



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



**CANDIDATES' ITEM RESPONSE ANALYSIS
REPORT ON THE CERTIFICATE OF SECONDARY
EDUCATION EXAMINATION (CSEE) 2022**

THEATRE ARTS



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019 THEATRE ARTS

Published by

National Examinations Council of Tanzania,
P. O. Box 2624,
Dar es Salaam, Tanzania.

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FOREWORD

The Candidates' Item Response Analysis (CIRA) report on the Certificate of Secondary Education Examination (CSEE) for 2022 in Theatre Arts subject has been prepared in order to provide feedback to educational administrators, teachers, parents, candidates, policy makers, school quality assurers and other educational stakeholders about the candidates' performance in the aforementioned subject.

The analysis provided in this report is intended to contribute towards understanding of the possible reasons behind the candidates' good or poor performance in some questions in the Theatre Arts subject. The analysis indicates that, some of the candidates scored high marks because they identified the tasks of the questions, had enough vocabulary in Theatre Arts and sufficient skills in various topics which were tested. The report also highlights some of the factors that made some candidates fail to score high marks in the questions. These factors include lack of knowledge of grammatical rules in Theatre Arts, the inability to understand the requirements of the questions, insufficient skills in various topics tested and the inability to express themselves using simple English Language.

It is expected that, the feedback provided in this report will enable school managers, teachers, candidates, educational administrators and other educational stakeholders to identify proper measures to be taken to improve the teaching and learning process in Theatre Arts. This will eventually improve the candidates' performance in future examinations administered by the Council.

The Council would like to thank all those who participated in the writing and preparing the analysis of the data used in this report.



Dr. Said A. Mohamed

EXECUTIVE SECRETARY

1.0 INTRODUCTION

This report analyses the candidates' performance in the Theatre Arts subject for the Certificate of Secondary Education Examination (CSEE) which was conducted in November 2022. The Theatre Arts paper adhered to the 2008 Theatre Art subject syllabus and the 2019 format.

The question paper consisted of ten (10) questions, distributed in three sections: A, B and C. Section A had two questions; question 1 consisted of 15 multiple choices items which carried 15 marks while question 2 comprised of matching items which carried 5 marks thus making a total of 20 marks in this section. Section B consisted of five (5) short answer questions and each carried 10 marks. Thus section B carried a total of 50 marks. Section C consisted of three essay questions whereby candidates were required to answer any two (2) questions and each question carried 15 marks, making a total of 30 marks for the section.

A total of 401 candidates sat for Theatre Arts Examination in 2022. Out of these, 341 candidates (86%) passed. This performance shows a decreasing trend by 1 per cent compared to the 2021 performance whereby 423 candidates sat and candidates (87%) passed. *See appendix III*

The candidates' performance analysis for each question is presented by showing the requirements of each question, the expected responses and how candidates responded. Samples of responses extracted from candidates' scripts have been presented to show how the candidates responded in relation to the demands of each question.

The score ranges are also shown in the analysis of candidates' performance per question in relation to the total allocated marks. In question one scores ranging from 5 to 15 marks are regarded as good performance. Average performance ranges from 5 to 9 marks and weak performance ranges from 0 to 4 marks. In question two scores ranging from 4 to 5 marks was good performance. Whereas from 2 to 3 marks, it was average performance and performance ranging from 0 to 1 mark was weak performance. The analysis of candidates' performance for each item in Section B showed that marks of the candidates with good performance, ranged from 6.5 to 10. Those with average performance had their marks ranging from 3 to 6 while the marks of candidate with weak performance ranged from 0 to 2.5. The analysis of

candidates' performance for each item in Section C showed that the candidates with good performance scored from 4.5 to 15 marks. Those with average performance had their marks ranging from 4.5 to 9.5 while the performance of the candidates with weak performance ranged from 0 to 4 marks.

Candidates' performance was presented in three categories and is analysed per topic. If the candidates' performance ranged from 65 to 100 per cent, is considered as good and it is presented by a green colour. Average performance is from 30 to 64 per cent and is presented by yellow colour, and 0 to 29 per cent was weak performance which is presented by red colour. Candidates' performance in each topic has been summarised in the Appendix section.

2.0 ANALYSIS OF CANDIDATES' PERFORMANCE IN EACH QUESTION

2.1 SECTION A: Objective Questions

This section consisted of fifteen (15) multiple-choice items in question 1 and five (5) matching items in question 2.

2.1.1 Question 1: Multiple Choice Items

This question consisted of fifteen (15) multiple choice items set from different topics which were; *Performing Techniques in African Theatre*, *Theatre for social change*, *Performing Techniques in Selected Non- African Theatre*, *Contemporary Theatre Practiced in Tanzania*, *Theatre Production* and *Theatre Arts practice in Tanzania*. The candidates were instructed to choose the correct answer from the given alternatives, A to E.

A total of 401 (100%) candidates answered this question. The analysis of candidates' performance showed that 29 (7.2%) candidates scored from 0 to 4 marks which was weak performance, 229 (57.1%) scored from 5 to 9 marks which was average performance and 143 (35.7%) candidates scored from 10 to 15 marks which was good performance. Generally, candidates' performance in this question was good as 92.8 per cent of the candidates scored from 4 to 15 marks. Figure 1 shows the percentage of candidates' performance in this question.

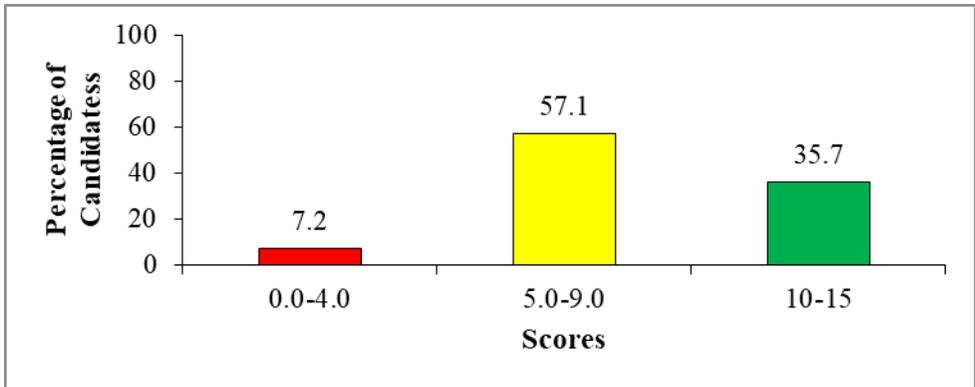


Figure 1: *Candidates' performance in question 1*

The analysis of the candidates' item responses is as follows: Item (i), tested the ability of candidates to apply knowledge on performing African theatre. In this item the candidates were required to identify the name given to stories that use animal characters. The correct answer was A "folk tales." The candidates who chose the correct answer had adequate knowledge about types of stories. These candidates were aware that folk tales use animals as characters in their narrations. Candidates who chose B "Legend" were not aware that a legend is a type of story based on heroic deeds. Likewise, those who chose C "Animal stories" were not aware that this is not among the types of stories rather it is just a name. The candidates who chose D "Myths" were not aware that myths are stories which seem not to be true but are based on traditions which involve supernatural beings/events. Lastly, those who chose E "Children stories" did not know that it's a collection of all types of stories for children which do not necessarily use animal characters. Generally, the candidates who selected incorrect responses in this question had inadequate knowledge about the types of stories in African Theatre.

In item (ii), candidates' tested their understanding and appreciation of the role of theatre in social change. In this item the candidates were required to identify the stage in theatre for social change which is used as a platform by a performer to communicate hi/her views to a large audience. The correct answer was C "Theatre performance." The candidates who chose the correct alternative had adequate knowledge of steps to follow when performing theatre for social change. Those candidates who chose A "Theatre creation" were not aware that theatre creation involves translating the problems that

have been identified and analysed by facilitators into a theatre performance. Those who selected B “Action plan” were not aware that it is the tool to guide the implementation of the actions suggested to solve the identified problems. Therefore, it is not a platform used by performer to communicate their views to a large audience. Moreover, the candidates who opted for D “Familiarization” fell in the same trap as they did not realise that familiarization is the stage where the facilitator familiarizes him/herself with the community environment. Familiarization is also not one of the platforms used by a performer to communicate their views to a large audience. Those who chose E “Post-performance” were not aware that post performance discussion is a forum which is held immediately after a performance to discuss issues that were noted in the performance and it is not a platform used by a performer to communicate their views to a large audience.

Moreover, item (iii) tested the ability of candidates to acquire skills of theatre production. They were given a scenario “You are organising a performance that will require a wide range of visual effects. You are required to choose a component included in the visual effects list which is not a visual effect. The correct response was option E “Voice”. The candidates who identified the correct response had knowledge of the visual effect which is used in theatre performance. They had also an understanding that voice is not among the range of visual effects instead it is an instrument which allows performers to communicate through speech and song. These candidates knew that with training and exercise, voice can be used to speak a character's truth, embody the sound of a character and sing songs as part of a character's story.

Options A, B, C and D were incorrect because they are visual effects. Alternative A “Costume” for example is a visual effect since costumes tell the audience a lot of information about the characters who wear them such as, position and status, gender, flamboyance and occasion. Likewise, option B “Lighting”, lights up the performers, sets and props so the audience can clearly see everything they are meant to see on stage. Option C “Scenery” is also a visual effect because it consists of structures and painted backgrounds that show where the action in the play takes place. Lastly, D “Props” is also a visual effect since it is an object used on stage to help the performers tell the story.

Item (iv), tested the ability of candidates to apply knowledge of performing African theatre. The candidates were required to identify the form of African theatre characterised by a high tone, jumping here and there, using figurative language and narrative verses. The correct answer was option C “Recitation”. The candidates who selected the correct alternative demonstrated an understanding of the forms of African theatre. These candidates were aware that, recitation is marked by a high degree of stress in order to achieve greater emotional intensity than in normal conversation. Candidates who chose A “Ritual” did not understand that ritual is a form of theatre which involves paying homage to gods. Similarly, the candidates who chose B “story telling” were not aware that, storytelling is a presentation of narrated events by the word of mouth. Yet, those who chose D “Dance” were not aware that, dance is a form of theatre characterised by rhythmical body movement accompanied by drumming and singing. Meanwhile, candidates who chose response E “Imitation” did not understand that imitation is the act of copying or simulating someone’s behaviour, physical appearance, talking or body movement. Generally, the candidates who chose incorrect answers had inadequate knowledge about the meaning of different forms of theatre performed in Tanzania.

In item (v) the candidates tested their knowledge of applying theatre practices in Tanzania and how they relate it to daily life. The candidates were required to identify the year when the western theatre forms were introduced to schools during colonial period given the statement that theatre art education is a basis of social and economic development. The correct answer was E “between 1945 to 1950”. The candidates who chose A “around 1920”, B “between 1967 to 1995”, C “around 1945” and D around 1950, had inadequate knowledge about the years 1945 to 1950 when western theatre was introduced to schools during the colonial era.

In item (vi), the candidates were required to identify from the given alternatives the traditional Japanese theatre forms that used highly stylized settings. This item tested the knowledge of candidates on oriental theatre practices. The correct answer was D “Kabuki”. Such response was selected by candidates who were aware on oriental theatre practices. On the contrary, the candidates who chose, A “Bunraku” did not understand that “bunraku” is a Japanese theatre which uses puppet in their performance and it’s not highly stylized. The candidates who chose option B “Kathakali” did not understand

that this is not a Japanese theatre but it is an Indian theatre form. Moreover, those who opted for C “Noah” had inadequate knowledge of the differences between “Noah” and “Kabuki”. Noah is a form of musical drama that often tells stories of the supernatural while Kabuki is forms of dramas that is known for its highly stylized acting and elaborate costumes. Likewise, the candidates who chose E “Opera” did not understand that opera is a Chinese theatre and not a Japanese theatre. Generally, the candidates who opted for incorrect responses had inadequate knowledge of the Oriental theatre practices.

Furthermore, item (vii), tested the ability of candidates to perform radio and television drama. The candidates were instructed to identify a theatrical form which uses sound, dialogue and music to convey ideas to the audience to help the listener to imagine the story from the given alternatives (A-E). The correct answer was B “Radio Drama”. The candidates who chose the correct answer had adequate knowledge about Radio drama and its characteristics. Such candidates were aware that radio drama is a form of audio storytelling broadcast on radio with no visual component, but depends on dialogue, music and sound to help the listener imagine the story. However, the candidates who opted for response A “Television Drama” did not understand that Television Drama is accompanied by audio visual component where by a listener can get both sound and picture at once. Those who chose response C “improvised stage play” were not aware that improvised stage play is a stage play that uses body, space, and movement to convey ideas to the audience. This kind of play is special for stage performance which is different from Radio Drama which relies on voice to convey character and ideas to the audience to help the listener to imagine the story. Yet those who chose option D “heroic recitation” did not realise that heroic recitation is performed in front of an audience and it is characterized by narrative verses and the use of high tone. Moreover, those who opted for alternative E “written stage play” did not realize that a stage play is written in order to be performed on stage before the audience. Therefore, the candidates who opted for incorrect alternatives had insufficient knowledge about theatrical forms.

Item (viii) tested the ability of candidates to create, demonstrate and perform African Theatre. The candidates were required to identify from the given alternatives a form of African theatre given the statement that “African

theatre is rich with a variety of forms and characteristics”. The correct answer was B “Dance”. The candidates who opted for the correct answer had enough knowledge about African theatre forms. They understood that dance is characterized by rhythmical body movement accompanied by drumming and singing. Conversely, those who opted for A “Music” were wrong. This is because music is not a form of African theatre but it is among the six elements that make up any drama. The candidates who opted for C “Songs” were not aware that songs are an integral part of other performing art forms which include rituals, festive events and oral traditions. Moreover, there were candidates who opted for D “Drama”. These candidates wrongly selected this option because they were unaware that drama in western theatre is a written work that tells a story through action and speech and is meant to be acted on a stage. Lastly, option E “Storytelling” was not correct because storytelling is the art of using language, vocalization and physical movements and gestures to reveal the elements and images of a story to a live audience. This last option attracted some candidates because it is one of the forms of African theatre.

In item (ix) the candidates were given a scenario that “During the process of theatre for social change, three candidates come at different times to interview an old man sitting on a chair”. Which stage is that in the process of theatre for social change where by a facilitator can interview the indigenous in order to acquire valuable information?”. The item tested the candidates’ understanding and appreciation of the role of theatre in social change. The correct answer was C “Data collection”. The candidates who opted for the correct answer had sufficient knowledge about the steps used in theatre for social change. They also understood that data collection uses a variety of instruments to solicit information and one of instruments is an interview. Those who selected option A “familiarization” were not aware that familiarization is the stage where a facilitator or animators familiarize themselves with the community environment but is not the stage of interviewing the indigenous in order to acquire information. Those who opted for B “Preliminaries” were not aware that a preliminary is the stage where a community and other stakeholders are sensitized about theatre for social change. Likewise, those who selected D “Monitoring” did not understand that monitoring is the process of tracking implementation of the activities in the plan of action. Moreover, those who selected E “Data analysis” had insufficient knowledge about the steps to follow in the process

of theatre for social change. These candidates were not aware that the incorrect options focused more on other steps in the process of theatre for social change.

Item (x) tested candidates' knowledge of techniques of theatre performances from world theatre practices. Candidates were required to identify the appropriate time frame for training actors in *Kathakali* theatre. This was to be done according to the statement that "In *Kathakali* theatre, the actors undergo long time training aiming at mastering the art". The correct response was C "Childhood to about age of forty". The candidates who opted for the correct answer had sufficient knowledge about how the preparations of performers in *Kathakali* drama dance are done. Moreover, those who chose alternatives A "Childhood to the age of thirty"; B "childhood to about the age of eighty"; D "Childhood to the age of fifty" and E "Childhood to the age of sixty" had insufficient knowledge about the preparation of the actors in *Kathakali* theatre.

Item (xi) assessed candidates' ability to appreciate and use different theatre personnel in theatre performance creations. They were given a statement that "A key principle of all art, including theatre, is selectivity. In the preparation of western drama which name is given to the act of picking performers to play a specific role". Candidates were required to identify the name given to the act of picking performers to play in a specific role from the given alternatives. The correct answer was C "Casting". The candidates who opted for the correct answer had adequate knowledge about the process of choosing actors to play a specific role. Such candidates were confident that casting is the act of picking performers to play a specific role. The candidates who chose alternative A "Acting" did not understand that acting is imitating and impersonating the real life experiences and is not the process of choosing actors. Moreover, those who opted for B "Rehearsals" were not aware that rehearsal is not the process of choosing actors but is an exercise or practice before the performance. Those candidates who chose D "Directing" were not aware that directing is to guide the performer how to present their performance. Generally, the candidates who opted for incorrect responses had inadequate knowledge of casting and its process.

In item (xii) the candidates were given a statement that "Contemporary theatre in Tanzania is challenged to have female stereotype characters in most theatre productions" from which they were required to identify the

appropriate measures to be taken to alleviate the observed challenge from the given alternatives. The item assessed candidates' ability to design and use theatre performances using a gender perspective. The correct response was B "Portraying women occupy social roles according to division of labour". The candidates who opted for the correct answer understand that when planning and creating theatre productions one should be able to recognize gender issues and identify problems arising from gender inequality and discrimination. Conversely, the candidates who opted for alternative A "Assigning roles in theatre that portray woman as weak and submissive", C "Portraying women as malicious, ruthlessly exterminating rivals", D "Assigning women roles as dependent and prostitutes" and E "Assigning woman social roles according to traditional gender division of labour" had insufficient knowledge about gender issues in theatre production. All those options were incorrect, option D for example "Assigning women roles as dependent and prostitutes". This shows that these candidates had gender insensitivity and lacked gender awareness. This also applies to those who also chose option B, C and E which were all incorrect.

Item (xiii), tested candidates' understanding of designing and performing different theatre forms (stage and drama). The item required candidates to identify the name given to movable objects used by performers to make a character and scene become alive. This was to be done in respect to the statement that "A performer is the one who uses his or her body to present theatrical spectacle". The correct answer was B "props". Those who selected the correct answer have sufficient knowledge about the meaning of props and other visual elements. Those candidates who chose alternative A "Curtain," were not aware that curtain is a hanging cloth that conceals the stage from view of an audience. Candidates who opted for C "Waffling", D "Cues" were not aware that cues are not a movable object but is a word used in stage direction to signal when a certain line or action should begin. Candidates who chose E "Ribbon" were not aware that ribbon is a long, narrow strip of fabric used for tying something for decoration and it is not the name of a movable object used by performers to make a character and scene come alive. Therefore, the candidates who opted for incorrect responses had inadequate knowledge about props and other visual elements used on stage during a play.

Item (xiv), tested the candidates' ability to appreciate and use different theatre personnel in theatre performance creations. Candidates were required to identify the name given to a person who helps a director during rehearsal and is responsible for all backstage activities after the show. The correct answer was D "Stage manager". The candidates who chose the correct answer were knowledgeable of the responsibilities of the stage manager. However, the candidates who opted for response A "Scenic manager" did not understand that a scenic manager is scenery manager who is responsible for designing the scene. The candidates who chose alternative B "Production manager" were unaware that a production manager deals with financial issues in production. Furthermore, the candidates who chose alternative C "Rehearsal manager" were also wrong because in staging a play there is no rehearsal manager. Moreover, the candidates who chose the distractor E "Costume manager" failed to understand that a costume manager is a person who deals with costume designing, preparation and maintenance. Generally, these candidates had insufficient knowledge of the responsibilities of a stage manager.

Finally, in item (xv), candidates were tested on their ability to create, demonstrate and perform African Theatre. The candidates were required to identify an African theatre that is performed by African societies intended to pay homage to Gods. The correct answer was D "Ritual dance". The candidates who opted for the correct answer had sufficient knowledge of the events where ritual dances are performed. The candidates who chose alternative A "Celebration dance" did not understand that this dance is performed to celebrate different occasions like new moon celebrations. Similarly, the candidates who chose B "Harvest Dance" did not understand that a harvest dance is performed after harvesting crops in different societies. Moreover, the candidates who opted for response C "Functional dance" were not aware that a functional dance is performed when there is a special function like agriculture. Finally, the candidates who opted for E "hunting dance" did not understand that a hunting dance is performed during hunting. Generally, the candidates who chose incorrect responses had inadequate knowledge about different events when traditional dances can be performed.

2.1.2 QUESTION 2: Matching Items

The question consisted of five matching items set from the topic *Theatre Arts for Social Change* and it tested the candidates' ability to use Theatre to solve social problems. The question required the candidates to match the description on stages for theatre for social change in List A with the corresponding stages in List B by writing the letter of the correct response below the corresponding item number in the table provided.

A total of 401 (100%) candidates attempted this question. The analysis of the candidate's performance shows that 158 (39.4%) of the candidates scored from 0 to 1 mark which was weak performance, 194 (48.4%) scored from 2 to 3 marks which was average performance, while 49 (12.2%) scored from 4 to 5 marks which was good performance. Generally, candidates' performance in this question was average as 60.6 per cent scored from 2 to 5 marks. Figure 2 illustrates the percentage of candidates' performance in this question.

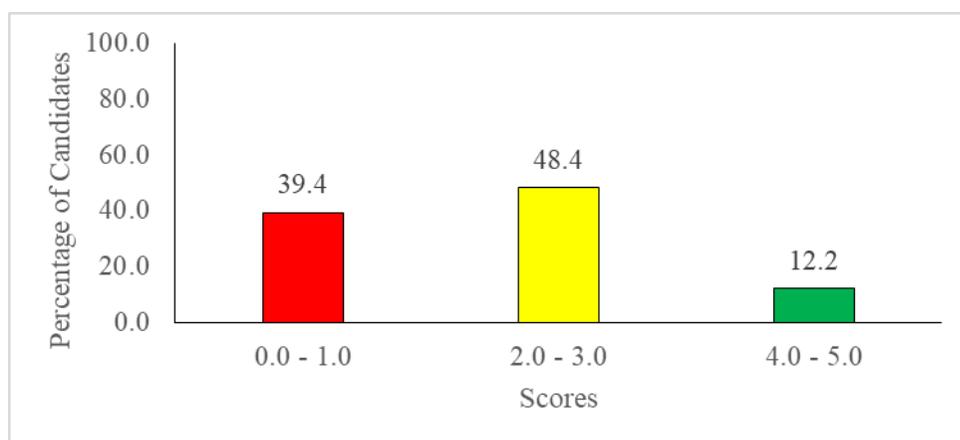


Figure 2: *Candidates' performance in question 2*

In item (i), the candidates were required to identify the correct response that matched with the stage where a community and other stakeholders are sensitized about theatre for social change process. The correct answer was H "Preliminaries". Those who opted for the correct answer were aware that a preliminary is the stage where a community and other stakeholders are sensitized about theatre for social change process. Many candidates opted for the incorrect response G "Familiarization" as they were not aware that in familiarization stage, the facilitators introduce themselves to the society and the environment at large. Others opted for F "Taking action to solve problem", those who opted for this option did not realise that taking action

to solve problem is done after performance and post-performance discussion and is not the stage where a community and other stakeholders are sensitized about theatre for social change process. Generally, the candidates who chose incorrect answers had insufficient knowledge about stages in the process of theatre for social change.

Item (ii) required the candidates to match the stage where there is tracking implementation of the activities in the plan of action. The correct answer was E “Monitoring and evaluation”. The candidates who chose the correct answer were knowledgeable about the stages of theatre for social change. However, other candidates matched it with the incorrect response F “Taking action to solve problem”. Those candidates failed to understand that taking action to solve problem is done after performance and post-performance discussion. Moreover, there were candidates who chose B “Theatre performance”. These candidates were not aware that theatre performance is a platform for communicating the issues analysed by other members of the community to provoke their involvement in the discussion and action. This shows that candidates who provided incorrect answers had inadequate knowledge about the stages in the process of theatre for social change.

In item (iii), the candidates were required to match the name of the stage which is a platform for communicating the issues analysed to other member of the community. The correct answer was B, “Theatre performance”. The candidates who matched the correct answer were aware that theatre performance is a platform for communicating the issues analysed by other members of the community to provoke their involvement in the discussion and action. However, some candidates matched it with the incorrect response E “Monitoring and Evaluation”, these candidates did not understand that monitoring and evaluation is the process of tracking implementation of the activities in the plan of action. Likewise, the candidates who matched this item with A “Theatre Creation” did not know the fact that theatre creation involves translating the problems identified and analysing them into a theatre performance.

In item (iv), the candidates were required to match the name of the stage which is guiding the implementation of the action suggested to solve the identified problem. The correct answer was D “Action Plan”. The candidates

who matched the correct answer had sufficient knowledge about stages of theatre for social change. Apparently, some candidates were attracted by alternative F “Taking action to solve Problem”. These candidates wrongly selected this alternative because it has the same stem ‘action’. Besides, they failed to realise that taking action to solve the problem is a stage where candidates are trained with strategies they can adopt to solve the problems. Yet other candidates chose A “Theatre Creation”, because they did not realise that theatre creation involves translating the problems they have identified and analysed into a theatre performance. It is also not the stage which is guiding the implementation of the action suggested to solve the identified problem. This response proves that candidates had insufficient knowledge about the stages used in theatre for social change.

Item (v) required the candidates to identify the stage of doing an examination and discussion of collected data in order to seek deeper understanding of the root causes. The candidates with adequate knowledge about the stages in the process of theatre for social change correctly matched it with C “Data Analysis”. Those candidates were aware that data analysis is the examination and discussion of the collected data in order to seek deeper understanding of the root causes. On the contrary some candidates incorrectly matched it with E “monitoring and evaluation” and D “Action Plan”. Such incorrect responses indicated that some candidates lacked knowledge of the process of theatre for social change. The candidates who selected D “Action Plan” failed to distinguish the task of this stage from that of data analysis. Action plan stage is a tool to guide implementation of the actions suggested to solve the identified problems while monitoring and evaluation is a process of tracking implementation of the activities in the plan of action. Likewise, those who chose B “Theatre performance” were not aware that theatre performance is a platform for communicating the issues analysed by other members of the community to provoke their involvement in the discussion and action. It was not the stage for making examination and discussion of collected data in order to seek a deeper understanding of the root causes.

2.2 SECTION B: Short Answer Questions.

This section consisted of five (05) short answer questions each carrying ten (10) marks. Candidates were required to answer all questions. The candidates' performance in each question was as follows:

2.2.1 Question 3: Creation for Theatre Performance

In question 3 candidates were required to briefly describe the five responsibilities of an actor after he or she receives a script. The question tested the candidates' ability to design and perform drama.

The question was attempted by 401 candidates, which is 100 per cent of all the candidates that sat for the examination. The analysis of the candidates' performance shows that 265 (66.1%) candidates scored from 0 to 2.5 marks which was weak performance and 118 (29.4%) candidates scored from 3 to 6 marks which is average performance. Moreover, 18 (4.5%) candidates scored from 6.5 to 10 marks that was good performance. The general performance in this question was average as 33.9 per cent of the candidates scored from 3 to 10 marks. Figure 3 illustrates the percentage of candidates' performance in this question.

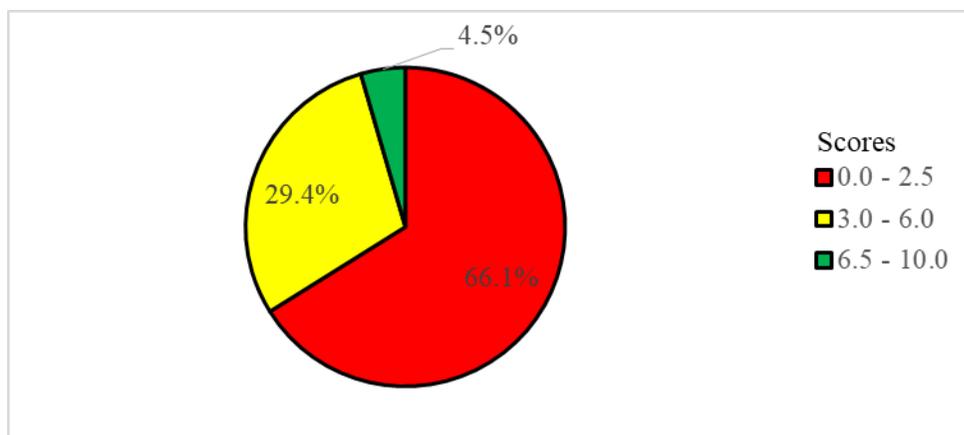


Figure 3: *Candidates' performance in question 3*

The analysis of the candidates' performance in this question shows that the candidates who scored high marks were able to describe five (5) responsibilities of an actor after receiving a script. One candidate for example, provided the following response: *To read the script so as to get the message, when the actor received a script must read a script in order to understand and know the intended message. Also, the actor must take the*

position to act in the play. To act according to the position, after taking the position must do rehearsal before acting the character. This response proves that the candidate is aware of the requirements of the question. Another candidate wrote: Actor must do a rehearsal when he/she receives a script from producer. To convey theme to audience, actor when receive a script must perform on the stage. Likewise, another candidate wrote: To understand plot of the play, to memorise the script for the acting, to identify language usage, to understand stage direction and to understand plot of the play. These responses indicated that the candidates had sufficient knowledge about the responsibilities of an actor after receiving a script. Extract 3.1 is a sample of a correct candidate's response to question 3.

3.	<p>- To understand the aim of the story which have been written. The first responsibility which must do is to understand the plot, theme of the story or script.</p> <p>- To convey the message to the audience through his/her voice and even by using the body movements which can be used to convey that a certain message.</p> <p>- To carry the characterization a certain character. And this can help to show the similarity and quality of a certain performance which can be performed.</p> <p>- To know the arrangement of event. And also he/she would be aware to know the plot of the certain script. And the plot can help him/her to know the full story about.</p> <p>- To know the diction. And also he/she would be aware on the language used in a certain performance which can help a performer to do so well in the certain performance.</p>
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Extract 3.1: A sample of a correct response to question 3

Moreover, the analysis highlights that, candidates who scored average performance were able to mention the correct points but failed to give clear explanations on the points they had mentioned. One candidate wrote: *to read well the script, to know the arrangements of events, to understand those words, to done rehearsal before performance.* Another one wrote: *Follow instruction given, rehearsal participation, consider the usage of props, go through achieve the goals kept.* Both candidates failed to elaborate their points. Other candidates mixed the correct point with the incorrect points.

One candidate for example, wrote: *To mobilise people on society, To sound up during performance, To read the script to get the message and other content, To understand the plot.* In the same category there were those who mentioned some points correctly and kept on repeating the same points. For example, one candidate wrote: *To read the script and understand, To convey the message in audience, to educate the society, To send the message to the audience and to understand the plot.*

There were candidates who performed poorly. These candidates were unable to provide correct answers. One candidate for example, provided the following response: *“it can live the society, it helps to educate people, it is the study of a conservation of people, it red to community.* These were irrelevant descriptions of various terms in theatre arts. Another candidate wrote elements of play namely: *character, setting and music* instead of describing the responsibility of an actor after receiving a script. Another candidate listed down irrelevant descriptions such as: *to sound up during acting, to educate people and to mobilize people on social events.* Moreover, another one wrote: *to stop acting, to see mistakes on the performance and to watch the director.* These incorrect answers show that candidates had insufficient knowledge about the responsibilities of an actor after receiving a script which were: to read the script to get the intended message and other content, analyse the character in order to take the position along the script, memorises the lines in order to be conversant with acting. Candidates who provided incorrect responses show that they lacked proficiency in English language which contributed to poor performance. One candidate for example, wrote: *An Actor should be flexible, have used in entertain, have used to educate, have used to warning and have used in source of income.* Extract 3.2 shows a sample of an incorrect response.

3.	i) To entertain people. An actor entertain people through the way he act in performance.
	ii) To educate people. An actor educate people by acting various situation that happen in people's life.
	iii) To increase awareness to people. An actor increase awareness by act fact things that happen in real life.
	iv) To promote unity in the society. An actor promote upity in the society by showing good things that can make people together in society.
	v) To listen the comments from people. An actor after receives a script he/she should listen the ^{the} comments of the people of his/her performance.

Extract 3.2: A sample of an incorrect response to question 3

In extract 3.2 the candidates failed to describe the five responsibilities of an actor after receiving a script by pointing out the responsibility of an actor to the society.

2.2.2 Question 4: Creation for Theatre Performance

The question required the candidates to describe the five roles of the Theatre Director. The question tested the candidates' ability to appreciate and use different theatre personnel in theatre performance creations. The question had a scenario which states "During the performance, everybody was clapping and shouting cheerfully as the play was well directed". On the basis of that scenario the candidates were instructed to briefly describe the role of the theatre director.

The question was attempted by 401 candidates, which is 100% of the candidates who sat for the examination. The analysis of the candidates' performance shows that 93 (23.2%) of the candidates scored from 0 to 2.5 marks that was weak performance, 178 (44.4%) scored from 3 to 6 marks which was average performance and 130 (32.4%) scored from 6.5 to 10 marks which was good performance. Generally, the performance in this question was good since 76.8 per cent of candidates scored from 3 to 10 marks. Figure 4 illustrates the performance in this question.

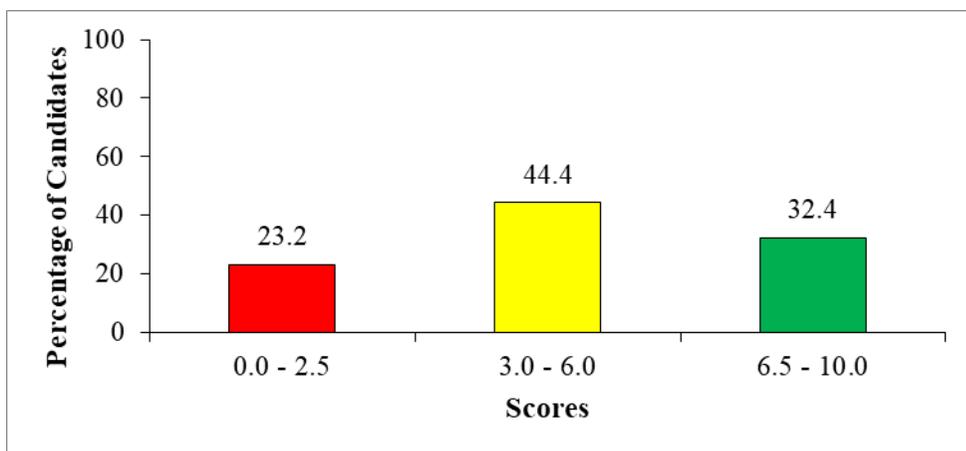


Figure 4: *Candidates' performance in question 4*

The candidates who performed well were able to score (6.5-10.0) marks in this question. Those candidates managed to describe five roles of a theatre director. This implies that the candidates had enough knowledge of the roles of a theatre director. One candidate for example, wrote: *Theatre director should lead the rehearsal*. That if the director leads the rehearsal this can help the performer to perform well. The candidate added: *Theatre director should select the cast; if the director selects the cast it can help the audience*. Also, *blocking the performance, so even here the director should block other performance in rehearsal*. Another candidate also wrote: *to make sure the budget of the theatrical work, to prepare the rehearsal*. A *Theatre director should prepare the Rehearsal*. Likewise, another candidate wrote; *to search for good performing space, a director should prepare the play and director must search for good actors*. Such responses show that candidates were knowledgeable about the roles of a theatre director as shown in Extract 4.1.

4.	i) Research and analysing play material - Theatre director have role of research play material such as stage scenery and other play material which are needed in the performance.	
	ii) Interpreting a script. - Theatre are play important role of interpret a script so as the performance can be well and good.	
	iii) Holding auditions and casting a show. - Director play important role of cast a show and held all auditions in the performance.	
	iv) Approving set of lighting, sounds, costume and hairdye and make-up. - Director approving the costume and all other visual element in the performance.	
	v) Assist produce in setting ticket price, place and time where performance take place. - Theatre director can assist the producer in setting ticket and place and time so as the performance can take place.	

Extract 4.1: A sample of a correct response to question 4

Some of the candidates, whose performance was average, were able to explain the correct answer but failed to explain it. For example, one candidate wrote: *selecting the cost, collaborating with theatre design, leading rehearsal, mobilizing the production facing and participating in theatre audition of acting*. In this category failed to exhaust the required number of points and repeated some points. One of these candidates for example, mentioned: *help to prepare a play budget and help to calculate the cost of the play* as separate points while in fact the two points refer to the same thing.

The analysis also showed that, candidates who had weak performance in this question provided irrelevant responses due to lack of knowledge about the roles of a theatre director. Furthermore, these candidates provided irrelevant responses exhibited poor mastery of the English language and thus failed to understand the question. One candidate for example, mentioned the function of theatre arts as: *educate people, entertainment, source of employment and source of development*. Another candidate mentioned irrelevant responses such as: *theatre director should be use gesture, should use good time, a*

theatre director should have confidence. Likewise, another candidate wrote: *stage, props, costume, light, scenery* which are visual elements and not the role of a theatre director. These responses show that these candidates misunderstood the question and provided the qualities of an actor instead of roles of a theatre director. Extract 4.2 shows a sample of an incorrect response.

4. During the performance everybody was clapping and shouting cheerfully at the play. Was well directed. In five points briefly describe the role of the Theatre director.
Director: is the person that are centrally the people in the misunderstanding. the following are the for forms of Director. During my following point.
The director should be direct the people. The directors are should are direct the people into anything that are direct
The director should are taken long time. the directors are should are taken the long time to searching the people should be taken the long time.
The director should be are controll our groups. the directors are should are controll our groups into the directors the people.
The director should be are direct the people in are good way. The direct are direct the people in the good way.
generally, the directors having the chances of the directs our people in are good way.
5. Briefly explain five qualities of the performing spaces.

Extract 4.2: A sample of an incorrect response to question 4

In Extract 4.2 the candidate failed to provide five roles of the theatre director by pointing out irrelevant descriptions such as director should direct people, should control a group and should direct people in a good way.

2.2.3 Question 5: Creation of Theatre Performance

The question required the candidates to explain briefly the five qualities of a good performing space. The question tested the candidates understanding on the qualities of good performing space.

The question was attempted by 401 candidates (100%) of the candidates who sat for examination. The analysis of candidates' performance shows that, 184 (45.9%) candidates scored from 0 to 2.5 marks that was weak performance, 195 (48.6%) candidates scored from 3 to 6 marks which was

average performance, whereas 22 (5.5%) candidates scored from 6.5 to 10 marks was good performance. The general performance of this question was average as 54.1 per cent of the candidates scored from 3 to 10 marks. Figure 5 illustrate the percentage of candidates' performance in this question.

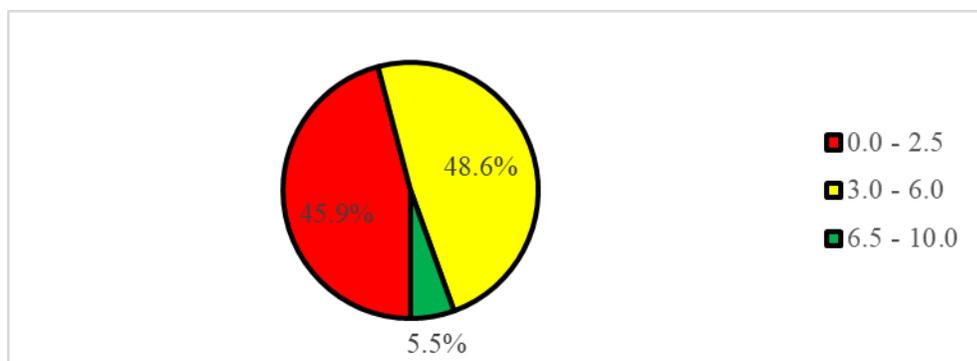


Figure 5: Candidates' performance in Question 5

The analysis shows that the candidates who scored 6.5-10 marks had sufficient knowledge about the qualities of performing space. These candidates provided the correct answers that suited the demands of the question. One candidate for example, wrote: *Should have well prepared stage. That in performing space one must have stage which is prepared before the actions: Should have the back stage good performing space.* This shows the candidate was aware that a good performing space should have the place where the performer can change the clothes. Furthermore, the candidate added: *Performing space should have a good climatic condition in order for the audience and performer to stay in a good place which has good oxygen.* Another candidate wrote: *should show reality the good performing space, should show the reality of what is happening in the stage, should have enough performing space and should have enough space which can make the audience to move from one place to another.* Likewise, another candidate wrote: *Should have ability to view performer during the performance and should be seen well in their position.* Candidates who briefly explained the qualities of the performing space were aware that, performing space is the environment in which the event (performance) takes place. The performing space has three basic parts that intended for the audience, the stage and the work area. The major types of theatre stages are proscenium, open (thrust or platform) and arena.

5.	The following as the quality of the performing spaces.
(i)	It should be flexible to the performer. It means the performer as the ability to performing on the stage.
(ii)	It should be in wide in range. It means the performing space to be large so as the performer performing well to the stage.
(iii)	It should be in platform for people to communicate their views to a larger audience.
(iv)	It should be in high stage where the performer may performing their work effectively.
v)	It should be in well defined spaces. Example environment where actor acting should be Auditorium, central stage, back stage.

Extract 5.1: A sample of a correct response to question 5

Those candidates who had average performance were able to mention some of the qualities of good performing spaces but failed to explain them. One candidate for example, wrote: *It should have enough space to perform, it must have good platform and should have security.* Another candidate mentioned correct and incorrect responses which resulted in average scores. One candidate for example, wrote: *Performing space should big enough to perform, should have audience, should have scenery and be visible to the audience.* This indicates that candidates who had average performance had knowledge about the qualities of good performing space but failed to explain it correctly.

Furthermore, the analysis of the candidates who had weak performance revealed that they demonstrated inadequate knowledge about qualities of good performing space and others failed to understand the demand of the question. One of these candidates for example, provided performing techniques instead of qualities of a good space. The candidate wrote: *use of makeup, use of gesture, use of toys, body movement and imitation of voice.* Contrary to the demand of the question. Another candidate in this category provided incorrect responses such as: *experience during performing space,*

skills, must be having knowledge, must be use intelligence and the performer must be confidence. Other candidates who misunderstood the question mentioned the types of performing space such as: *proscenium stage*, *thrust stage* and *arena stage*. This shows that candidates who provided incorrect answers had inadequate knowledge about the qualities of a good performing space. Extract 5.2 shows a sample of an incorrect response.

Q5:	Qualities of the performing space:
	i) Ability of inspire:
	This is due when performing space inspire in theatre performance.
	ii) Communication skills:
	This is due when performing space help the performer to have many words during theatre performance.
	iii) Value:
	This is due when performing space help the performer to have value during theatre performance.
	iv) Confidence:
	This is due when performing space help the performer to have confidence during theatre performance.
	v) Networked:
	This is due when performing space help the performer to have network during theatre performance.

Extract 5.2: A sample of an incorrect response to question 5

In Extract 5.2 the candidate failed to address the demand of the question and pointed out irrelevant explanations about performing space.

2.2.4 Question 6: Performing Techniques in African Theatre

The question required candidates to describe the significance of traditional dance to society. It tested the candidates' knowledge on African traditional dance and its importance in the society.

A total number of 401 candidates attempted this question. The analysis of the candidates' performance shows that 20 (5.0%) candidates scored from 0 to 2.5 marks which was weak performance, 168 (41.9%) candidates scored from 3 to 6 marks that was average performance and 213 (53.1%) candidates scored from 6.5 to 10 marks which was good performance. The general candidate's performance in this question is good as 95 per cent of the candidates scored from 3 to 10 marks. Figure 6 illustrates the percentage of candidates' performance.

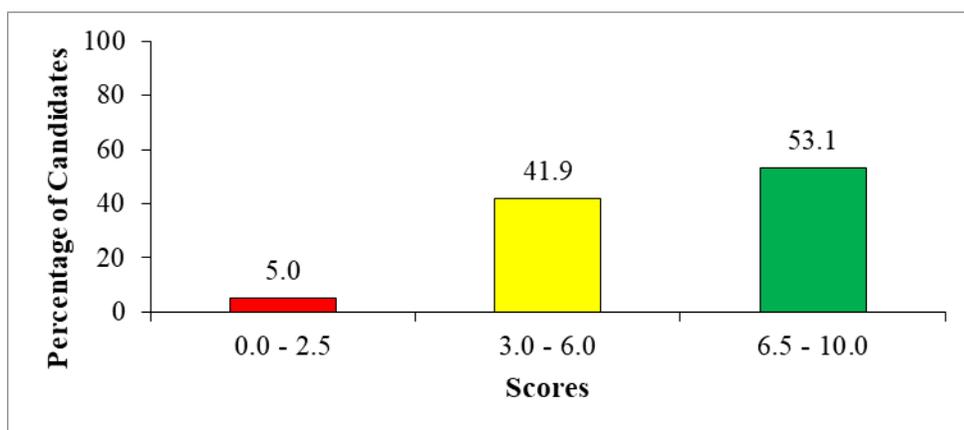


Figure 6: *Candidates' performance in question 6*

The analysis shows that most candidates, who scored good marks, understood well the topic of performing techniques in African theatre. The analysis of their responses shows that these candidates had enough knowledge on the importance of dance in the society because they were able to describe the significance of traditional dances in the society. One candidate for example, wrote: *Educating Purpose, Entertain Purpose, Working Role, Employment Purpose and It increase Skills and Awareness*. The candidates in this category managed to describe their points, for example, one candidate wrote: *Traditional dance helps to improve our culture. Traditional dance helps to improve the culture of people because some of the traditional dances involve tribe language in signing which will help the society to learn that language*. Such responses showed that, this

candidate was conversant with the significance of the traditional dance. Likewise, another candidate wrote: *Traditional dance entertain the society when traditional ceremonies used dance. It educates the society since some of the society used the traditional dance for teaching the young people and Is the source of employment opportunities.* Extract 6.1 shows a sample of an incorrect response to this question.

6.	(a) Traditional dancer educates the society.
	→ Example: YOVINS, are educated on various skills and knowledge about both good and bad behaviours that will help them to shaper or provoke them in the society
	(b) Traditional dancer entertains the society.
	→ Example: DANCE, it entertains the people through either their costume they wear it enables them to easily enter the society through dances such as MDUNDIKO, MDUMANGE, and TRINGE.
	(c) Traditional dances predict and preserve the culture of the society.
	→ Example: TRADITIONAL DANCES, such as TRINGE they preserve and predict culture of a certain society, teaching the youths part dispute and laws that were used in part.

6. (d) Traditional dancer warns the society.	
→ <u>Example</u> : BAD EVILS, through traditional dances the youths are taught various bad evils of the society keeping them in the society.	
(e) Traditional dances mobilizes and unifies people in the society.	
→ <u>Example</u> : DANCE, through dancing people unity together also mobilizes together people together to live as one in whole leading to development in the society.	

Extract 6.1: A sample of a correct response to question 6.

However, other candidates scored average by scoring (4.5-9.5marks). These candidates had partial knowledge of the topic. These candidates managed to provide two to three correct responses out of five. One of these candidates for example, wrote: *it helps a person to get skill, it entertains people during performance, it helps person to know culture and it helps to know our customs*, 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: *Traditional dance preserve culture, Traditional dance act as source of language development, Traditional dance is a way of communication and Traditional dance is source of Entertainment*.

The performance analysis shows that the candidates who scored poorly were unable to describe the significance of traditional dance in the society due to insufficient knowledge on the subject matter. One candidate for example provided elements of play instead of the significance of traditional dance and wrote: *stage, character, thought, and diction*. Another candidate defined *dance* while others listed down performing techniques like: *body movement, using gesture and using make up*. Likewise, another candidate wrote irrelevant answers by mentioning different terms in theatre arts such as: *Traditional dance, through singing, through dance, through their preparation*. In general, candidates who provided a wrong response had

inadequate knowledge about the importance of African traditional dance in the society as shown in Extract 6.2.

6.	<p>Traditional dance, refer to the movement of body in which people to practised in the traditional dance. there fore the following the significance of traditional dance those are:</p> <p>Stage, these an en areas to during of the development during in the stage which people to can live well in the society due to can live in the society</p> <p>Character, this in is the one among of migration in order to rise of the society due to can live the society community that people which look dance through due the ma n she or he</p> <p>plot; those have the characteristia or significance of traditional dance the can live the society to live in the continection through of the community</p> <p>Thought, that is the can arrangement of tradition dance that can live the community due to condution of the thought the live due to can condution of educate people from one place to another place</p> <p>Ricetank, these was the number to live well in the society due to condution in the unmetmet due to community or in the society to live well in the society.</p>
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Extract 6.1: A Sample of an incorrect response to question 6

In Extract 6.2 the candidate failed to identify the demands of the question and pointed out elements of the stage play such as: stage, character, plot and thought.

2.2.5 Question 7: Performing Techniques in African Theatre

The question required the candidates to explain briefly the five events where rituals can be performed. The question tested the candidates' knowledge about performing African theatre.

This question was attempted by 401 candidates which is 100 per cent of the candidates who sat for the examination. The analysis of the candidate's

performance shows that, 207 (51.6%) candidates scored from 0 to 2.5 marks that was weak performance, 138 (34.4%) scored 3 to 6 marks which was average performance and 56 (14.0%) candidates scored from 6.5 to 10 marks which was good performance. The general performance in this question was average as 48.4 per cent of candidates scored from 3 to 10 marks. Figure 7 illustrates the percentage of candidates' performance in this question.

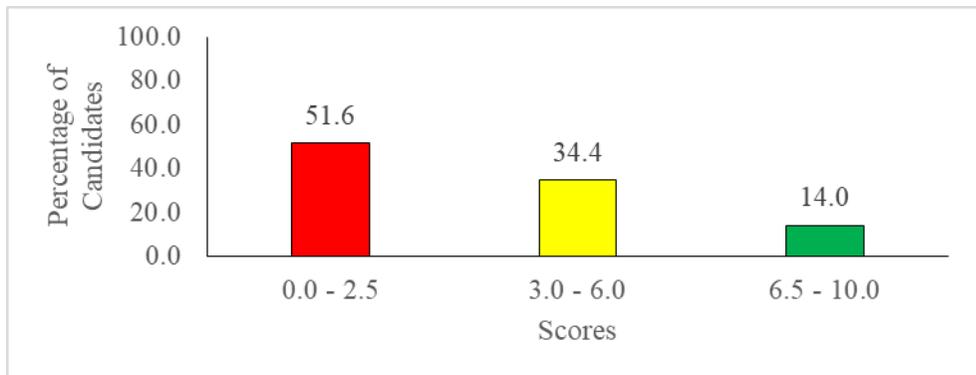


Figure 7: Candidates' performance in question 7

Most of the candidates performing poorly had inadequate knowledge about performing African theatre. These candidates were not able to determine events where rituals can be performed. One candidate for example, wrote element of a play such as: *setting, plot, theme, place* and *time*. Another candidate wrote an irrelevant response against the demand of the question by mentioning various terms of theatre such as: *to done the exercise, to collect the character, rehearsal* and *production*. Another candidate in this category misunderstood the demands of the question which required the events where ritual can be performed. Instead the candidate pointed various sites such as; *caves, big trees, forest* and *waterbodies*. Besides that, poor mastery of the English language characterized the responses of these candidates. One candidate for example, wrote: *During a ritual perform the people who are doing the ritual, found variation during of ritual perform, the during of rituals performer there are voice projection during of performance*. Extract 7.1 is a sample of an incorrect response to question 7.

OF. African theatre has different forms ritual is one
 of these forms. Describe five events where ritual
 performed.

Music. This is the theatre ritual
 the event ritual performed that was a way
 to prevent gain the knowledge that
 the music to obtain contain that the
 sacred called by music.

Dancer. The dancer this are first
 of African theatre has different forms ri-
 tual among these forms. For example
 was used from traditional dancer and
 to gain knowledge in the secret to promote
 the then to know contact that to proma-
 tin.

Drama. this is other character-
 istic of African theatre because to
 contain know ledge that to give the
 contact the dependent than god conta-
 low the submity that the character-
 istic of African theatre.

Story telling. the other chara-
 cteristic of African theatre it are very
 far to control traditional the story telling
 in theatre of African to support for
 the prominent story telling.

PLAY. the other of African theatre
 you are play because this is the chara-
 cteristic of African theatre skills for the
 people that.

Figure 7.1: A sample of an incorrect response to question 7

In Extract 7.1 the candidate failed to identify the demands of the question by pointing out forms of theatre such as music, dance, storytelling and play, instead of describing the events where a ritual is performed.

These candidates who had average scores got 4.5-9.5 marks. They were not able to explain the concept correctly rather they tried to outline correct or related responses. Some of them provided two to three correct responses but failed to explain them. These candidates had average performance that shows they understood the question but had inadequate knowledge about the events where rituals can be performed. One candidate for example, wrote: *Celebration, Offering Ceremony, Harvesting and Worshipping*. Those

response shows that the candidate understood the question but failed to meet the question demands.

Other candidates had good performance in this question. These candidates had sufficient knowledge. The Candidates were able to describe the events where rituals can be conducted, one candidate wrote: *when a person dies, during sacrifices to gods, success during social competition and swearing of leaders.* Moreover, another candidate wrote: *it is performed during marriage, it is performed during birth issues, it is performed during death and it is performed during giving names.* These responses showed that candidates were knowledgeable enough about events where rituals can be performed as shown in the Extract 7.2.

7.	(a) It is performed during marriage issues.	
	→ Example: MARRIAGE RITUALS, are done in order to unify the partners together also to thank for the gods.	
	(b) It is performed during birth issues.	
	→ Example: BIRTH OF CHILDREN, are done in order to mobilize and thank the gods for giving them new children they are so called BIRTH RITUALS.	
	(c) It is performed during death issues.	
	→ Example: DEATH RITUALS, are done to thank the gods either for someone has died they thought maybe gods have loved them this enables them to preserve their culture.	

7.(d) It is performed during giving names	
issues	
→ Example: GIVING NAMES RITUALS, are done	
with the intention of thanking	
god the name which they are	
going to give their children, to	
convey various messages to	
the gods.	
(e) It is performed during forgiving issues.	
→ Example: FORGIVENESS RITUALS, are done w-	
ith the intention of seeking forg-	
iveness to their gods, either for	
themselves or others.	

Extract 7.2: A sample of a correct response to question 7

2.3 SECTION C: Essay Questions

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

2.3.1 Question 8: Contemporary Theatre Practice in Tanzania

This question had a scenario which stated “One of the challenges facing theatre artists in contemporary Tanzania is lack of entrepreneurship skills.” Candidates were required to use the scenario to examine six entrepreneurship skills that an artist should possess. 74 (96.1%) candidates opted for this question and their performance was as follows: 96.1 per cent scored from 0 to 4 marks, 2.6 per cent scored from 4.5 to 9.5 marks and 3.9 per cent scored from 10 to 15 marks. Table 1 summarised the percentage of candidate’s performance in question 8.

Table 1: Candidates’ Performance in Question 8

Scores	Number of Candidates	Percentage	Description
0-4	74	96.1	Unsatisfactory
4.5-9.5	2	2.6	Average
10-15	1	1.3	Good

Table 1 show that the performance of candidates in question 8 was generally weak since 3.9 per cent of the candidates scored from 4.5 to 15 marks. This implies that they had insufficient knowledge about the topic of Contemporary Theatre Practice in Tanzania.

Furthermore, candidates who provided incorrect responses had insufficient knowledge of how to use entrepreneurship skills in theatre productions. Similarly, other candidates misunderstood the demands of the question. One candidate for example, wrote the challenges which hinder artist in theatre production are as follows: *shortage of capital, low science and technology, poor tools, few schools of artist and few teachers*. These candidates were not aware of the entrepreneurship skills in theatre production. Instead these candidates pointed out the challenges facing entrepreneurship in theatre production. Moreover, another candidate wrote incorrect responses such as: *poor transport, poor skills, lack of water supply and lack of tourism*. These responses show that these candidates failed to understand the demands of the question. They also had insufficient knowledge about entrepreneurship skills in the work of art. Extract 8 illustrates a sample of an incorrect answer to question 8.

8 Entrepreneurship skills refers to the skills in which a person acquires and use the same skill in order to get income. And the income they use they also become entrepreneurs. The theatre artist are facing different challenges. The following are the entrepreneurship skills that an artist should possess.

Basketry: This is an issue of basketry involves different ways for instance the mark mats. In the traditional time people were involving themselves in basketry and they sketch different items whereby some items were for home use others for commercial use.

Painting: In painting involved different people who paint for instance in the houses. The painters paint different areas in order to acquire different skills some of them for entertainment other for income and also this helps painters.

Sculpture: The sculpture skills also enables in attracting the tourists who come in different foreign countries in order to come and do tourism. Therefore they visit different areas which includes traditional areas whereby the people in sculpture become profitable. The sculpture can include different items such as pots, an item such as birds.

Music: This is also among the issues whereby different artist acquire and get wealthy in life, for instance different musician such as Winsted, Diamond and Jaron Perulo are now profitable because they also have the entrepreneurship skills.

Drawing: The artist must also involve the issue of drawing because they can draw the picture of president and other military elites and they can be preserved even in the head of state house or even in the parliament.

Pottery: This involves the traditional use of clay soil in order to make different items for instance pot, creating dolls which also act as source of both employment and source of income whereby different people are using their skills.

Generally: This skills enable people to preserve their culture, promote the history and also some enable people to develop awareness, source of income and also source of employment whereby different people can't be sitting idle and becoming therefore every unemployed person should consider which skill is he or she good at and use the same skill as the source of income and source of employment.

Extract 8.1: A sample of an incorrect response to question 8

In Extract 8.1, the candidate failed to identify the demands of the question and pointed out examples of works of art such as: basketry, painting, sculpture, drawing and pottery.

The analysis shows that the candidates who had average performance and scored from 4.5-9.5 marks they were able to provide the correct points but failed to explain them well. One candidate for example, wrote: *Advertising skills marketing skills, communication skills and education skills*. Such candidates understood the question demands but failed to provide the best explanation. They also had difficulties in explaining their points in English language.

Only one candidate scored high marks between 10-15. The candidate had adequate knowledge about the subject matter. The candidate was able to explain different entrepreneurship skills which an artist should have. For Example, *planning skills; to plan the time for creating theatre performance and when to sell it. Marketing skills: this is the skill which an artist sell his or her products, marketing skills depends on the presence of the market for targeted community. Communication skills, an entrepreneur should possess skills in communication which allows him/her to motivate the audience to purchase their products. Assessment skills*. The candidate was aware that an artist needed such skills to examine the whole project of theatre production. The candidate was also familiar with the entrepreneurship skills that artists need to know and was aware of the market trends in the society when creating theatre production. Artist also need to identify their customers and search for them. Take your product out there, participate in exhibitions and extend your network. This response indicates that the candidates understood the demands of the question and as knowledgeable about the entrepreneurship skills. Extract 8.2 shows a sample of a correct response to question 8.

8. Artist is the ~~per~~ person who practice theatrical work. Artist can be actor, actress, dancer, ~~use~~ ~~ricata~~ and so on. In Tanzania artists in contemporary, is lack of entrepreneurship skills which help in the purches their production. The following are entrepreneurship skill that an artist should possess.

Planning skill, This is the skill which help to planning the whole work job for conducting. Example To planning the time for creating theatre performance on a targeted time of a place.

Budgeting skill, many artist should posses budgeting skill. This is the how to spending their capitel for planing in the production of theatrical work.

Marketing skill, This is the skill which artist need to sell a their producing. Marketing skill is depending on the ~~prece~~ presence of market for targeted community. So marketing skill is important for any artist.

Communication skill, The enterpreneurship should posses communication skill which allow to motivate audience for purches their product of theatrical work. Communication skill is need for any artist in order to acquire customer.

Assesment skill This is the skill which needed all artist to examine the whole project of theatre production.

8. It is enable artist to make good judgement judgement of their work.

performance skill, This is the skill which need to the artist which help to produce quality product of theatre. creation of the theatre production. Their need ways of performing better in order the work to good and quality for the audience.

Therefore in order the artist in Tanzania to be developed in the enterpreneurship skill they need director which ginn the education about how to conducting the ~~interpreneur~~ enterpreneur of the their product.

Extract 8.2: A sample of a correct response to question 8

2.3.2 Question 9: Theatre Arts in Tanzania

The question required the candidates to explain six advantages of costumes to the theatrical performance. The question tested the candidate's ability to use knowledge and show appreciation of costumes in theatrical performance. The question was attempted by 354 candidates, which is equal to 79.4 per cent of all the candidates who sat for the examination.

The analysis of the candidates' performance shows that, 73 (20.6%) candidates scored from 0 to 4 marks which is weak performance. 139 (39.3%) candidates scored from 4.5 to 9.5 marks which is average performance and 142 (40.1%) candidates scored from 10 to 15 marks which is good performance. The general performance in this question was good as 79.4 per cent scored from 4.5 to 15 marks. Figure 9 illustrates the candidate's performance in question 9.

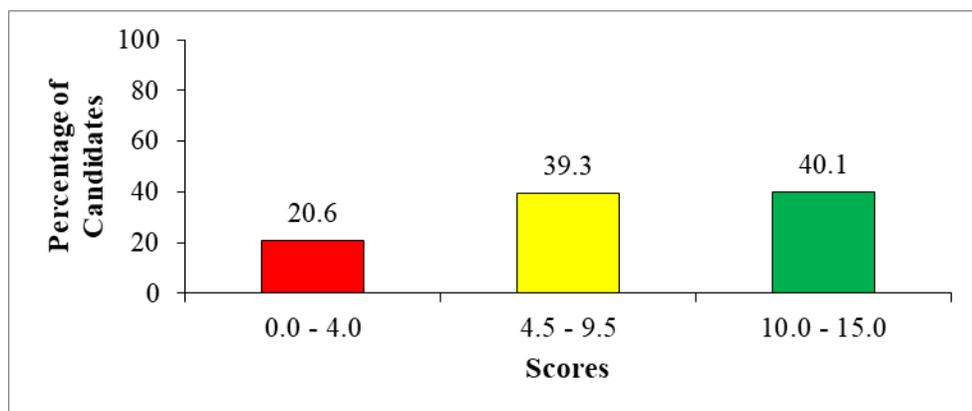


Figure 9: Candidates' performance in question 9

The analysis shows that candidates with good performance were in the range of 10-15 marks. These candidates had sufficient knowledge about the advantages of costumes to theatrical performance. These candidates were able to explain six advantages of costumes correctly. This shows that the candidates understood the question and they were knowledgeable about the topic of Theatre Arts in Tanzania. One candidate, for example, explained advantages of costumes to theatrical performance such as: *it identifies living standard of the performer. Costumes identify living standard of a performer either a performer is rich or poor so this can be a simple way of knowing whether the character is rich or poor because of their clothes, for example suit represent rich people. It identifies age of performer. It helps to identify*

age of performer either is a child, adult so that this it may be a simple way of knowing a performer's age. It helps to identify the profession of a performer. Costumes helps to identify the professional of a performer because it helps to know whether a performer is a doctor, police, a farmer or nurse". Another candidate wrote, *"Costumes help to know time and period. This is true because if a performer put on a night dress it will help to show night time. Costumes help to identify time, the costume is among the things which help to identify the time in theatre performance, it helps to identify the mood or the area where the character is coming from example Masaai tribe.* Another candidate wrote: *It helps to identify levels of development, the costume determines the economic levels of the character, it helps to identify the seasons.* The candidates were aware that costumes are the distinctive style of dress of an individual or group that reflects class and gender of the wearer as a character or type of character at a social event in a theatrical performance on the stage. Costumes help to present the economic status of the character in the story. The way the performer dresses is used to express the social and economic status of the character. When a performer wears a suit for example, the mind of the audience automatically clicks that the person on stage is someone with a high life standard. Likewise, it is easy to recognize a poor person when the character dresses roughly. Costumes are an important tool for helping to send the content of the performance quickly to the audience. Costumes are also helpful for interpreting the time period that the event represented on the stage took place. When actors wear old fashioned tight shirts, wide trousers and three inches' tall shoes, for example, the audience may automatically depict the 1970s on the stage. Costumes help to reveal the age of the character. In most cases, wearing children clothes is likely aimed at reflecting childish behaviour. Costumes help to establish time and to place important tools to express the place where the events on stage are taking place. Costumes help in presenting the gender of the performer. Costumes can indicate the occupation of the performer.

Such responses show that candidates had adequate knowledge and were able to appreciate costumes in theatrical performance Extract 9.1 shows a sample of a correct response to question 9.

Q. Costumes refer to the clothes ~~worn~~ worn by performer during the performance. Every performer must wear his/her clothes during the performance in order to make a good symbolize of performer. We have many advantages of costumes to the theatrical performance as following below.

It help to identify a time which an event occurred; this is the one of advantages of costume in performance because when a person wear a clothes as jacket it can make us to know that it is the time of cold when event occurred.

It helps us to know the characterization of performer; also costume make us to understand about a characterization of performer for example Witchdoctor must wear the clothes which show that his/her characterization is witchdoctor.

It helps us to identify the economic - status of a performer; also when we use costume in theatre performance we want to explain - audience that a character is poor or rich - through his/her clothes wear in performance.

It help to simplify the message of performer; also costume help audience to get message easily because if a performer wore bad clothes that make a audience to fight against poverty in order to get good clothes through it.

Also it help audience to know the gender of performer; also when a performer wore clothes/costume it make to identify a gender of character either female or male - during the performance. So this is the one of advantages of costume in theatre performance.

9.	Costume support themes, concept and mood in performance, also when performers wear costume it can help the theme to be seen to the audience for example when audience saw the costume of witchdoctor must know superstition.
	Therefore there are many advantages of costume in theatrical performance. So I advise the director to make sure that every performer have his/her own costume in order to identify his/her characterization during performance.

Extract 9.1: A sample of a correct response to question 9

The candidates who had average performance were able to provide three to two correct responses. Whereas, other candidates in this category wrote the responses which were nearly correct, for example, one candidate wrote: *Help audience to know the reality of the performer. Help performer to know what is done on stage. Help to understand audience about style of the performer.* Another candidate in this category wrote: *it shows the imagination the actor uses the time in knowing the information on how to write a good script, to convey message costume to the article performers, it helps to convey message through that performance, it develops culture costume to the theatrical performance it develops culture because when perfumers they doing their performance to the people they use people.* Analysis shows that, these candidates were able to mention some points but failed to explain them well. This may be due to their poor understanding of English language. Other candidates in this category were able to write the points but failed to explain them correctly.

Further analysis shows that the candidates who had weak performance scoring 0-4 marks had inadequate knowledge about the advantages of the costume to the theatrical performance. One candidate for example wrote: *to be active ask the question, customs should have confidence, customers to be attend during the time will be allowed the performer to visit, customer can*

get development. Another candidate wrote: *theatrical performance helps to know our source income, 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. The Extract 9.2 illustrates an incorrect response to question 9.

9.	<p>Theatrical performance; refer to the arrangement of theatrical performance due to can live well in the Society due to live in the Community during in the costumes to the theatrical performance. those are the following of advantages of costumes to the theatrical performance these are.</p> <p>theatrical performance It help to know our Source of income income; due to the one among of characteristic of theatrical performance those e have live well in the Society during in the theatraica performance.</p> <p>It help to know in our employment; due to the some of theatrical performance that can live well in the Society due can live well in the community</p> <p>It help to know our culture; those have the one among of advantage of Ideological Science and technology that people can live well in the country or in the Society due to Commercial papers those people It use in the investment.</p> <p>It help to know our country; due can live well in the Society community in the society through in the theatrical performance this people in the investment to live well in the county or in the community.</p> <p>It is the Source of development in the country; those have live well in the investment to can conducted during in the investment through of the development true live well in the country.</p>	
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9	<p>It help to get professional people like teacher of theatres art. These have the one of advantages of theatrical performance due to conducting in community of the society. due to live the sum of years to can be expression of theatrical performance. Generally, These have the following the advantages of theatrical performance. These are It help to know our source of income. It help to know our source of money, It help to know our country culture, It help to know our society and It help to know our community.</p>
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Extract 9.2: A sample of an incorrect response to question 9

Extract 9.2, shows a candidate who failed to explain the advantages of costumes to the theatrical performance by providing irrelevant explanations such as: *help to know source of income, help to know our culture, help to know our country, it is the source of development and help to get professional people like teacher of theatre.*

2.3.3 Question 10: Theatre Production

The question required the candidates to describe six fundamental elements of an improvised stage play. This question tested the candidates' knowledge of the fundamental elements of an improvised stage play.

A total of 371 (91.4%) candidates opted for this question. The analysis of the candidates' performance shows that 33 (8.9%) candidates scored from 0 to 4 which is weak performance, 215 (58.0%) candidates scored from 4.5 to 9.5 marks, which was average performance while 123 (33.1%) candidates scored from 10 to 15 marks that was good performance. The candidates' general performance in this question was good, as 91.1 per cent scored from 4.5 to 15 marks. Figure 10 illustrates candidates' general performance in question 10.

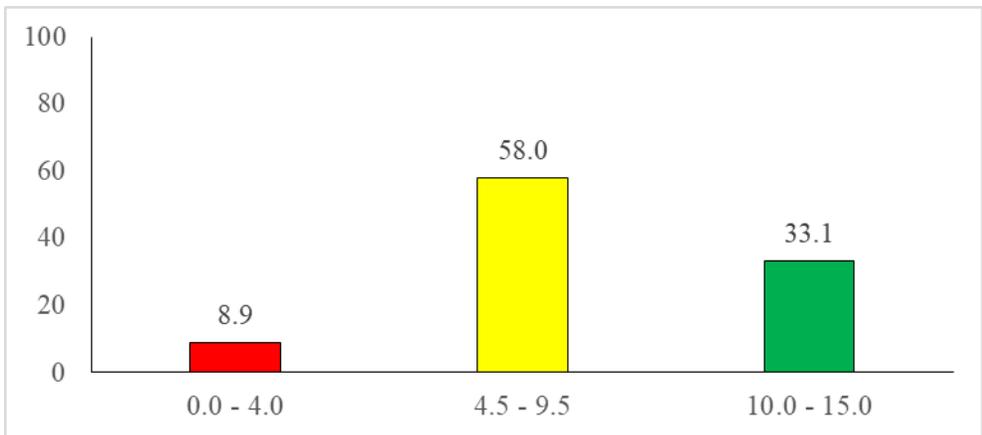


Figure 10: *Candidates' performance in question 10*

Candidates who had good performance had adequate knowledge of the fundamental elements of an improvised stage play. These candidates were able to explain correctly using examples. One candidate for example, wrote: *plot, is the chain arrangement of events in any work of art, a stage play should have enough, good and quality plot theme; this is the topic of discussion or the main idea which make one to make a certain work of art. The work of art shall have theme for the audience to get the intended message. Character, these are people or animal who perform the certain work of art. They can be male, female and children. Diction is the language used during performance.* Generally, the candidates who provided good responses had adequate knowledge about the topic. Extract 10.1 shows a sample of a correct response to question 10.

10. Improvised stage play this refers to the type of play that is not based on written form or written script. Improvised stage play provide more room for performer to create his or her own words. Also improvised stage play can be easy for everyone, literate and illiterate performer. There are some fundamental elements that must be used or adhere for making a theatrical or dramatic play. The following were the fundamental elements of an improvised stage play:

Plot: this refers to the chain or series of events in which the characters are involved when the dramatic conflicts develop. This is the one of the element. An improvised stage play must have good plot in order to make the audience to receive the intended message easily. The play should contain conflicts and how they are solved. Example in a play there is a family conflict caused by poor condition the solution should be all family members work hard in order to improve economic position in their family.

Character: this refers to the people who are involved in the play. This is another fundamental element of improvised stage play. In the play, should have actor or actress who carry their characterization and catch people's/audience attention to follow them. This will help to convey the message easy to the society. Example a character should act as a prostitute must carry well characterization in order to educate the audience effect of that behaviour.

Theme: this refers to the emotional focus of the play. This is another element of improvised stage play. This refers to all things that make or force the playwright to write a play in order to teach people something. Example a playwright experience cholera

10 disease in his or her society and how affect people. The playwright can write a play about cholera how it transmitted, effect and measure to control in order to educate people to escape cholera.

Diction: this refers to the selection of language to be used in the play. This is another fundamental element of improvised stage play. When a playwright want to write a play must select the language to be used in order to make audience to understand the theme quickly. Example a play can use simple and straight forward language to make audience to get the message early.

Music: this is another fundamental element of improvised stage play. Normally music is used in order to stimulate the actions in the play. Example the use of soundtrack etc. Example in the play people fight each other, there is the use of soundtracks that stimulate the action and made the audience feel the action that take place.

Spectacle: this is the last Fundamental element of improvised stage play. Spectacle refers to all visual elements used by performers during the performance such as the use of costumes, props, make up and so on. This element help the play to be real and make the audience watch the things that is really happen in their society.

So above were the fundamental elements of an improvised stage play. But there are some characteristics of improvised stage play which are it has no stage direction, it does not consume time in preparation compared to written stage play, it is not based on written script, the performer read a script and create his or her words in that scene, and so on.

Extract 10.1: A sample of a correct response to question 10

Moreover, the candidates who had average performance were able to provide correct answers but failed to give explanations. One candidate for example, listed: *theme, plot, character, setting, costumes and diction*. Another candidate wrote types of drama such as: *Comedy, Melodrama and Tragicomedy* instead of the fundamental elements of a stage play. Another candidate wrote: *comedy can be official or not because people engage from this process, tragi-comedy, melodrama*. This shows that these candidates did not know about the improvised stage plays therefore they provided irrelevant responses.

The responses of the candidates who scored low marks showed that they did not understand the question or they had insufficient knowledge about the

fundamental elements of an improvised stage play. Extract 10.2 illustrates a sample of an incorrect answer to question 10.

	<p>Stage manager; is the person that is specialised in conduct a stage during performance. This Elements of Improvised stage play is used for conducts the stage during performance. Example of that is used in play. This help to improve the standard of stage in managements.</p>
	<p>Use of musical instruments; is the instruments that is used by performer during play for a preparation of a theatrical works. That instruments making a theatrical or dramatic play. Example of that microphone, speaker and light during preparation of the theatrical work.</p>
	<p>Use of light; is the methods used by a director just for make a stage to be known to the design some of the colour. this help to differentiate a different colour example blue, green, yellow and white for sometimes. This make to improvised stage play.</p>
	<p>Costumes; is the methods used in the stage that make a performer to perform in the stage well. This is help to improve stage during play. Example of that costumes are clothes, puppet, stick and design star. This can make a improvised stage play to be well.</p>

10	<p>puppetry: Is the methods used by a director in performance. During performance we should wearing that when it is necessary but when is not necessary should avoid it. During dance or play most of us use it in play on the stage. Example that is wearing in the mouth only and head.</p> <p>Make up: Is the instruments that is wearing by a dancer or musician when is play on the stage. This is putted on their body that for change their body colour and vision of their body. Example of the makeup is lipstick and torch during performance. This elements used to improvised a stage during play and can help to improve their works.</p> <p>Therefore: This fundamental elements of an improvised stage play is help to improve their standard of putted on the stage. But that help to improve a theatrical work by make a lot of changes during performance. A community should help to improve that.</p>
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Extract 10.2: A sample of an incorrect response to Question 10

In Extract 10.2 the candidate failed to describe six fundamental elements of an improvised stage play and went astray by giving incorrect descriptions of terms in theatre arts such as; stage manager, use of musical, use of light, costumes, puppetry and makeup.

3.0 PERFORMANCE OF CANDIDATES IN EACH TOPIC

The analysis of performance in the topics tested in the Theatre Arts subject for the year 2022 indicates that, the candidates performed well in 4 topics, average in 2 topics, and poor in 1 topic

The analysis shows that the candidates' performance was good in question 1 (multiple choice items) which comprised various topics as follows: *Performing Techniques in African Theatre*, *Performing Techniques in selected Non-African Theatre*, *Theatre Arts Practices in Tanzania*, *Theatre for social change*, *Theatre Production*, *Contemporary Theatre Practice in Tanzania*. In this question the percentage of the candidates who scored from 30 per cent was 92.5%. Other topics with good performance include *Theatre production (91.1%)*, *Performing Techniques in selected Non-African Theatre (79.4%)* and *Performing Techniques in African Theatre (71.7%)*.

Further analysis shows that the topics which the candidates performed averagely were *Theatre for Social Change (60.6%)* and *Creation of Theatre Performance (54.9%)*.

The topic which the candidates performed poorly was *Contemporary Theatre Practice in Tanzania (3.9%)*

Appendix I indicate the candidates' performance which is grouped into three categories; good, average and weak. This analysis is based on the average percentage of candidates who scored 30 percent and above of the marks allocated to each question.

4.0 CONCLUSION

The analysis of CSEE 2022 in Theatre Arts subject shows that the general performance was good as 92 per cent of the candidates passed. 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 demands of 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 English language and failure to understand the requirements of the questions.

5.0 RECOMMENDATIONS

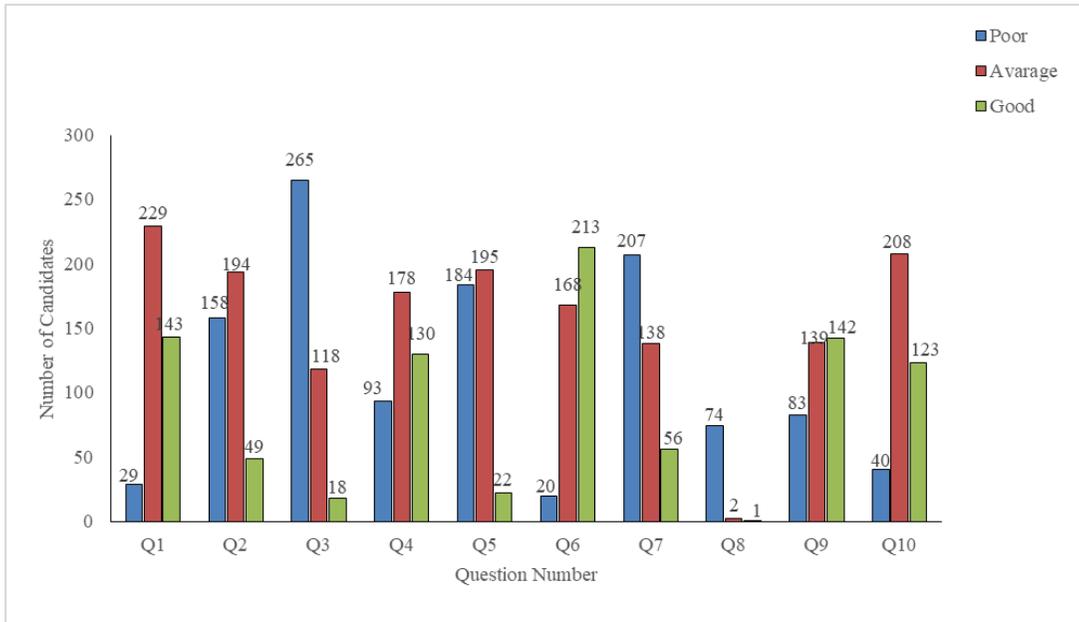
In order to improve performance of the candidates in Theatre Arts subject, the following are recommended:

- (a) Teachers should be encouraged to employ a learner centered approach in the teaching and learning process whereby the candidate will participate in group work, library research work and performance. This will improve candidates' understanding, thus increase their performance in the *Gender issues in Contemporary Theatre Practices in Tanzania* and *Commercialization and Entrepreneurship in Theatre Arts in Tanzania* topics.
- (b) Teachers should encourage candidates to search for relevant web based materials and TV programmes to supplement available learning materials. This will improve candidates' performance in topics like: *World Theatre Practices* and *Performing Techniques in Selected Non-African Theatre*.
- (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*, *Performing Techniques in Selected Non- African Theatre*, *Theatre Production*, *Theatre for Social Change*, *Creation of Theatre Performance and Contemporary Theatre Practices* topics.
- (d) Students should also be encouraged to perform different African theatrical performances so that they can master the intended topics. This will improve the students' performance in topics like: *Theatre Production and Theatre Arts Practice in Tanzania*.
- (e) Candidates should read questions carefully in order to be able to identify the requirements of each question. This will enable them to understand what they are required to do, hence answer the questions correctly.
- (f) Candidates should practise communicating in English Language which is the medium of instruction in their daily school routine. This will enable them to increase their proficiency in the English Language.

Appendix I: Summary of Candidates' Performance per Topic

S/N	Topic(s)	Question number	Percentage of Candidates who scored 30 percent and above	Average percent age	Remarks
1	Performing Techniques in African Theatre, Performing Techniques in selected Non-African Theatre, Theatre Arts Practices in Tanzania, Theatre for social change, Theatre Production, Contemporary Theatre Practice in Tanzania	1	92.5	92.5	Good
2	Theatre Production	10	91.1	91.1	Good
3	Performing Techniques of selected Non – African Theatre	9	79.4	79.4	Good
4	Performing Techniques in African Theatre	6	95	71.7	Good
		7	48.4		
5	Theatre for Social Change	2	60.6	60.6	Average
6	Creation of Theatre Performance	4	76.8	54.9	Average
		5	54.1		
		3	33.9		
7	Contemporary Theatre Practice in Tanzania	8	3.9	3.9	Weak

Appendix II: General Candidates' Performance in each Question



Appendix III: Comparison of Candidates' Performance for the Years 2021 and 2022

