored 3 to 6.5 marks.

Data analysis of students' performance showed that 381 (88.8%) students scored 0 to 2.5 marks. Students in this category failed to describe five important elements of Ngonjera. One student wrote: *To change people from poor believes to better status, to link people to their past generation, to develop self-employment, enable individual full memorization and to warn the societies.* These responses show that the student confused the elements and functions of Ngonjera. This was because students wrote the roles of Ngonjera instead of explaining important elements of Ngonjera to be included in performance. In addition, other students did not understand the subject matter concerning the important elements of Ngonjera. For example, one student wrote: *To change people from poor believes to better status, help to promote peace and unity, it helps to introducing the development in the sources, promote nation culture and it communicate people through listening are seeing.*

Generally, the students' understanding of important elements of Ngonjera was poor as supported by the great number of the students who were unable to respond to the question. Extract 9.1 presents a sample of an incorrect response to this question.

9. Form one students have been invited to perform Ngonjera at the interschool competitions. Briefly describe five important elements of Ngonjera which the students must include in their performance.

(i) Ngonjera it used to educate. This point aside
used to educate in the society. Example

People can note education in the society. It will
fall confidence from this country.

(ii) Ngonjera it warn the society. This point aside
warn the society. Example this country
and other country.

(iii) Ngonjera it promote culture. This point aside
it promotes culture. culture is the today
way of life. Preservation culture.

Extract 9.1: A sample of incorrect responses to question 9

In this Extract 9.1, it is obvious that the student failed to explain the five important elements of Ngonjera.

Furthermore, the students who scored 3 to 6 marks demonstrated little or moderate knowledge of the elements of Ngonjera. Their responses had both weaknesses and strengths. Some could not exhaust the required number of points and others repeated some points. Some of them provided a mixture of a few relevant responses with irrelevant ones. One student wrote: *Should have verse, should have stanza, dialogue, should have well-arranged plot and should have the characters.* Another student responded with quite different aspects such as *properties, characters, audience, performance area and sound.*

These responses indicate that the students' knowledge about the elements of Ngonjera was moderate. This is because the students mixed correct answers with wrong ones. They also failed to provide the required points. Instead, some of them just mentioned few points and others left spaces empty to show that they had nothing to fill in.

On the other hand, 5 (1.25%) students who scored 6.5 to 10 marks were able to correctly describe important elements of Ngonjera that the students would include in their performance. This is a demonstration that the students had enough knowledge of the content tested. The students in this category explained clearly the elements of Ngonjera such as: *Narrative verse, figurative language, high tone in its delivery, imagery world, symbolic language and debate*. Extract 9.2 presents a sample of a student's correct responses to question 9.

9. Form one students have been invited to perform Ngonjera at the interschool competitions. Briefly describe five important elements of Ngonjera which the students must include in their performance. *or figurative language*

(i) *Symbolic language, this involve the use of good language which include in art language and include in figurative language which show the ngonjera which are done is theatrical work and show the ngonjera which have done based on symbolic or figurative language in show is theatrical work, so should follow the and use symbolic language*

(ii) *Narrative verses, the should be to consider the verses and show the verse which show the beginning, middle and ending of ngonjera which are done, the & should to be in narrative verses and to make it as a theatrical work, according to that it make the ngonjera to be done*

- (iii) *High tone is delivery, in order the ngonjera to be done should be high tone of voice and through the rise and fall of sound during the theatrical work which is ngonjera, should show the where sound to be rise and where are to be fall / in order to make good performance*
- (iv) *Debating, between two side, they show the two place which a result of one, which are experience on specific issue, one place agree and the another place disagree according to motion they have and to complete the theatrical work which is ngonjera*
- (v) *Figure language, that include the language of two side should have follow the role of theatrical work and show no abuse language to the another or from another side*

Extract 9.2: A sample of correct responses to question 9

The response in Extract 9.2 shows that the students had knowledge about the important elements of Ngonjera. He/she was knowledgeable that Ngonjera is a poetic debate in dramatic verse dialogue form that capitalizes on gestures, body movements and facial expressions. Moreover, it is performed by considering important elements. For example, there must be two antagonistic characters, in which case one side must lose. Ngonjera is also characterized by the use of dialogue and voice projection.

2.3 SECTION C: Essay Question

This section consisted of only one (1) question weighing 15 marks.

2.3.1 Question 10: World Theatre Practices

The question was extracted from the topic *World Theatre Practices* and required the students to describe the Eastern or Oriental theatre art forms. This was a compulsory subjective question, which the student was required to attempt in essay form. As a norm, the essay format was expected to be developed from introduction, main body and conclusion. Specifically, the student was required to describe the fundamental eastern theatre forms such as Sanskrit and Kathakali both from India, Opera from China as well as Noh, Kabuki, Kyogen, and Bunraku practised in Japan.

The total number of students who attempted this question was 429 (100%). The general performance on this question was poor since 208 (48.5%) students scored 0 to 4 marks indicating a poor performance, 151 (35.20%) students scored 4.5 to 9.5 marks which is average performance and 70 (16.3%) students scored 10 to 15 marks, which is good performance. The students' scores are illustrated in Figure 10.

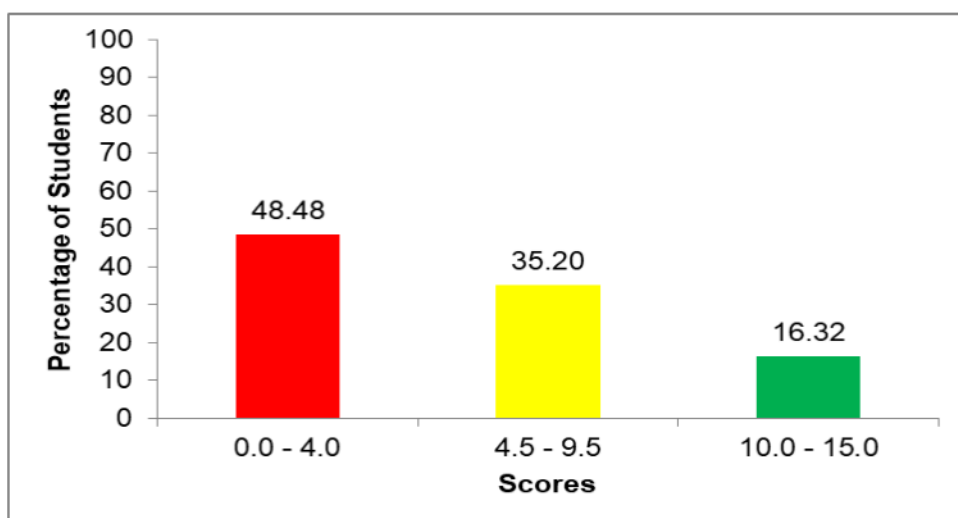


Figure 10: *The percentage of student's performance on question 10*

Figure 10 shows that 48.48 per cent of the students had poor performance. This was slightly higher compared to those who had average and way far to those with good performance.

Students who scored 0 to 4 marks had poor performance. Most of them wrote irrelevant answers. For instance, one of the students explained

African theatre forms namely *dance, storytelling, recitation, theatrical rituals* and *songs*, which was far declined from the correct answer that required Eastern theatre forms. Another student mentioned the elements of theatre arts including *costume, props, performing area, performance* and *time*. Even though some of these, like costume and time are not the exact elements of theatre arts, the students had thought of such elements. These responses indicated that the students had inadequate knowledge about the item tested. Generally, the students' understanding of the forms of eastern theatre was poor. This was manifested by the fact that most of the students were unable to respond to the question correctly.

Due to inadequate knowledge, one student copied terms from examination texts. For example, one student wrote *legends, installation, recitation, spectacle* and *diction*, which appear in questions 1 and 2. These responses were wrong. Along with that, students, in this category, failed to understand the question or rather, had insufficient knowledge of the tested subject matter. Extract 10.1 provides a sample of an incorrect response from one of the students in this category.

Eastern theatre: is the necessary combined of oral form theatre in Eastern supposed of perform tradition for employment in daily life. It can be should supposed to perform well in drama or story telling. The following are the six point of forms of the Eastern theatre as:-

Story telling: is an art whose a performance based on oral derived. Story telling that consist and combined to perform well in daily life. Sometimes story telling us songs, voice to perform.

Dance: is an art whose people or group of people to represent or performed in audience. and Also cause by removed from one place to another place for play or other.

Heroic recitation: This is the group of people performance whose techniques involves a process of rehearsal and is based oral traditional.

Rituals: This is the performance whose people or group of people removed from one place to another place for development or traditional focus.

In generally: Eastern theatre combined the traditional drama we supposed in society example story telling for oral derived.

Extract 10.1: A sample of an incorrect response to question 10

In Extract 10.1, the student attempted to describe the forms of eastern theatre, instead in the introduction, they provide irrelevant explanations by migrating to forms of African theatre.

On the other hand, (35.20%) of the students who scored 4.5 to 9.5 marks were considered to have had average performance. Those students provided partially correct responses. Examples of the responses from the students in this category included mentioning aspects like *Asian theatre*, *Japanese theatre*, *Chinese theatre*, *Zaju-Zaju* and *Ramayana*. One student wrote *Kabuki*, *Bunraku*, *Kyogen*, *Kathakali* and *Sanskrit*. They wrote without giving detailed information about the forms. Hence, they scored lower marks. Extract 10.2 presents a sample of a correct students' response in question 10.

Answer question ten (10).

10. In six points, describe the Eastern theatre forms.

Eastern theatre forms. It is also called the
Asian theatre. Eastern theatre is the theatre that
was found in the Asian continent or the East.

country. Eastern theatre form many include different country in their forming. For example India, China, Japan, Korea, Indonesia and Singapore. The following are the Eastern form that was based on Indian, China and Japan country.

In India we start with the Kathakali. Kathakali was the theatre form that was found in Hindu epics. Kathakali was involve in violence of the people and the end there is the win that have taken. In Kathakali the trouble involve was called Hindu epics.

Also we have Sanskrit. Sanskrit is the Eastern theatre form that have found in the Indian Country. Sanskrit was involve different form, also in Sanskrit may involve the drama play. In Sanskrit involve the dramatic play is large amount of theatre forms found in Sanskrit and the Indian theatre forms.

Also in Indian theatre we have Ramayana. This is the form of theatre which was found in Indian Country and the Ramayana was contributed from the Kathakali trouble. Ramayana was happened after the Kathakali theatre to be famous among the people.

In China we have Peking Opera (OPERA). Opera was the Peking theatre forms found in China. In China we have Opera theatre that involve the acrobatic. The main form of theatre found in Opera was the use of acrobatic. Many the violence happen in the China may use the acrobatic.

In Japanese theatre form we have No (Noh). No (Noh) was the theatre form that was found in Japanese theatre form which involve the use of

Also in Japanese theatre form we have Kabuki. Kabuki was involve, the learning of children under or intermediate the six or seven. Kabuki was involve the use of drama or music when they performing.

Generally, There are many forms that we found in Eastern theatre these are the same the many. Also there are other two form of art in the world which are African theatre and western theatre. These form of theatre art have different form in conducting or participatory in the audience.

Extract 10.2: A sample of a correct response to question 10

Further analysis shows that few students, about 70 (16.3%) students scored 10 to 15 marks. Students in this category managed to describe six forms of eastern theatre. Those students demonstrated adequate knowledge and understanding of the question. Their responses also indicated that they had skills in essay writing and organization. Those students were able to introduce the key terms and could elaborate correctly six forms of eastern theatre.

3.0 ANALYSIS OF THE STUDENTS' PERFORMANCE PER TOPIC

The FTNA for the Theatre Arts subject had 10 questions that were set from topics from form one and form two syllabus. These topics included *Theatre Arts*, *Theatre Arts Practice in Tanzania*, *Performing Techniques of Selected Non-African Theatre*, *Performing Techniques in African Theatre* and *World Theatre Practices*.

The analysis of performance shows that the performance was appreciatively good on question 1 (multiple-choice items) which covered various topics (see Appendix 1). In this question, the percentage of the students who passed this question was 94.6 per cent. This indicates that the students had

adequate knowledge of the tested concepts. The good performance in these topics is attributed to students' understanding of the question and adequate knowledge of the assessed items. The topic with average performance was *World Theatre Practices* by 54 per cent. The average performance in this topic was attributed to the partial knowledge of the topic, which led to students' failure to score the required number of points.

However, the topics in which the students had poor performance were *Performing Techniques in Non-African Theatre* (92%) and *Theatre Arts* (88.8%). The poor performance in these topics is attributed to poor knowledge of the subject matter, poor interpretation of questions and lack of English language proficiency. The students' performance in various topics is shown in Appendix 1.

4.0 CONCLUSION

The analysis of the data on the Theatre Arts subject shows that the general performance was average. Further analysis shows that the students whose performance was good were knowledgeable enough about the topics from which the questions were derived. In addition, the students who passed the assessment understood the questions. On the other hand, poor performance of the students was mainly contributed by inadequate knowledge of the subject matters, poor essay writing skills, poor English language proficiency and failure to understand the requirements of the questions.

5.0 RECOMMENDATIONS

In order to improve performance of the students in Theatre Arts in the future assessments the following are recommended:

- (a) Teachers should be encouraged to provide adequate competence-based exercises to train students on how to deal with assessment questions. The exercises should be provided in form of classroom assessments, take home assignments and weekend packages with the aim of equipping the students with examination skills. That generally means that the culture of competence-based assessment should be cultivated ahead of national assessment.

- (b) Since students showed signs of lack of understanding of western theatre arts, teachers should be encouraged to use the written western play while teaching western theatre. This will help students to see short scenes from the selected plays and discuss the techniques in the performed plays. This will improve understanding of the *Performing Techniques in Selected Non-African Theatre* topic.
- (c) Teachers and other stakeholders are urged to make effective use of films, video, charts and pictures as well as guiding questions to orient students during various exercises. Familiarity with such tools will improve the students' performance in the topics on *Theatre Practices*, *Performing Techniques in selected Non-African Theatre*, *Performing Techniques in African Theatre* and *World Theatre Practices*, which had poor performance.
- (d) Students should be encouraged to read both fiction and non-fiction books in order to improve their English language proficiency in writing, reading, speaking and listening as some students failed to answer some questions because of poor proficiency of English. Such practices will help them overcome the challenge of writing ungrammatical and meaningless sentences as witnessed in this assessment.
- (e) Teachers should be encouraged to help students to prepare and perform theatrical rituals, dance, and recitation to improve their performance in the topics on the forms of Theatre Arts. That is recommended because of the assumption that if students learn by doing, they are likely to come up with good mastery of what is learnt. The students' responses seem to suggest that they had poor English proficiency.
- (f) Teachers are encouraged to help students to gain an understanding of different techniques of storytelling. The students should be able to demonstrate storytelling practically. This will improve the students' performance in the topic on *Performing Techniques in African Theatre* in which the performance was poor.
- (g) Teachers should be encouraged to guide students to read the textbook, which contain theatre related matters. The fact that students failed to respond to some questions correctly was indicative of insufficient

mastery of the subject matter. Poor mastery can be improved through working hard for students.

- (h) Short intensive programmes should be organised to equip the teachers with best practices in teaching Theatre Arts, refresh/update their understanding of the content for better delivery and enhance their competences in the structuring and preparations of competence-based assessments.

The summary of Students' Performance per Topics 2023

S/N	Topic(s)	Question number	Percentage of Students who scored 30 Per cent and above	Remarks
1	Theatre Arts, World Theatre Practices, Theatre Arts Practices in Tanzania and Performing Techniques in African Theatre	1	94.6	Good
2	Theatre Arts	2	60.85	Average
		8		
3	World Theatre Practices	5	53.13	Average
		6		
		10		
4	Performing Techniques in African Theatre	3	38.27	Average
		4		
		7		
		9		

