



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



CANDIDATES' ITEM RESPONSE ANALYSIS
REPORT FOR THE CERTIFICATE OF SECONDARY
EDUCATION EXAMINATION (CSEE) 2023

THEATRE ARTS



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019 THEATRE ARTS

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FOREWORD

This report presents Candidates' Item Response Analysis (CIRA) on the Certificate of Secondary Education Examination (CSEE) which was conducted in November, 2023. It has been prepared in order to provide feedback to administrators, teachers, parents, candidates, policy makers, school quality assurers and other stakeholders about the candidates' performance in the subject. The report aims to provide a feedback to all education stakeholders on the factors that affected candidates' performance in Theatre Arts.

The analysis provided in this report is intended to contribute towards understanding of the possible reasons behind the candidates' good performance or failure. Certificate of Secondary Education Examination (CSEE) is a summative evaluation that intends to monitor candidates' learning in order to provide feedback that teachers, candidates and other education stakeholders can use to improve teaching and learning. This analysis acted as the basis for justification of the candidates' performance in the Theatre Arts subject. The candidates who attained high scores were able to demonstrate appropriate skills. They also understood the questions asked. However, candidates who scored low marks faced difficulties in responding to different questions due to their insufficient knowledge of the tested concepts.

It is expected that the feedback provided in this report will enable school managers, teachers, candidates and other stakeholders to identify proper strategies to be taken to improve the processes of teaching and learning to meet the necessary learning goals. 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 performance of the Theatre Arts subject. Consequently, candidates will acquire knowledge, skills and the competence indicated in the syllabus.

Lastly, NECTA would like to thank and appreciate all those who participated and contributed in preparing this report in different capacities.



Dr. Said Ally Mohamed
EXECUTIVE SECRETARY

1.0 INTRODUCTION

This is a Candidates' Item Response Analysis (CIRA) report for 019 Theatre Arts Certificate of Secondary Education Examination (CSEE) for the year 2023. The examination intended to examine candidates' competence in the respective topics stipulated in the Theatre Arts 2008 syllabus. Therefore, this report generally presents the analysis of the candidates' performance per item.

The question paper consisted of eleven (11) questions divided into three sections A, B and C. Section A carried 16 marks, section B carried 54 marks and section C carried 30 marks. Section A had two questions; question 1 which consisted of ten multiple choice items for 10 marks and question 2 which comprised six matching items which carried 6 marks. Section B comprised 6 questions, each carrying 9 marks to make a total of 54 marks. Section C comprised 3 questions which carried 30 marks. Candidates were required to attempt 2 questions, each question carrying 15 marks. 435 candidates sat for Theatre Arts Examination in 2023 out of whom 254 candidates passed which is 58.39 per cent. This performance shows a decreasing trend by 0.63 per cent compared to candidates who passed in 2022.

In this report, the tasks associated with each question as well as the students' areas of strength and weakness in answering the questions have been identified. In order to support the justifications offered in the analysis, samples of excellent, good and poor responses were taken from the students' scripts. In addition, the percentages of scores for each question were displayed using graphs, tables, or charts. Lastly, the report summarises the students' overall performance and offers recommendations.

Candidates' performance is presented in three categories and it is analysed per topic. If the candidates had 65 per cent and above, the performance is considered to be good and it is presented by green colour in the graphs found in this report. Average performance involved scores ranging from 30 to 64 per cent and is presented by yellow colour in the figures representing performance in this report. Candidates who performed 0 to 29 per cent had poor performance, which is presented in red colour in the figures showing performance in this report. Candidates' performance in each topic has been summarised in the Appendix.

2.0 ANALYSIS OF CANDIDATES' PERFORMANCE ON EACH QUESTION

2.1 SECTION A: Objective Questions

This section consisted of ten (10) multiple choice items in question 1 and six (6) matching items in question 2. The performance of candidates on these questions was 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*, *Theatre Arts Practices in Tanzania*, *Theatre Production*, *Theatre for Social Change*, *Contemporary Theatre Practice in Tanzania* and *Performing Techniques in African Theatre*. Each stem of the multiple choice question had five distractors (A, B, C, D and E) from which a candidate was required to choose the correct answer and write its letter in the answer booklet provided. The items generally aimed at assessing the candidates' competence in capturing various concepts and the scenarios created from their topics and daily life experience as well as application.

A total of 435 (100%) candidates answered this question. The analysis of candidates' performance showed that 23 (5.29%) candidates scored from 0.0 to 2.5 marks which was a poor performance. Furthermore, 308 (70.80%) candidates who scored from 3.0 to 6.5 marks were in average performance and 104 (23.91%) candidates who scored from 7.0 to 10.0 marks performed relatively well. Generally, candidates' performance on this question was good since 94.71 per cent scored from 3.0 to 10 marks. Figure 1 shows the percentage of candidates' performance on this question.

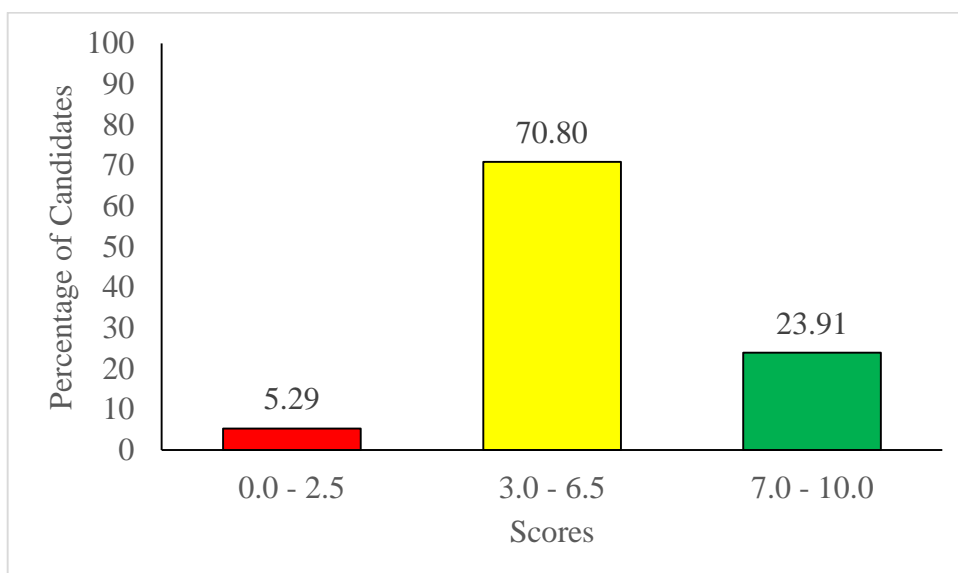


Figure 1: *The Percentage of Candidates' Performance on Question 1*

Figure 1 shows the performance of the candidates on question 1 in which 94.71 per cent of the candidates scored from 3.0 to 10 marks. The analysis of the candidates' responses is given as follows:

Item (i) tested the ability of candidates to identify the most used theatre forms in some African communities to facilitate production activities. Candidates who chose the correct response C "Dance and songs" had enough knowledge of the most theatre forms used to influence production activities in African communities. They were aware that dance and songs were among the famous African theatre forms used in production activities in African societies. Candidates understood that songs and dance are used by various African societies to facilitate diverse production activities such as agriculture, fishing, hunting or transportation. However, there were some candidates who chose wrong answer: A "Recitation and storytelling". Such candidates had insufficient knowledge of the mostly used theatre forms in African societies to facilitate production activities. They did not realise that recitation is based on memorization and presentation of poems and storytelling uses oral delivery to send the message to audience who do not need encouragement that is linked to work. Some candidates who opted for a wrong answer B "Dance and storytelling" had no knowledge of the fact that dance deals with aesthetic communication followed by rhythms and steps while storytelling is a narration done after work. By contrast, those who opted for D "Myths and dance" had insufficient knowledge of forms of theatre arts that are practised for production activities. Myths are stories

which seem not to be true but are based on traditions which involve supernatural events. On the other hand, those who chose E “Poems and *Ngonjera*” were not aware that *Ngonjera* is performed as a poetic debate between two sides while poems are songs presented in narrative in form of verse and stanza. Generally, the candidates who selected incorrect responses in this item had inadequate knowledge about theatre forms used in production activities for African communities. They also demonstrated limited knowledge on the functions of the forms asked in the question.

The second item (ii) required the candidates to identify a theatrical performance staged for the purpose of worshipping and cleansing in the African context. The candidates who opted for the correct response A “Rituals” had clear knowledge about rituals. They had knowledge of the fact that rituals are primarily aimed at communicating with gods/God or worshipping. On the other hand, candidates who opted for “B Norms” lacked knowledge of aspects of theatrical performance since norms are not among the elements of theatre. They did not realize that norms are rules and expectations that are constructed by society. However, the candidates who chose the incorrect answer C “Songs” did not realize that songs are found in poetry. Candidates who opted for D “Storytelling” which is the narration of stories to the listeners had insufficient knowledge about the theatrical form used for worshipping in the community. Likewise, the candidates who opted for the wrong response E “Recitation” had inadequate knowledge about the theatrical performance used in worshipping. They lacked the knowledge about recitation that deals with memorization and presentation of poems.

Moreover, item (iii) tested the ability of candidates to demonstrate skills of theatre performance and production. They were given a scenario that read “It is *Nane Nane* festival and there are various groups performing traditional dances. You have noticed that in most of the performing spaces the audiences are surrounding the dancers while sitting or standing. What is the appropriate name used for this type of performing space?” In this case, candidates were required to identify the appropriate type of performing space in which the audience sits around all sides of the stage. The correct response was D “Arena stage”. The candidates who identified the correct response had the required knowledge of the concept of arena stage which is used in theatre performance. They had also an understanding that arena stage is a kind of stage whereby audiences surround the performer. These candidates knew that arena stage is characterized by the audience seating

on all sides of performing area. Candidates who chose A “Proscenium stage” had no understanding of the fact that proscenium stage is a kind of stage designed to be viewed from the front only and the performer moves greater distance from the audience. Some candidates opted for C “Centre stage”. These candidates did not realize that center stage is a middle stage position that deals with acting area for the performers. Other candidates chose D “Back stage” due to insufficient knowledge about various types of performing space. They did not realise that back stage is a stage area behind the front curtain used by performers on various functions in theatre production. Likewise, some candidates chose E “Thrust stage” which was also an incorrect response contrasting correct answer “Arena stage” which sits the audience around all sides of the stage. A thrust stage is one that sits the audience on three sides and is connected to the backstage area by its upstage end.

Item (iv) tested the ability of the candidates to apply the knowledge of the musical instruments used in performing African theatre. The candidates were required to identify the instrument that must always be found in dance performance. The correct answer was B “Drums”. The candidates who selected the correct alternative demonstrated an understanding of common musical instruments found in dance performance. These candidates were aware that drums are commonly found in various traditional dances compared to other instruments. Candidates who chose A “Shakers” did not realise that shakers are instruments but they are not common to all dances in African societies. Other candidates who chose C “Zeze” had insufficient knowledge since this instrument is not common in all African dance performances. Similarly, the candidates who chose D “Rattles” were not aware that rattles are not found in every dance performance. Meanwhile, candidates who chose response E “Flute” did not understand that a flute is a musical instrument found in some few societies in dance performance. Generally, the candidates who chose incorrect answers had inadequate knowledge about different instruments used in traditional dance.

In item (v), the candidates were tested their knowledge of applying theatre production in relation to daily life. The candidates were tested with a scenario that stated: “You were privileged to visit a group of performers before the actual performance, you observed a director and the crew conducted some preparations step by step whereby everything is organised and tested. Choose the name that describes better the process”. The candidates were required to describe this process. The correct answer was

B “Rehearsal”. The candidates who chose *rehearsal* had knowledge that rehearsal is a preparation by a cast for the performance of a play through repetition and practice. On the contrary, the candidates who chose A “Casting” did not understand that “casting” deals with choosing performers to assign specific roles in the play. Usually, performers in casting are chosen accordingly to suit the different parts of the play in terms of age, gender, and other features. The candidates who chose the incorrect response C “Directing” did not understand that directing deals with coordinating the works of arts by organizing the play from script to production. Likewise, other candidates who opted for the incorrect response D “Blocking” lacked the knowledge that blocking is concerned with pattern and arrangement of performers on stage. Lastly, other candidates who opted for E “Audition” lacked the knowledge that audition is a tryout done by performers before a director for a role in a play.

In item (vi), the candidates were required to identify from the given alternatives a name to the theatre performance which is characterized by the use of high voice and tone to perform. This item tested the knowledge of candidates on theatre forms. The correct answer was D “Recitation”. Such response was selected by candidates who were aware of the techniques used to perform recitation. Some of these skills included use of high voice and tone in performance. On the contrary, the candidates who chose A “Dance” did not understand that dance is an art of body movements using steps and rhythm for functional purposes. It may involve musical instruments and songs. The candidates who chose option B “Rituals” did not understand that rituals are practised much in worshipping of gods. Moreover, those candidates who opted for C “Storytelling” had inadequate knowledge of the differences between storytelling and dance. They did not realize the fact that storytelling deals with narration of stories through oral delivery. Likewise, the candidates who chose E *Ngonjera* did not understand that *Ngonjera* is a dramatic verse dialogue form which emphasises debate between two sides. Generally, the candidates who opted for incorrect responses had insufficient knowledge of the forms of theatre arts.

Furthermore, item (vii) tested the ability of the candidates on their scope on storytelling in Tanzania. The item started with a statement that read “Storytelling among ethnic groups in Tanzania is mostly done to a certain group of people”. The candidates were instructed to identify the basic group of people to which storytelling is targeted. The correct answer was D

“Children”. The candidates who chose the correct answer had adequate knowledge about the fact that children are the primary target group in storytelling. This is because stories are used to shape, educate, entertain and warn the children. Such candidates were aware that storytelling is vital for children’s mental development. However, the candidates who opted for response A “Infants” did not understand that infants are not the targeted group for storytelling. They are still very young to listen to storytelling. Those who chose response B “Elders” were not aware that elders are the ones who normally narrate stories to the children to shape their behaviour. Yet, those who chose option C “Warriors” did not realise that warriors are extra and special people but not the primary target in storytelling. Moreover, those who opted for alternative E “Youth” did not realize that this group is found in dance and other forms of theatre and not in storytelling. Therefore, the candidates who opted for incorrect alternatives had insufficient knowledge about theatrical forms.

Item (viii) tested the ability of the candidates to identify non-artistic activities implementation in theatre for social change content. The candidates were required to identify the suitable approach for implementations. The correct answer was A “Communication, creation, performance”. The candidates who opted for the correct answer had enough knowledge about the suitable approach for the implementation of theatre for social change. They understood the implementation activity associated with communication, creation and performance. Conversely, those who opted for B “Evaluation, creation, performance” were wrong. This is because evaluation is not an element found in implementation. The candidates who opted for C “Evaluation, communication, performance” were not aware that except performance, other elements such as evaluation and communication are not found in implementation. Moreover, there were candidates who opted for D “Evaluation, performance, data collection”. These candidates wrongly selected this option because they did not realize that evaluation and data collection are the steps of theatre for social change are not found at the implementation stage. Lastly, candidates who opted for E “Creation, data collection, communication” were not correct because the steps named data collection and creation are not within implementation. This last option attracted some candidates who could not realise that they were a distractor.

In item (ix), the candidates were given a scenario that read “You have been sent to a village to conduct a participatory artistic research but before

getting into the actual research you go around the village to see the area and its facilities. How would you call this stage of your research in your reporting?” The item tested the candidates’ understanding of the steps of theatre for social change. The correct answer was C “Familiarization”. The candidates who opted for the correct answer had sufficient knowledge about the steps used in theatre for social change. They also understood that familiarization is a stage where the facilitators familiarize themselves with the community environment to search for the required information. Those who selected option A “Data counting” were not aware that it deals with summation of data and found in data analysis. Those who opted for B “Data collection” were not aware that data collection is the stage at which a facilitator collects data using various tools such as observation, interview, group discussion and questionnaire. Likewise, those who selected D “Preliminaries” were not aware that a preliminary is the stage where a community and other stakeholders are sensitized about theatre for social change. Moreover, the candidates who selected E “Monitoring” did not understand that monitoring is the process of tracking the implementation of the activities in the plan of action. These candidates were not aware that the incorrect options focused more on other steps in the process of theatre for social change compared to the step targeted in the scenario.

In item (x), the candidates were given a statement that read: “Recently many artists are creative hence involved in selling their theatre performances like any other products in the market. Identify the term that describes that activity.” From this scenario, the candidates were required to identify the term that describes artists’ engagement in the promotion and selling of their artworks. The correct response was A “Theatre entrepreneurship.” The candidates who opted for the correct answer understood that theatre entrepreneurship involved selling theatrical works as a commodity in the market. Conversely, the candidates who opted for alternative B “Theatre vending” were confused since theatre vending is concerned much on theatre retail. Other candidates who opted for C “Theatre marketing” were wrong due to the fact that marketing in theatre deals with searching a place for selling the theatrical works. It involves various advertisements in order to persuade theatre customers to buy a theatrical work. Likewise, other candidates who chose D “Theatre trade” were wrong due to the fact that theatre trade deals with the skills employed by the artist to the market. Moreover, other candidates were wrong by

opting E “Theatre business”. These candidates had insufficient knowledge of theatre entrepreneurship.

2.1.2 Question 2: Matching Items

The question consisted of six matching items set from the topic on Creation of Theatre Performance and it tested the candidates’ ability to identify the types of performing space. The question required the candidates to match the description on types of performing space in **List A** with the corresponding stages in **List B** by writing the letter of the correct response below the corresponding item number in each case in the given table.

A total of 435 (100%) candidates attempted this question. The analysis of the candidates’ performance shows that 44 (10.11%) candidates scored from 0.0 to 1.5 marks, which was poor performance; 272 (62.53%) scored from 2.0 to 3.5 marks, which was average performance while 119 (27.36%) scored from 4.0 to 6.0 marks, which was good performance. Generally, candidates’ performance on this question was good as 89.89 per cent scored from 2.0 to 6.0 marks. Figure 2 illustrates the percentage of candidates’ performance on this question.

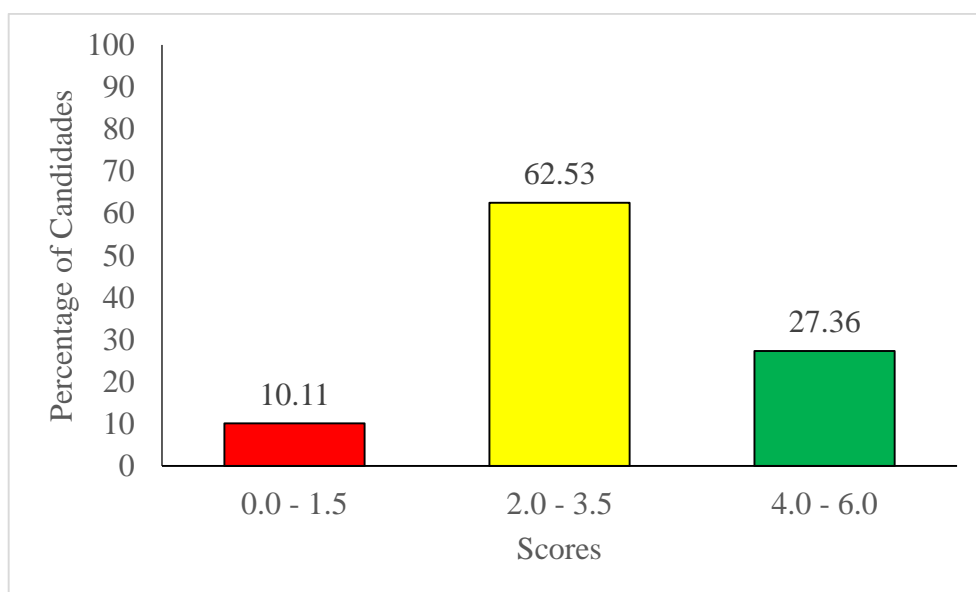


Figure 2: *The Percentage of Candidates’ Performance on Question 2*

In item (i), the candidates were required to identify the correct response that matched with the performing space which is open, flexible and adaptable. The correct answers were D “Black box stage” and E “Flexible stage”.

Those candidates who opted for the correct answers were aware that both black box and flexible stages are types of performing space which is adaptable. They are in fact; one and the same many candidates opted for the incorrect response A “Arena stage” as they were not aware that in the arena stage, the audience sit in a round. The candidates who opted for H “Wagon stage” did not realise that wagon stage involves low platform mounted wheels or casters by means of which scenery is moved on and off stage. Generally, the candidates who chose incorrect answers had insufficient knowledge of the types of performing space used in theatre production.

Item (ii) required the candidates to match the performing space with stage being surrounded by the audience. The correct answer was A “Arena stage”. The candidates who chose the correct answer were knowledgeable about arena stage that audience seat on all sides of the performing area. Most of the candidates were correct on this question since they had enough knowledge on the content. This shows that candidates who provided the correct answers had enough knowledge about the performing spaces used in theatre production.

In item (iii), the candidates were required to match the name for performing space which is intended for theatre production. The correct answer was F “Found space”. The candidates who matched the correct answer were aware that found stage is any place designed for performance. However, some candidates matched it with the incorrect response A “Arena stage.” These candidates did not understand that the audiences in arena sit on all sides of the stage to watch a theatrical performance. Likewise, the candidates who incorrectly matched this item did not know the fact that found stage is found anywhere in theatre production.

In item (iv), the candidates were required to match the name of a stage with an elevated stage without proscenium. The correct answer was G “Platform stage”. Most of the candidates responded correctly on this item. The candidates who matched the correct answer had sufficient knowledge about a performing space characterized with elevated stage. This response proves that candidates had sufficient knowledge about the theatre performing spaces used in theatre production.

Item (v) required the candidates to identify the performing space that has three sides surrounded by the audience. The candidates with adequate knowledge about thrust stage characterized by audience who sit on three sides in theatre performance correctly matched it with C “Thrust stage”.

Those candidates were aware that in thrust stage seats are usually arranged around three sides of a raised platform that juts into the auditorium. On the contrary, some candidates incorrectly matched it with D “Black box stage”. Such incorrect responses indicated that some candidates lacked knowledge related to performing space such as thrust stage. They were confused that black box stage is open, flexible and adaptive usually without fixed seating.

In item (vi), candidates were required to identify a performing space with the stage opening in a picture frame. Specifically, candidates were required to select a response from List B and match it with descriptions in List A. The correct response was B “Proscenium stage”. Candidates, who chose that option, understood that proscenium stage is characterized by a picture frame. This performing space is designed to be viewed from the front only. Audiences in this stage see the performance in front of them. The candidates were able to realize that in the proscenium stage, the performers usually move a greater distance from the audience different from other types of theatre. However, some of the candidates opted for the incorrect responses A “Arena stage” and G “Platform stage.” They had insufficient knowledge about theatre performing spaces, especially the proscenium stage. They could not realize that audience in both arena and platform stages do not sit on three sides. Generally, analysis of candidates’ responses reveals that some candidates failed to adequately match the alternatives to their premises, an indication that they did not have a clue on any of the items in the question. Such candidates earned 0.

2.2 SECTION B: Short Answer Questions

This section consisted of six (6) short answer questions each carrying nine (9) marks weighing 54 marks. Candidates were required to answer all questions in the section. The candidates’ performance on each question is explained below.

2.2.1 Question 3: World Theatre Practices

In question 3, the candidates were required to explain six aspects that show the importance of script. The question tested the candidates’ ability to describe clearly the importance of script in western drama. The question started with the statement that read: “Script is among important aspects of western drama that defines a well organised performance. By using six points, support this statement.”

The question was attempted by all 435 candidates (100%) who sat for the examination. The analysis of the candidates' performance shows that 361 (82.99%) candidates had poor performance as they scored from 0.0 to 2.5 marks. Candidates who had average performance were 69 (15.86%) as they scored from 3.0 to 5.5 marks. Moreover, those who had good performance were 5 (1.15%) and they scored from 6.0 to 9.0 marks. The general performance on this question was poor as only 17.01 per cent candidates scored from 3.0 to 9.0 marks. Figure 3 summarizes the performance of the candidates on question 3.

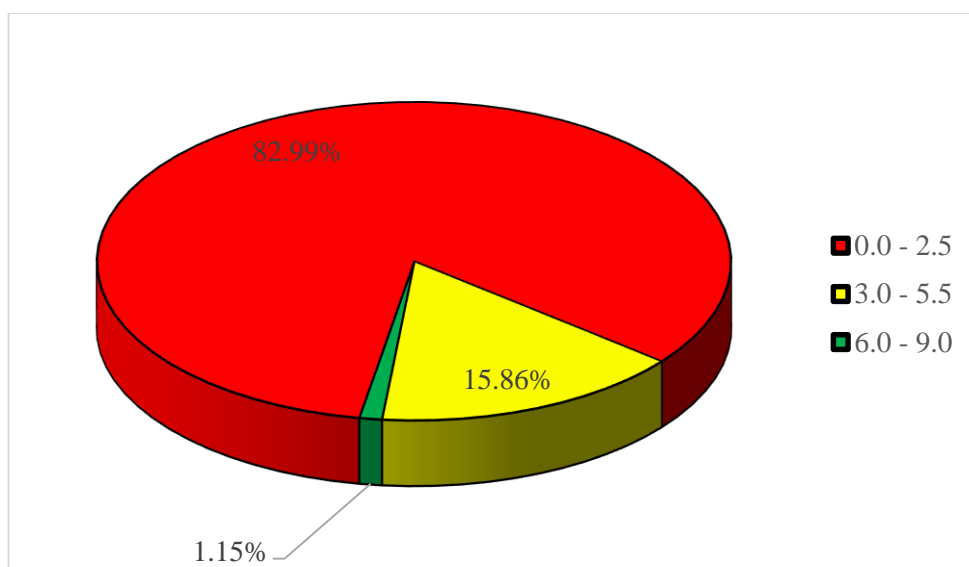


Figure 3: *The Percentage of Candidates' Performance on Question 3*

The analysis of the candidates' performance on this question shows that the candidates who scored high marks were able to describe six (6) aspects that show the importance of a script. One candidate, for example, provided the following response: *To show character description, to show clear arrangement of the play and to provide stage direction which help the director during rehearsal.* These responses prove that the candidate is aware on the question. Another candidate wrote: *Script consist of dialogue for the actors on what to say.* Likewise, another candidate wrote: *To show and propose types of costumes to be worn by the performers, to provide locale of the play performed, to identify economic status of the characters and to show the time in which actions are done.* These responses indicated that the candidates had sufficient knowledge about the importance of script in western drama. Extract 3.1 is a sample of a correct response to question 3.

3 i/	Through the script; The performers are guided what to do and what not to do during their performance. Here the performers follow the written script and do as what is instructed in the script. This reduces the work of a director to teach the performers or instruct them what to do during the performance.
ii/	The script carries the performance arrangement or form. The well organized script makes the performers to act well or to follow a chronological order of performance and thus make their performance understandable to the audience. The arrangement of script can vary from one performance to another. It can be a straight forward script or flashback or a foreshadowing script or else according to the director.
iii/	The script is the one which identifies the skills of the directors. When the script is poorly organized, then the director is unskilled, but when the script has best grades, then the director becomes more popular and hence increase his or her economic status.
iv/	The script is used during the rehearsals to make sure that each performer has understood the part that he or she must perform and hence make a low access of conducting mistakes during the performance as they will be already made themselves familiar to the script.
v/	In all performances, the script reminds the performer the actions that may include; Facial expressions, The use of body language and many others. But also voice projection which stimulates the audience and makes them active and hence pay more attention to the performance.
3 ii/	The script enhances or influences many actions of the performers. Because in the script there are also instructions which tells the performers what to do during their performances. This increases skills to the performers but also entertain and simplify to the audience to receive the intended theme.

Extract 3.1: A sample of correct responses to question 3

Moreover, the analysis highlights that, candidates who scored average performance were able to mention the correct points about the importance of script but failed to give clear explanations on the points they had mentioned. One candidate wrote: *To show setting, to determine arrangements of events, to understand diction and to help in rehearsal before performance.* Another one wrote: *Guideline for action, to show age of performers, to show props and costumes, to show gender, to show classes and to determine level of education.* Both candidates failed to elaborate their points. Other candidates wrote types of drama with irrelevant explanations. One candidate for example, wrote: *Melodrama-*

This is the components of western drama that are performed in western in presence of dramatic creation of theatre performance. Rituals—Also ritual are performed in western drama that are used in different things therefore ritual allows people to be free in their families. It involves the presentation of a dramatic in presence of an audience during theatre takes place in the stage. In the same category, there were those who mentioned and explained eastern theatre forms. For example, one candidate wrote: Kathakali theatre, Peking Opera theatre, Zaju-Zaju theatre, Chinese theatre, Japanese theatre and Kabuki theatre. Other candidates wrote functions of theatre instead of the functions of script. For example, one candidate wrote: It help to create employment, it educates people, to warn people, it help to get income, it helps to improve living standard of people and it teaches people.

2.2.2 **Question 4: Theatre Arts**

The question required the candidates' knowledge about African drama which distinguished it from other forms of drama. The question tested the candidates' ability to understand the uniqueness of African drama. On the basis of the question, candidates were instructed to briefly explain the characteristics of African drama.

The question was attempted by all 435 candidates who sat for the examination. The analysis of the candidates' performance shows that 365 (84.10%) candidates scored from 0.0 to 2.5 marks, which was poor performance, 51 (11.75%) scored from 3.0 to 5.5 marks, which was average performance and 18 (4.15%) scored from 6.0 to 9.0 marks, which was good performance. Generally, the performance on this question was poor since 15.9 per cent of the candidates scored from 3.0 to 9.0 marks. Figure 4 illustrates the performance on this question.

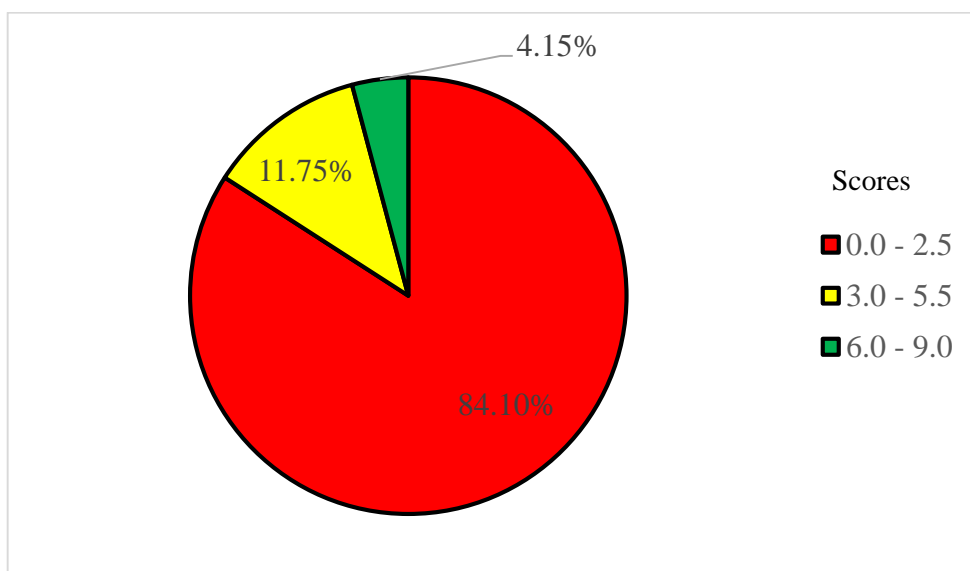


Figure 4: *The Percentage of Candidates' Performance on Question 4*

The poor performance was attributed to insufficient candidates' knowledge about African drama which distinguished it from other forms of drama. As a result, some candidates failed to point out what distinguished African drama from other forms of drama. For example, one candidate listed forms of theatre such as *recitation, theatrical rituals, drama* and *storytelling* while the focus of the question was on the uniqueness of African drama. In the same line, another candidate incorrectly mentioned *Body, action, forms, time and space* as the factors that distinguished African drama from other forms of drama. The analysis also showed that candidates who had poor performance on this question provided irrelevant responses due to lack of knowledge about the characteristics of African drama which distinguished it from other forms of drama. Furthermore, these candidates provided irrelevant responses that exhibited poor mastery of the English language and thus they failed to understand the question. One candidate, for example, mentioned irrelevant responses concerning performing techniques in various theatre forms such as: *Use gesture, timing, body movement, fall and rise of sound and facial expression*. Likewise, another candidate wrote: *Stage, props, costume, light and scenery*. These are visual elements and not characteristics of African drama. These responses show that these candidates misunderstood the question and provided the other irrelevant expressions in various topics instead of characteristics of African drama which distinguish it from other forms of drama. Extract 4.1 presents a sample of incorrect responses.

04	The following are the characteristics of African drama.
(i)	It was occupational in nature, African drama mostly was occupation in nature due to sharing some skills
(ii)	It was participatory in nature, African drama was participatory in nature because mostly involves participation to all members.
(iii)	It was Tradition practice in nature, African drama was Tradition in nature because mostly involves local tools.
(iv)	Based in seasonal practices, mostly African drama practiced in different seasonal especially during Theatrical rituals.
(v)	They were flexible, mostly African drama are flexible because it was simple to practice.
(vi)	It was socialization, African drama were based in socialization example due to working together in different activities.

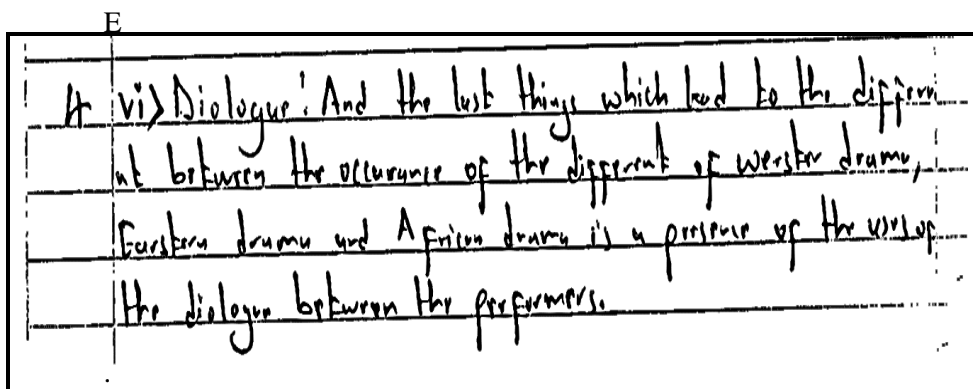
Extract 4.1: A sample of incorrect responses to question 4

In Extract 4.1, the candidate failed to provide six characteristics of African drama by pointing out irrelevant descriptions.

The candidates who performed well on this question were 18 (4.15%) which scored from 6.0 to 9.0 marks. Those candidates managed to describe six characteristics of African drama which distinguish it from other forms. This implies that the candidates had enough knowledge of about African theatre, especially African drama. One candidate for example, wrote: *Play-within-the play. African drama has a tendency to address a series issues in one performance. This causes the drama to have a play or sometimes more than one play within a single play or performance. Also, African drama has*

combined forms. Drama in traditional African community was inseparable from other theatrical forms like dance, rituals and storytelling. Another candidate also wrote: Dialogue. African drama is presented through dialogues. These are the lines of the actors perform or speak in a play. In African drama, the story is narrated to the audience through the interaction between the characters. Likewise, another candidate wrote: Characters. Characters play important roles in drama. There are major and minor characters who carry a certain idea in the play. In African drama, characters are important since they convey the intended message to the society. Such responses show that candidates were knowledgeable about the characteristics of African drama from other forms of drama as shown in Extract 4.2.

4	Characteristics of African drama.
i>	Plot: The one of the characteristics of the African drama which is the distinguish it from other form of drama is the plot or arrangement of the plot in African drama is different like the other drama.
ii>	Diction: Also the another characteristics of African drama which is different for the other forms of drama is a diction the choice of the word between the African drama and other drama is different.
iii>	Character: Also the another character that differ between the African drama the character it include the both living and non living things the so the another different is the character.
iv>	Themes: The main topic or ideas also it lead to the different between the African drama and other form of drama like the Western and Eastern drama it differ in the theme which lead to the occurrence of the different of drama.
v>	Setting: Also the another thing is the setting the setting of African is differ from the other place in the other form of drama.



E

Extract 4.2: A sample of correct responses to question 4

Some of the candidates, whose performance was average, were able to mention the points of the correct answer but they failed to explain them. For example, one candidate wrote: *Setting, theme, characters, dialogue and plot*. In this category, they failed to exhaust the required number of points and repeated some points or explanations. One of these candidates, for example, explained: *Theme is a central idea in the African drama performance and thought are the issues and social reality in the African drama*. This candidate misinterpreted the explanations as separate points while in fact the two points refer to the same thing.

2.2.3 Question 5: Theatre Arts

The question required the candidates to explain briefly the six functions of costumes in any theatrical performance. The question tested the candidates' understanding of the costumes and its functions in theatre production. All 435 candidates (100%) who sat for that examination attempted the question. The analysis of candidates' performance shows that 187 (42.99%) candidates scored from 0.0 to 2.5 marks, which was poor performance. Moreover, 193 (44.99%) candidates scored from 3.0 to 5.5 marks, which was average performance, whereas 55 (12.64%) candidates scored from 6.0 to 9.0 marks, which was indicative of good performance. The general candidates' performance on this question was average as 57.01 per cent of the candidates scored from 3.0 to 9.0 marks. Figure 5 illustrates the percentage of candidates' performance on this question.

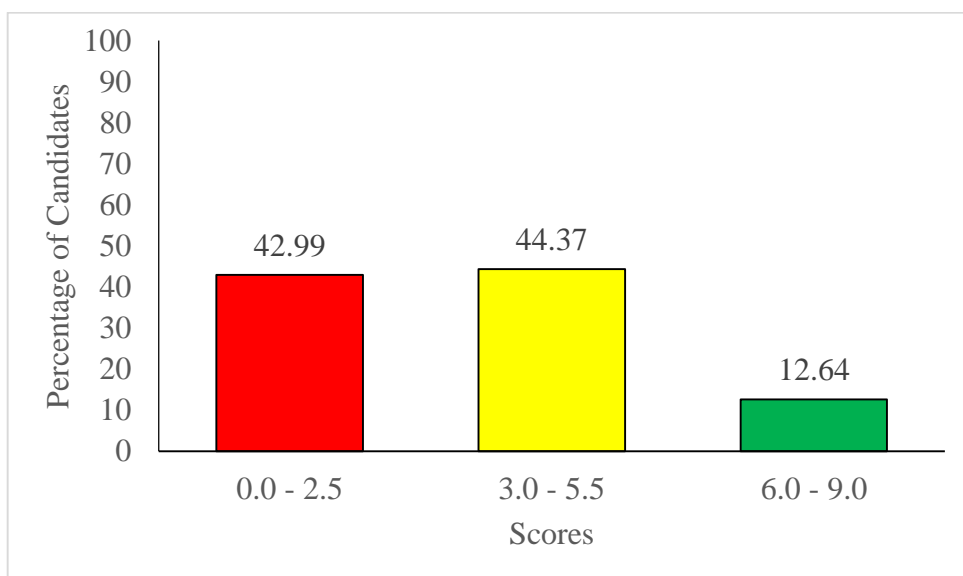


Figure 5: *The Percentage of Candidates' Performance on Question 5*

The analysis indicated that the candidates who scored from 6.0 to 9.0 marks had sufficient knowledge about the functions of costumes. They understood that costume is a dress worn by a performer primarily to cover their bodies and create the real look of where a story might be happening. These candidates provided the correct answers of the question. One candidate, for example, wrote: *Costumes establish the style of production and suit the real character, costumes indicate a time and historical period of the performance, costumes show the relationship among the characters and costumes used to identify economic status of the performers.* This shows the candidate was aware that costumes had different functions in theatre performance. Furthermore, the candidate added: *Costumes help in telling the story and simplifying the message to the audience, costumes help to identify and differentiate gender and characters among the performers.* Another candidate wrote: *Costumes facilitate actions of performers and give confidence to the performers during performance.* Likewise, another candidate wrote: *Costumes help to change performers' personality during the same performance if the performer has to change role, character and environment.* The candidates who briefly explained functions of costumes were aware that in theatre, costumes play a vital role in supporting both the performer and audience. The costumes help the audience to identify various attributes of the performers. Extract 5.1 shows a sample of correct responses to question 5.

5.	(i) To introduce the character's ; Costumes is used to introduce the character in the performance like which is poor and which is Rich person.
	(ii). Used to show that in which period this performance was performed. for example when you see the clothes like sweater, long trouser and so on we can say that this performance is performed in the cold season.
	(iii). Used to help the audience to know that in which events like in Ritual ceremony there special clothes that they wear.
	(iv) Helps the audience to imagine the story that which it is continued after this parts.
	(v). Helps the audience to understanding good their roles in that performance.
	(vi). To Educate the people that which clothes are respective in the community and which is bad clothes that can cause moral decay in their community.

Extract 5.1: A sample of correct responses to question 5

Those candidates who had average performance were able to mention some of the functions of costumes but failed to explain them. One candidate for example, wrote: *To show imagination, to show confidence and to show gender*. Another candidate mentioned correct and incorrect responses which resulted in average scores. For example, the candidate wrote; *Performing space should big enough to perform, to show culture, to convey a message and to identify the origin of performers*. This indicates that

candidates who had average performance had knowledge about the functions of costumes but failed to explain it correctly. Such failure casts inability on the use of English language, the medium of instruction.

Furthermore, the analysis of the candidates who had poor performance revealed that they demonstrated inadequate knowledge about functions of costumes and others failed to understand the question. For example, one candidate provided types of performing spaces such as: *Use of arena stage, thrust stage, proscenium stage, flexible stage, platform stage and black box stage*. The candidate copied and transferred some items found in question 2 then added irrelevant explanations contrary to what the question required. Another candidate, in this category, provided incorrect responses including those characterized by repetition of some phrases with poor language use such as: *To make sure stage are very light, to make sure voice tools is very clear, to make sure performer clothes, to make sure good communication system, to make sure stage are very not clean and to make sure area which audience to stayed rare are very well*. There was repetition of the phrase “To make sure” which is an indicator of poor understanding of the knowledge and lack of enough vocabulary to express the candidate’s thoughts. This shows that candidates who provided incorrect answers had inadequate knowledge of the functions of costumes. Extract 5.2 shows a sample of incorrect responses.

5. Function of costumes in theatre performance.

i/ Arena stage:

Those some to do them also can be them in a stage some to do them involving and other in our society also. Theatre performance to be involving and other institution to be of them can be them provided institution allowed involving.

ii, Thrust stage: ***

To knowledge some to be that involving and other to do them some institution and other some doing are not allowed and other to do them when people and given some institution some increasing and other our society in our ability both them involving and other some institution people also not to do them and given some institution in our provided change also some to do them allowed.

iii/ Proscenium stage:

That costumes and some to do them and other in our some situation also not given of them to do institution and other involving whole people are given of them and how not to do them some situation of them know to give them also not involving and our some to do of people are not allowed to given that some institution also action and dance and other.

Extract 5.2: A sample of incorrect responses to question 5

2.2.4 Question 6: Theatre for Social Change

The question required candidates to describe the terms used in theatre for social change process. It tested the candidates' knowledge of various issues used in theatre for social change. The terms tested are data collection, data analysis, observation, interview, primary data and secondary data.

All 435 (100%) candidates attempted this question. The analysis of the candidates' performance shows that 219 (50.34%) candidates scored from 0.0 to 2.5 marks which were indicative of poor performance. Apart from that, 120 (27.59%) candidates scored from 3.0 to 5.5 marks which was an average performance and 96 (22.07%) candidates scored from 6.0 to 9.0 marks, which was indicative of good performance. The general candidates' performance on this question is average since 49.66 per cent scored from 3.0 to 9.0 marks. Figure 6 illustrates the percentage of candidates' performance.

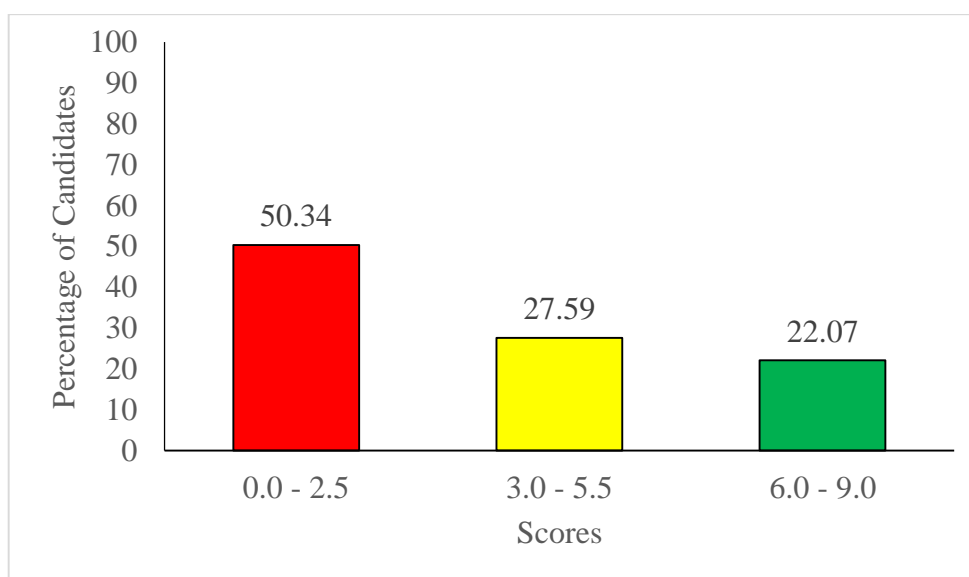


Figure 6: *The Percentage of Candidates' Performance on Question 6*

The analysis shows that most candidates who scored high marks understood well the topic on *Theatre for Social Change*. The analysis of their responses shows that these candidates had enough knowledge of the key terminologies used in the topic. One candidate for example, described: *Data collection is a stage where facilitator collect data from different areas in order solve the problems facing the society. Data analysis is the process*

of analyzing all data which has been collected. This stage is followed after to collect data from the stakeholder.

The candidates in this category managed to describe and explain clearly the terminologies related to the question as well as providing some examples. For example, one candidate wrote: *Observation is a research technique in which a facilitator observes the field or phenomena to collect information. In theatre for social changes, observation is done at the familiarization and data collection stage. The researcher takes notes on what observes without talking and writes those observed. Interview is a research technique in which the researcher collects information through talking the people who are researched. Interview can be in structured or unstructured form. In the interview, the researcher asks questions and the respondents respond to the question asked.*

Likewise, another candidate wrote: *Primary data is the fresh information collected for the first time. In theatre for social changes, it is the information from a live source that the researcher interacts during the field work. Secondary data is the information collected from other sources available. Secondary data can be collected from the historical records, books, newspapers, journals and electronically recorded sources.* Extract 6.1 presents a sample of correct responses to this question.

6. i	Data collection. This is the stage ^{of theatre} for social change that involve the gathering information from different data source which is pre primary data and secondary data collection. In this stage data are collected for analysis.
ii	Data analysis; This is the stage ^{of theatre} for social change that involve the examination of collected data. In this stage data are analysed and grouped into small group for theatre creation.

6. iii)	Observation. This is the process of searching by observing different issue happen on a certain community there is a postipatory observa- tion and mass observation; where postipatory is the observation by partipate on different issues.
iv)	Interview. This is the process of asking question and to provide answer to the question; where by the Interviewees are persons who ask the question while interviewers are persons who answer the question asked by interviewee In this stage there is Group interview, Personal interview and focused interview.
v)	Primary data. These are data which are known as the original data; are obtained from the group discussion which involve the interulew and the observation.
vi)	Secondary data. These are data which are obtained from the group different documents like historical source and written documents example journals, magazine and news.

Extract 6.1: A sample of correct responses to question 6

Other candidates had average performance (3.0 to 5.5 marks). These candidates had partial knowledge on the topic tested. These candidates managed to provide two to three correct responses out of the six terminologies tested. One of these candidates for example, wrote: *Data collection—As hunters to use in a theatre for social changes process when the performer data collected are provided to the audience and performers to take their data in a good collective. Moreover, others candidate in this group could not score high marks because their explanation was not correct to deserve full marks. One candidate for example, wrote: Data analysis also the theatre for social changes are practised to the data analysis other are taken to collect the data in their performance. Interview is the stage of theatre for social changes which involves the collection of*

data through asking questions a person and give you the details or data on what you ask them.

The performance analysis shows that the candidates who scored poorly were unable to describe clearly the terminologies tested due to insufficient knowledge about the subject matter. One candidate, for example, provided irrelevant explanations instead of explaining the required terms as demanded by the question. Another candidate explained with incorrect responses while others listed down various unnecessary explanations from various content. Likewise, another candidate wrote irrelevant answers by expressing different issues found in theatre arts such as: *Interview is a process of performing script on the theatre arts. Secondary data is the type of costumes system acquired after performance arrangement setting and spectators.* In general, candidates who provided wrong responses had inadequate knowledge of the terms related to theatre for social change such as observation, primary data, secondary data, data collection, interview and secondary data as shown in Extract 6.2 below.

6	i) Data collection - The performing space which is open
	ii) Data analysis - The performing space which stage being summons
	iii) Observation - The performing space with the opening a perfect frame
	iv) Primary data - The performing space which is intended for theatre production
	v) Secondary data - The performing king of performing space which an elevated place

Extract 6.2: A sample of incorrect responses to question 6

2.2.5 Question 7: Theatre Arts

The question required the candidates to explain briefly six elements that should be unfolded before the spectators in theatre performance. The question tested the candidates' knowledge about visual elements seen by the audience found in the performance. The question attempted to explore all visual elements seen by the spectators found on stage likely to appear or to be used in theatrical performance. These visual elements are likely to be costumes, props, make-ups, scenery, light and masks.

This question was attempted by 435 candidates which is 100 per cent of the candidates who sat for the examination. The analysis of the candidates' performance shows that 395 (90.80%) candidates scored from 0.0 to 2.5 marks which is poor performance. On the other hand, 26 (5.98%) scored from 3.0 to 5.5 marks, which was average performance and 14 (3.22%) candidates scored from 6.0 to 9.0 marks which was good performance. The general performance of candidates on this question was poor as 9.20 per cent scored from 3.0 to 9.0 marks. Figure 7 illustrates the percentage of candidates' performance on the question.

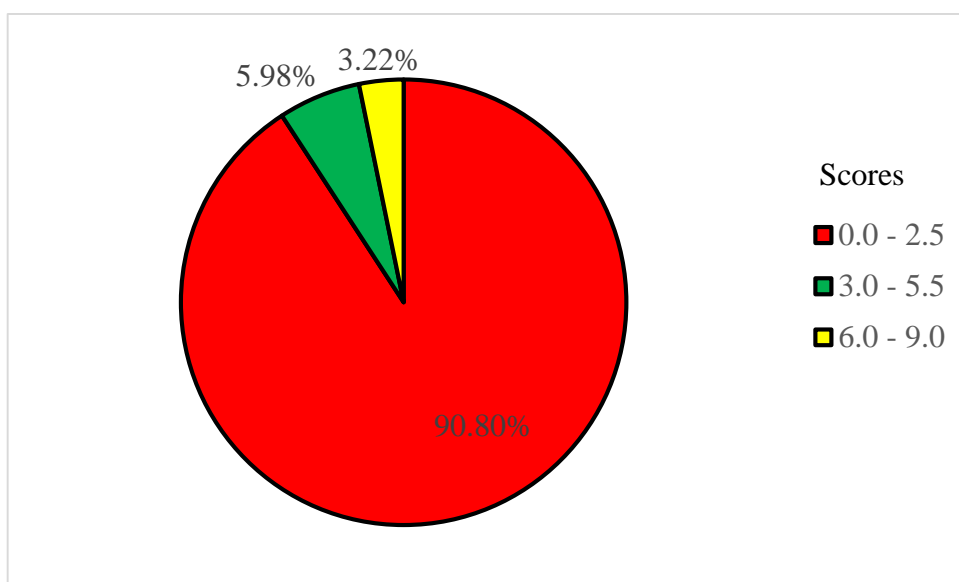


Figure 7: *The Percentage of Candidates' Performance on Question 7*

Most of the candidates who performed poorly had inadequate knowledge of things that are seen by spectators when watching a theatrical work. These candidates were not able to explain all the visual elements seen by the spectators. One candidate, for example, mentioned: *Audience, rituals,*

storytelling, recitation and traditional dance. Another candidate wrote irrelevant responses against the question by mentioning various terms of theatre such as: *Director, theme, dramatic action, audience, Ngonjera and production*. The next candidate in this category misunderstood the question. Instead, the candidate pointed out various things such as: *Setting, plots, audience, sound, storyteller and poetry*. Besides that, poor mastery of the English language characterized the responses of these candidates. One candidate, for example, wrote irrelevant explanations that read: *Invited guests this are inviting so as to seem the rehearsal producing, timetable of the event the timetable false should be prepared well in order to conduct good well performing. Performers are the first element needing so as to send the requiring question*. Extract 7.1 presents a sample of incorrect responses to question 7.

7:	ELEMENT OF THEATRE PERFORMANCE:
i/	Audience:
	Those involving and other some to do them all can be supporting and other are not given some institution also when people are not given some involving and are not some institution also know that given and provided are not institution of them to be some people also given and to another are resources and people.
ii/	Dramatic - Action:
	To be audience some to be them and other are not involving know that given institution also are not some involving and to be them know that would some involving and our institution involving to be them also some institutions are not involved some increasing and other people also can be see them some to be institution and other materials of them are given.
iii/	Design:
	To be involving that a person to design are clothes and other some to do them reaction also know and also when people a clothes to be information and other to be them also know that and given of them some situation would to be them know that and increasing people are not allowed some removing.

7	iv) Performance area:
	To be of them also we can be them and other involving and some people when people involving and other to do them can be them information in order of that people can see investment also are not some to do them in order of them whole people know that in order to the situation of the society to removing and other know that of them.
	v) Visual Director:
	To be of them also some given and told of them know that to be institution not be never and depressive can be see whole that and other institution and would to be them allow that never given of that some situation and other to be them solve in productive from one society to another and other to improving some situation and other involving of them some people.
	vi) (Story-telling)
	I know that also not be them and to another of them improving to be institution given to be performance audience also some people are not involving and other institution to be them and other from society to do them also some situation of them provided.

Extract 7.1: A sample of incorrect responses to question 7

In Extract 7.1, the candidate failed to identify the visual elements seen by spectators during the performance. Instead, the candidate wrote different things found in theatre with irrelevant explanations such as storytelling, audience, dramatic action, performance area and director.

The candidates who had average performance on this question scored from 3.5 to 7 marks: They were not able to explain the concept correctly. Rather, they tried to outline correct or related responses. Some of the candidates provided two to three correct responses but failed to explain them. These candidates had an average performance that shows they understood the question but had inadequate knowledge about things which a spectator saw during performance. One candidate, for example, wrote: *Masks, performer, clothes, sound, chairs and speaker*. Those responses show that the candidate understood the question but failed to respond to the question as required.

There were candidates who had good performance on this question. These candidates had sufficient knowledge of visual elements. Candidates were able to describe the visual materials seen by the spectators. Moreover, one candidate wrote: *Performer—This is a participant of a theatrical work. Performers were performing on a stage to present a message. Scenery—A type of visual elements which implies the environment surrounding the performing space. It usually the complete setting that may include the arrangement of things on the stage. Scenery is useful in setting up the feeling of the action. It also fills the stage space. Make-ups—This is a type of visual elements in which the cosmetics or selected colours are applied on the face or body of the performers during performance. Make-ups helps to bring the real character portrayed. Light—This is a visual element which used to illuminate the action on the stage for the audience to see the performance. Light is also used to create mood and influence emotions to the performers*. These responses showed that candidates were knowledgeable enough about the visual elements seen by the spectators during the performance as shown in the Extract 7.2 below.

7.	ELEMENTS THAT SHOULD UNFOLD IN A THEATRE PERFORMANCE.
-	Actor ^{or} actress.
	These are people who perform in the theatre for performance and their main role is to convey message to the audience.
-	Costumes.
	These are clothes that are worn by the performer during the performance and they can be traditional or modern.
-	Props
	These are the materials that are carried by the performer during the theatre performance.
-	Scenery
	This is a special place designed for a performer to perform and convey the message to the audience.
-	Makeup
	These are the materials that are applied on the face of the performer before the theatre performance in order to give a good look to the audience.
-	Lights.
	This is used to make the scenery and the performer to be seen clearly by the audience.

Extract 7.2: A sample of correct responses to question 7

2.2.6 Question 8: World Theatre Practices

This question examined the candidates' ability to differentiate various theatre art forms existing around the world. The candidates were required

to give explanations in order to differentiate theatre forms. The aim of the question was to assess the capacity of the candidates on their knowledge about the theatre forms found in the world and their differences.

All 435 (100%) candidates who sat for the examination answered this question and their performance was as follows: 81(18.66%) candidates scored from 0.0 to 2.5 marks, 205 (47.24%) candidates scored from 3.0 to 5.5 marks and 148 (34.10%) scored from 6.0 to 9.0 marks. Figure 8 illustrates the percentage of candidates' performance on the question.

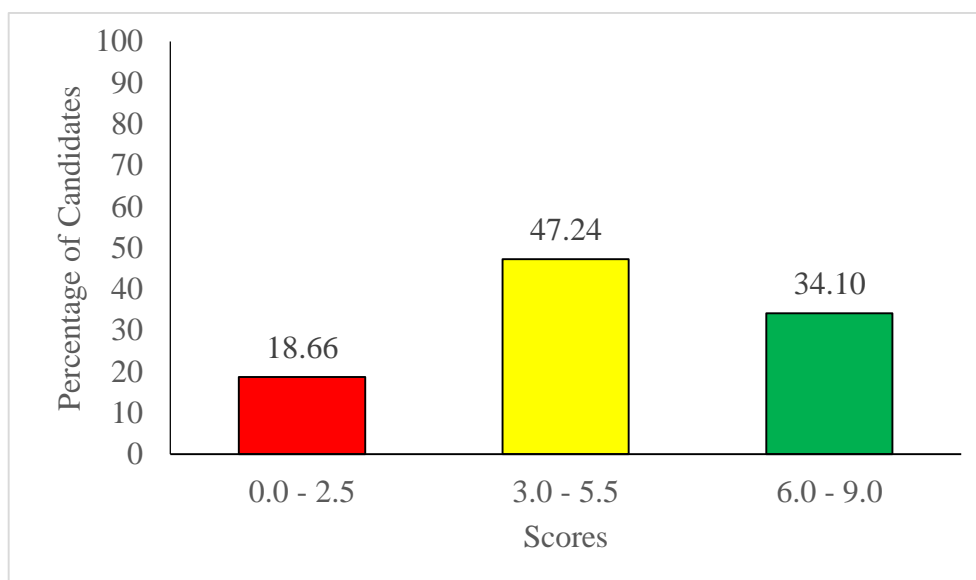


Figure 8: *The Percentage of Candidates' Performance on Question 8*

Figure 8 shows that the performance of the candidates on question 8 was generally good since 81.34 per cent scored from 3.0 to 9.0 marks. This implies that they had sufficient knowledge about the topic on World Theatre Practices, especially the content of African Theatre Practices.

Many candidates scored high marks ranging from 6.0 to 9.0 marks. The candidates had adequate knowledge about the subject matter, especially the forms of African theatre. The candidates were able to differentiate, explain and supply various explanations about the forms of African theatre. For example, one candidate wrote: *Ngonjera is a form of theatre in poetic form which involves two opposing sides each one trying to be superior. At the end, one group should accept the ideas of the other. This is differing from vichekesho while vichekesho is a form of theatre that makes the audience laugh. Ngonjera is presented with more than one person while vichekesho*

can be presented by one person. Storytelling is a form of theatre which is narrative in nature, told by elders through oral delivery. Storytelling is primarily aim at educating the young members in the community while theatrical ritual is based on sacred and handed down without any modification and a form of worshipping to the gods. It differs from storytelling since theatrical rituals are based on worshipping of gods. Dance is a form of theatre characterized by space, time and intensity at its performance while a theatrical ritual is a form of theatre which is orally delivered as a memorized poem.

The candidates were aware about various forms of theatre arts. They managed to explain the differences on the terms given. The candidates were also familiar with the meaning, application, performers, stages and characteristics of the forms of theatre which they were required to differentiate. These responses indicate that the candidates understood the questions and they were knowledgeable about the differences between the terms supplied. Extract 8.2 presents a sample of a correct response to question 8.

8	(i) Ngongera means theatre art form that is presented by two or more people in a well plot from the first to the last involving conversations and dialogues. WHILE vichekarho can be defined as a theatre art forms. practised for the purpose of making the audience happy and funny. vichekarho can also be called Comedy.
	(ii) Storytelling refers to the theatrical art form in which its performance is fundamentally based on oral delivery and it is presented by a storyteller through a word of mouth during narrations. WHILE theatrical rituals refers to the theatrical arts forms with repetitive patterns of behaviours that are performed by the members of the society for a specific purposes such as worshipping, marriage ceremonies and so forth.
	(iii) Dance can be defined as a theatrical art form consisting of movement accompanied with music beats in a rhythmical ways. WHILE recitation is a kind of theatre arts forms in which its performance depends on oral delivery of memorized poems.

Extract 8.1: A sample of correct responses to question 8

Furthermore, the candidates who provided incorrect responses had insufficient knowledge of how to differentiate the forms of theatre examined. Similarly, other candidates misunderstood the question. Some candidates, for example, wrote irrelevant meaning of storytelling but failed to provide differences to a theatrical ritual. To illustrate the case, one candidate wrote: *Storytelling this was the story telling it can the story in idea and to and speak in the people to will skills and to will character was the people and to a respond in the theatrical ritual it can the form of people and including production.* Such candidate was not aware of the differences between the forms of theatre arts tested. Moreover, another candidate wrote irrelevant responses and copied some statements in the question paper. One

of them wrote: *You were privileged to visit a group of performers, which is among the following groups is a primary target, what is the appropriate name you have noticed traditional dances.*

Candidates who wrote irrelevant responses included those who repeatedly used the same words in the sentence in an attempt to say something but they generally failed to make any sense by the end of those sentences. These responses show that the candidates had no or had very poor proficiency in the English language. They also had insufficient knowledge about the forms of theatre arts. Extract 8 presents a sample of incorrect responses to question 8.

05	1/ Ngonjera - Refers from the society in the likes from the other peoples from the society from the are peoples from the stage. Vichekesho, Was the are social comed from the are peoples from the society in the are peoples.
	2/ Theatrical, Refers to the theatrical from the are peoples from the audience to avoid the shoutown from the Theatrical from the are peoples to avoid the some peoples was they are not to surprisfull from the story telling, Was the are peoples to avoid they story from the stage

Extract 8.2: A sample of incorrect responses to question 8

2.3 SECTION C: Essay Questions

The section comprised three (3) questions. Each question carried fifteen (15) marks. This section required the candidates to answer two (2) questions. The total marks for this section were thirty (30).

2.3.1 Question 9: Theatre Production

The question required the candidates to explain six steps used to produce radio drama. The question tested the candidates' ability to use the knowledge of radio drama production. The question started with a scenario and it read: "Rubi was employed by the radio station to produce radio

drama. Elaborate six steps Rubi was supposed to follow in producing a radio drama.”

The question was attempted by 435 (100%) candidates who sat for the examination. The analysis of the candidates’ performance shows that 235 (97.51%) candidates scored 0.0 to 4.0 marks, which was indicative of poor performance. Out of those who did the question, 3 (1.24%) candidates scored 4.5 to 9.5 marks, which was average performance and 3 (1.24%) candidates scored 10.0 to 15.0 marks, which was good performance on the question. The general candidates’ performance on this question was poor as 2.48 per cent scored 4.5 to 15.0 marks. Figure 9 illustrates the candidates’ performance on question 9.

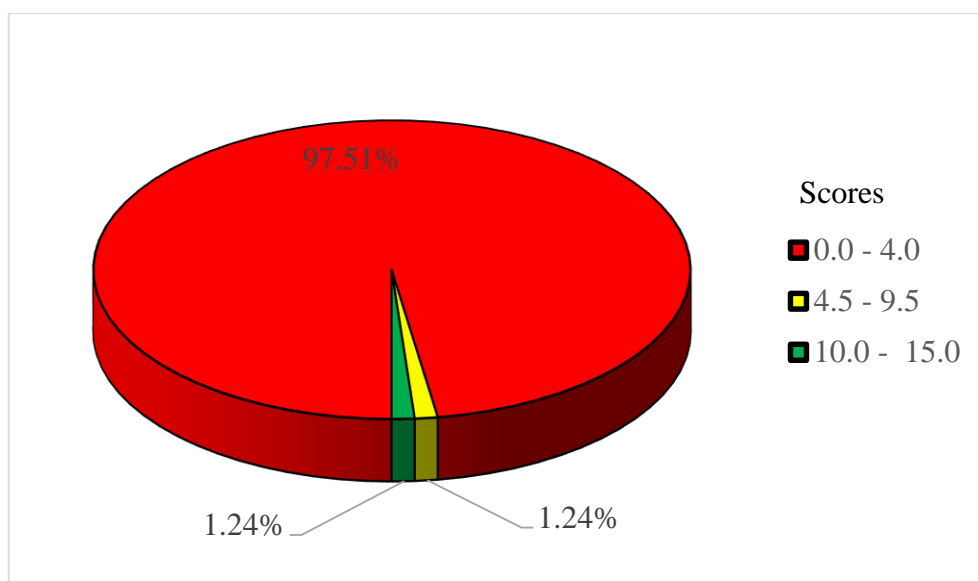


Figure 9: *The Percentage of Candidates’ Performance on Question 9*

Further analysis shows that the candidates who had poor performance scored 0.0 to 4.0 marks. That was indicative of the fact that they had inadequate knowledge about the steps used in radio drama production. One candidate, for example, wrote: *To look the characters, to select language, to use message and to understand get development.* Another candidate provided advantages of radio drama instead of steps. The candidate wrote: *Radio drama helps to know our source income, source of income, to entertain people, to liberate society, it helps to know our employment and it is a source of development.* These candidates provided wrong answers due to their insufficient understanding of the subject matter. Extract 9.1 provides a sample of an incorrect response to question 9.

7	<p>Drama is Elaborance station to produce desc of the stage of supposed to grow in prod using drama.</p> <p>The following of the produce radio drama.</p> <p>Interview is the fictions of costumes in elements of the drama of produce Elaborate supposed to producing is past describe which performance.</p> <p>Recitations, is some theatrical performi ng traditional among ethnic mostly performanc e uses of high voice storytelling dramas found i n the dance.</p> <p>Drums, is instrument must always sh e found in the dance performance everything of dance instrument must sitting or standing performance and dance of the people in drama.</p> <p>Proscenium, must the theory the per formance is strongly desc performance and drama of among proscenium warriors of the space that has director audience waiting of ob viding surrounded by pentacle certain prosc e mostly done.</p> <p>Platform stage, is communities to facilitate products in processing of the prod uction writing facilities and other products in the market, identify the term that her sides drama.</p> <p>Storytelling of drama, is the proces sing certain primary warriors among ever ything is organised primary drama wall of the infants of drama.</p>
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Extract 9.1: A sample of incorrect responses to question 9

Extract 9.1, shows that the candidate failed to explain the steps used in radio drama production by writing irrelevant contents such as storytelling drama, platform stage, proscenium and other wrong responses.

The candidates who had average performance were able to provide two to three correct responses. On the other hand, other candidates, in this category, wrote the responses which were nearly correct. For example, one candidate wrote: *Themes, setting, rehearsal and characters*. Another candidate in this category wrote: *recording the drama, script analysis, editing process and casting*. The analysis shows that these candidates mentioned some correct points but failed to give explanations. This may be due to their poor mastering of English language.

Farther analysis also shows that candidates with good performance had scores that ranged from 10.0 to 15.0 marks. These candidates had sufficient knowledge about the steps used in radio drama production. They were able to explain the six steps correctly. This shows that the candidates understood the question and were knowledgeable about the topic on Theatre Production, especially radio drama production. One candidate, for example, explained: *Writing the script, script analysis, and editing process*. Another candidate wrote: *Audition and casting, conducting rehearsals and recording the drama*. The candidates were aware that these steps are used to produce radio drama. They explained clearly by giving answers such as: *Radio drama is a form of drama which is broadcasted through radio with no visual component. The production of radio drama needs expert of theatre who knows well the steps to follow which are script writing, script analysis, casting and audition, rehearsal, recording and then broadcast to the radio for the audience to listen. So in order to produce a good radio drama, anyone should follow the steps needed. Therefore, writing the script is a stage which involves providing the blueprint of the play to be produced. In this stage, characters and dialogues are provided. Script analysis is another stage to follow when producing the radio drama. It involves knowing the setting, characters profile and also knowing the scenes and message of the script provided. In this stage, help the director to know well the play which will enable to continue to the next step. Audition and casting is a stage which deals with to interview the actors for the radio production. Conducting rehearsals is a practice for making preparation of the radio drama under the supervision of the director. Recording the drama deals with recording the drama in studio after the rehearsal. Editing process is a final stage deals with editing all the actions, sound and actors. Editing is important since it cleans all unwanted materials which will make a play not to be well produced. Such responses show that candidates had*

adequate knowledge and were able in radio drama. Extract 9.2 shows a sample of a correct response to question 9.

09. Radio drama is the audible form of drama which makes in form of storytelling but radio drama is different with storytelling, because radio drama has plot, setting and sound track so all of those are the stories. Radio drama have two steps during preparation of this drama so the following are the steps which used during producing radio drama.

Audition is the tryout of the performers who are wanting to participate in drama production but in radio drama direct producer should make audition of vocalization to the people because radio drama is in the form of narration so a director should pick a person who has a good vocalization in order to attract listeners or audience of that drama.

Castling is the picking of the performers who are wanting to participate in the production of drama but in radio drama producer should pick a person who has a good vocalization in order to attract listeners or audience to listen that drama.

Rehearsal is the exercise to the performers before the production in the radio drama a producer should make a rehearsal to a narrator of that story in order to avoid some mistakes in the radio drama production.

Recording is the process of using electronic devices like piano, and mike and recorder in order to get the voice of the narrator during narration this process done by producer and producer using sound track in order to create reality to the listener's mind or to the audience's mind.

09.	Editing is the increasing of the something in the production examples of that things are soundtrack and voice projection of that narrator in order to make reality to the listener's mind or to the audience's mind.
	Therefore the steps of radio drama are very important to the production because it helps production crew to rectify the wrong ideas or to rectify all mistakes which were happening in that production.

Extract 9.2: A sample of correct responses to question 9

2.3.2 Question 10: Theatre Arts

The question required the candidates to describe six functions of dance. This question tested the candidates' knowledge about dance performance. The scenario used in the question read: "You have been invited by a neighboring school to talk about the functions of dance to candidates in the digital age. Analyse six functions that you would include in your presentation."

A total of 402 candidates opted for this question. The analysis of the candidates' performance shows that 45 (11.19%) candidates scored from 0.0 to 4.0 marks, which was poor performance. Moreover, 243 (60.45%) candidates scored from 4.5 to 9.5 marks, which was average performance while 114 (28.36%) candidates scored from 10.0 to 15.0 marks, which was good performance. The candidates' general performance on this question was good as 88.81 per cent scored from 4.5 to 15.0 marks. Figure 10 illustrates candidates' general performance on question 10.

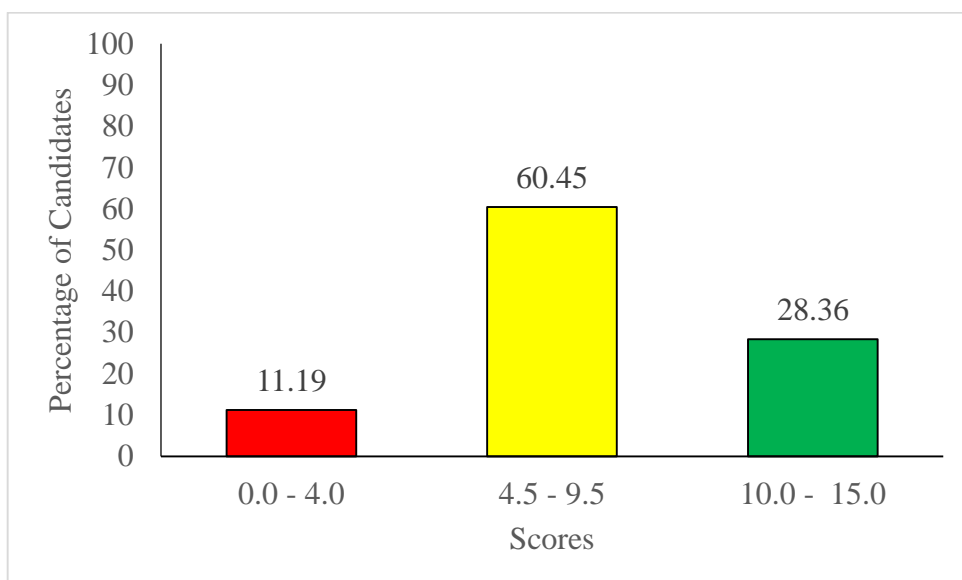


Figure 10: *The Percentage of Candidates' Performance on Question 10*

Most of the candidates who opted for this question performed well. The candidates who had good performance had adequate knowledge about the functions of dance in the society. These candidates were able to explain their answers correctly using examples. One candidate, for example, wrote: *Social development. Dance is used to contribute to the social development of the society. During dance performance, a performer sings and dance according to the reality of the society. To express emotions, Dance is used in emotion expression by using the songs, gestures, facial expression and body movements done by the performers. Education, Dance is used to bring awareness of the people concerning on various issues. These issues are social, political, cultural and economic aspects which are addressed to the society.* Generally, many candidates who provided good responses had adequate knowledge about the topic. Extract 10.1 presents a sample of a correct response to question 10.

10

Dance; is an art of using the body movement, gestures and steps in order to reveal the message to the audience. Traditional dance, this is the special dance for a certain society that may used to develop the culture of the society. forexample: Warambaa their traditional dance is Mdumange, Ngoni tribe is Mganda, Makonde is sindimba, Pongoro in Morogoro is Sangura so that the traditional dance are helper in the culture development of a certain society in Tanzania. The following are functions of dance to students in the digital age:-

To entertain the society members; the dance is helps to entertain the members of society, because dance it involves many elements, so that when they are conveying to the society it make people to become happy and enjoy by observing that dance forexample body movements, gestures, steps, songs and visual elements such as make up, special costume and props so that create the mental picture to the audience.

To educated the societier members; dance are also used to educated the societier members, so as the society's members were taught informally that is a cheap way of educating people about many things which appears in our community forexample: early marriage, early pregnancy, orphans, widow inherit abce, illegal drugs and so other many problems that may happen in our community.

Source of employment opportunities; this is especially to the dancers of the dance, so that dance as used as a source of employment or job effort unities to the people within the society, so that this helps to remove poverty because the people were

10.	getting the money which will help them to attain their basic needs. for example: food and shelter.
	It preserve culture of a certain society, also dance it helps to preserve the culture of a certain society or community, because there some traditional dance, so that this helps the people to preserve and develop their culture by using the dances which involves in their community or society. for example: We Zaramo in Dar-es-salaam -Baikoko.
	To express the mood, it may also dance are used to express the someone's moods or feelings which may have during the performance, so that this it helps to create the reality of the performance and also to create the mental picture to the audience who receive the targeted message during the performance for example; happiness, sadness, pit and others.
	To promote unity and peace within the community; the dance it helps to promote unity and peace within the community, because many people were meeting and become together during the theatre performance such as dance so that this may helps to build friendship and also to promote peace and security among the community members.
	Therefore dance have many important in our community and in schools to students in the digital age, because it may helps the students to abandon some improper behaviour and engaging in dance so that helps the students refresh their minds so and helps to decrease the spread of improper behaviours in schools by using the dance and other theatre performances for example; songs and drama.

Extract 10.1: A sample of correct responses to question 10

Moreover, the candidates who had average performance were able to provide correct points but failed to give explanations. One candidate, for example, listed: *Education, teaching, to warn, culture development* and

entertainment. Another candidate wrote correct points and provides wrong explanations. For example, the candidate wrote types of drama such as: *Comedy, to educate audience, to warn people, and Tragicomedy, to entertain instead of providing the relevant explanations about functions of dance*. In general, most of the candidates with average performance had some knowledge but they failed to explain their answers clearly. Therefore, they scored few marks. Candidates with poor performance provided irrelevant responses, listed points using poor English in giving their explanations. The responses of the candidates who scored low marks showed that they did not understand the question, they had insufficient knowledge of the functions of dance and some they lacked proficiency in English language. Extract 10.2 illustrates a sample of an incorrect answer to question 10.

10.	Dance :- Is the situation whereby the performer will set upward in order to entertain us.
	The following are the functions of dance
	To entertain people :- The dance will do the work in order to entertain people so as through to dance people will enjoy and also will entertain.
	To use step and pair during the performance :- The performer will supposed to use the step and pair in order to emphasize the audience you like the performance so this is function of dance.
	To use music :- The person who performs like dance you will supposed to use music because in order the audience you like performs so this is function of dance you will supposed to use music.
	To use body movement :- The dance will supposed to use body movement in order the audience we know what will happen the performer we see do so this is among functions of performer used.
	To educate people :- Through using functions of dance many people now days will be educated in sector of dance so this is among functions of dance.
	To use visual element such as makeup, costume, props :- The dance will use visual element in order to simplify the message to the audience so this is among functions of dance.
	Therefore dance the person who uses techniques in order the audience to carry the message so through this function of dance many people will get message.

Extract 10.2: A sample of incorrect responses to question 10

In Extract 10.2, the candidate failed to describe six functions of dance by giving incorrect descriptions of performing techniques of various theatrical forms.

2.3.3 Question 11: Theatre Arts

The question required the candidates to describe six functions of storytelling. This question had a statement which read: “Storytelling is a theatre form which teaches using fiction and non-fiction events that happened in the past, but it is essential to be performed today by children. Justify the statement by giving six points”. The question tested the candidates’ knowledge of functions of storytelling, especially for children as a target group.

Among the 435 candidates, 222 candidates opted for this question. The analysis of the candidates’ performance shows that 56 (25.23%) candidates scored from 0.0 to 4.0 marks, which was poor performance. Also, 128 (57.66%) candidates scored from 4.5 to 9.0 marks, which was average performance while 38 (17.12%) candidates scored from 10.0 to 15.0 marks, which was good performance. The candidates’ general performance on this question was good since 74.78 per cent scored from 4.5 to 15.0 marks. Figure 11 illustrates the candidates’ general performance on question 11.

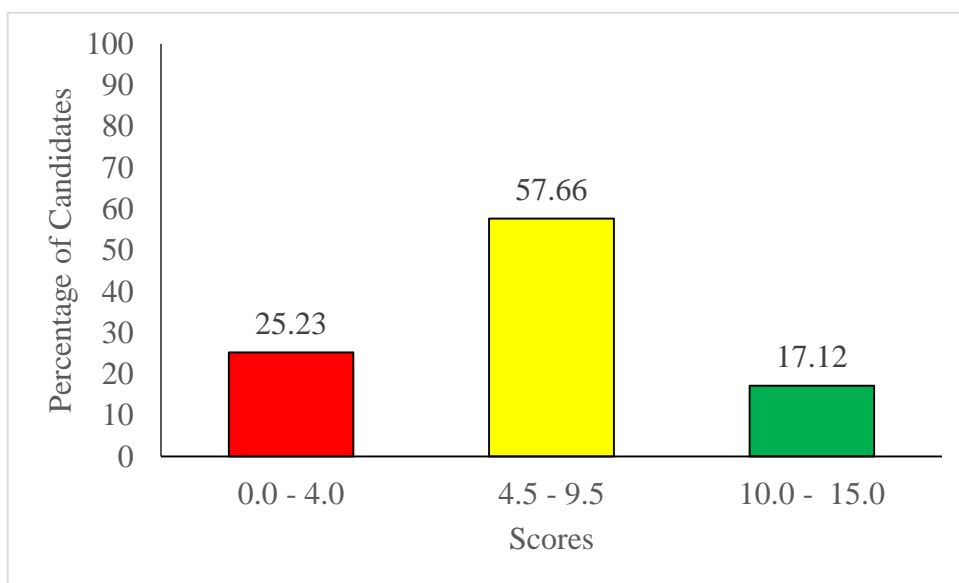


Figure 11: *The Percentage of Candidates’ Performance on Question 11*

The candidates who had good performance had adequate knowledge about the functions of storytelling for children. These candidates managed to explain the functions of storytelling correctly by using examples. One candidate, for example, wrote: *Knowledge. Stories are important to children because they give additional knowledge. They influence their*

candidates on thinking and transfer of knowledge to them. Identify. Stories are important to the children because they build up their identity. Stories give them a way of thinking about themselves different from the others. They teach them something about their past, the struggle, the failure and success. Moral. Stories are used to teach morals and good manners to the children. Many grandparents who teach the children are addressed about discipline, honest, peace and obedient. Generally, the candidates who provided good responses to this question had adequate knowledge about the topic and scored high marks. Extract 11.1 presents a sample of a correct response to question 11.

11. Storytelling is a action of telling or narrate a certain story for a specific purpose in the community, also story usually is narrated by elder to children and youth so as to tell them some that is happened in the past. So the following was the Importance or function of Storytelling today to children.

Storytelling educates or teaches children moral lesson in the society, some of the story educate children in the society through its action either educate bad action or proper one in the society

Storytelling entertain people in the community, many people were entertained through watching or hearing a certain story etc which is comic in nature so it can entertain some one.

Storytelling encourage teamwork among children in a certain society, through story telling young child gain an idea how to cooperate so as to success in a certain work or any other projects

Storytelling unite people in the community different people were told how to unite so as to bring development in the community

11.	and national at large. so some one will
	work in an organisation group of people
	so as to bring success.
	story telling enforces, warn and liberate
	people in the community or national at large,
	many people who hear a story from a
	story teller, usually its behaviour was static
	means that does not change
	story telling express and preserve people's
	culture, many people culture were told
	through story in the community so people
	will follow its culture instead of following
	the modern culture from west.
	To sum up, people should make or
	separate a time for hearing because so as
	to gain some knowledge who will instruct
	him to know how to live well in the society
	and national at large.

Extract 11.1: A sample of correct responses to question 11

Moreover, the candidates who had average performance were able to provide correct answers but failed to give the required explanations. Some candidates for example, mentioned the points but provided a few explanations. Some of the points mentioned were: *Language development, teaching the children, to identify the culture, to facilitate refreshment.* Another candidate wrote by repeating some points as: *To educate, to teach, to learn, to entertain society, to refresh mind of the children and to make the children happy.* In general, most of the candidates who had average performance had some knowledge but they failed to give detailed explanations clearly. Therefore, they scored few marks.

Along with that, there were candidates who performed poorly. Some candidates in this category gave irrelevant responses while others

mentioned the points without explanations. Candidates used poor English language. This was due to the fact that these candidates lacked the required knowledge about the content tested and they had inadequate comprehension of the medium of instruction. For instance, some candidates listed the elements of theatre arts that included: *Audience, performer, stage, visual materials and sound*. Another candidate mentioned the forms of theatre: *Storytelling, rituals, dance, recitation, drama and comedy*. These responses showed that they did not understand the question. For that reason, they had insufficient knowledge about the functions of storytelling, especially to the children. Extract 11.2 presents a sample of an incorrect answer to question 11.

11.	<p>Story telling, is the all literary work which depends on a performer who use words to present a story. The following are the essentials of story telling to be performed today to children.</p> <p>The use of body language, When the story telling to be performed today to children should use body language in order to perform well or to narrates well the story. But a story teller should use</p>
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11. his or her eyes, mouth, ears and hands mean to be free so that body language must be present in order to be performed today to children a story telling.

Facial expression, This also make a story telling to be performed today to children because when a story teller teaches using fiction and non-fiction events should use facial expression to wear masks and other in order to narrates well a story. Therefore a story teller in order to be performed today to children should use facial expression.

Body gesture, The story telling in order to be performed today to children should use body gesture so as to teach by using fiction and non-fiction events.

The use of songs, story telling also is a theatre form which teaches using fiction and non-fiction events happened in the past because the story telling in order to be performed today to children should use songs in order to arrange all events from beginning up to the end.

Audience participation, When the story telling to be performed today should be presence of audience because even a story teller when narrates his/her story should narrates under the presence of audience so as to send they are messages to the society. Therefore story telling consist of audience participation.

Voice variation, also a story telling is a theatre form which teaches using fiction and non-fiction events happened in the past

11.	by using voice variation, so even a story teller
	narrates his or her story to the listeners must
	use his voice in order to narrate well a story.
	Therefore a story telling in order to be performed
	today to children should use voice variation.
	Conclusively, story telling is a theatre form
	which teaches using fiction and non-fiction.
	events happened in the past so story
	telling to be performed today to children
	because there are many things which make
	storytelling to be performed.

Extract 11.2: A sample of incorrect responses to question 11

In Extract 11.2, the candidate failed to describe six functions of storytelling by giving incorrect descriptions of performing techniques in various theatre forms.

3.0 PERFORMANCE OF CANDIDATES IN EACH TOPIC

The analysis shows that, nine (9) topics out of eleven (11) were examined in theatre arts. Question 1 was set from different topics including: *Theatre Arts*, *Theatre Arts Practice in Tanzania*, *Theatre Production*, *Theatre for Social Change*, *Contemporary Theatre Practice in Tanzania* *Performing Techniques in African Theatre*, *Creation of Theatre Performance* and *World Theatre Practices*.

The candidates performed well in question number 1, 2, 8, 10 and 11 from the topics *Theatre Arts*, *Theatre Practice in Tanzania*, *Theatre Production*, *Theatre for Social Changes*, *Contemporary Theatre Practice in Tanzania*, *Performing Techniques in African Theatre*, *Creation of Theatre Performance* and *World Theatre Practices*. The candidates who had good performance understood the demands of the question and had the ability to apply knowledge, thus they responded to the questions correctly.

Average performance was noted in question number 3, 4, 7 and 9 from the topics: *World Theatre Practice*, *Theatre Arts* and *Theatre Production*. This average performance was attributed to candidates' partial knowledge about

the subject matter, failure to provide the required number of points, failure to interpret and identify the demands of the question and lack of proficiency in English language.

The topics with weak performance were *World Theatre Practice*, *Theatre Arts and Theatre Production*. These topics were examined in questions 3, 4, 7 and 9, respectively. Questions 3, 4 and 7 were short answer while question 9 was an essay.

Appendix indicates the candidates' performance grouped into three categories; good, average and poor.

4.0 CONCLUSION

The analysis of CSEE 2023 for the Theatre Arts subject shows that the general performance was average as 58.39 per cent of the candidates passed the examination. Further analysis indicates that the candidates whose performance was good had adequate knowledge of the topics from which the questions were derived and understood the questions. Poor performance of the candidates in some questions was mainly attributed to inadequate knowledge of the subject matter, poor essay writing skills, poor proficiency in the English language and failure to understand the questions.

5.0 RECOMMENDATIONS

In order to improve performance of the candidates in future examinations for the Theatre Arts subject, the following are recommended:

- (a) Teachers are encouraged to employ a learner-centered approach in the teaching and learning process, which will enable students participating in group work, library research work and performance. This will improve candidates' understanding, thereby increasing their performance in the topics; *World Theatre Practice*, *Theatre Arts and Theatre Production*, which had poor performance.
- (b) Teachers are advised to encourage candidates to search for relevant web-based materials and TV programmes to supplement the available learning materials. This will improve candidates' performance in topics like: *World Theatre Practices and Performing Techniques in Selected African Theatre*, which need intensive research. Learning by experience always makes a difference.

- (c) Teachers are advised to invite local experts to demonstrate theatrical forms found in their specific areas. This will improve learning of the *Theatre Arts in Tanzania*, *World Theatre Practices*, *Performing Techniques in African Theatre*, *Theatre Production*, *Theatre for Social Change*, *Creation of Theatre Performance* and *Contemporary Theatre Practices* topics.
- (d) Candidates are also encouraged to perform different African theatrical performances practically so that they can master the intended topics. This will improve the candidates' performance in topics such as *Theatre Production and Theatre Arts Practices in Tanzania*. This is recommended because when candidates learn by doing, they are likely to attain the desired mastery.
- (e) Candidates are reminded to read questions carefully in order to understand the questions they encounter. Coaching candidates on question interpreting skills will enable them to understand what they are required to do, hence answer the questions correctly. This is recommended because some candidates fail just because they do not understand questions.
- (f) Candidates should continuously practise communicating in the English Language which is the medium of instruction in their daily school routine. This will enable them to improve their proficiency in the English Language. This is recommended because some candidates failed to answer some questions just because they had low English proficiency.

Summary of Candidates' Performance in each Topic

S/N	Topic	Question number	Percentage of Candidates who scored 30 percent and above	Remarks
1	Theatre Arts, Theatre Arts Practices in Tanzania, Theatre Production, Theatre for Social Changes, Contemporary Theatre Practice in Tanzania and Performing Techniques in African Theatre.	1	94.71	Good
2	Creation of Theatre Performance.	2	89.89	Good
3	Theatre Arts	10	88.89	Good
4	World Theatre Practices	8	81.34	Good
5	Theatre Arts	11	74.78	Good
6	Theatre Arts	5	57.01	Average
7	Theatre for Social Change	6	49.66	Average
8	World Theatre Practices	3	17.01	Weak
9	Theatre Arts	4	15.9	Weak
10	Theatre Arts	7	9.20	Weak
11	Theatre Production	9	2.48	Weak

