

THE UNITED REPUBLIC OF TANZANIA
NATIONAL EXAMINATIONS COUNCIL
CERTIFICATE OF SECONDARY EDUCATION EXAMINATION
019 THEATRE ARTS

(For Both School Candidates Only)

Time: 3 Hours

ANSWERS

Year: 2014

Instructions

1. This paper consists of TEN questions.
2. Answer all questions in section A and B and two questions from section C.

maktaba.tetea.org



1. For each of the items (i) - (x), choose the correct answer from among the given alternatives and write its letter beside the item number in your answer booklet.

(i) A form of communication that attempt to persuade potential customer to purchase or consume more of a particular brand is called

A Promotion

B Human resource

C Advertising

D Bureau of standards

E Commercializing

Answer: A

Reason: Promotion involves strategies to encourage consumers to buy products through persuasion and incentives.

(ii) Appreciation of art works of a society can involve

A All art works

B Music production

C Fine art production works

D Theatre productions

E Ceremonies and storytelling

Answer: A

Reason: Appreciation includes all forms of art such as music, drama, sculpture, literature, and dance.

(iii) Which among the following are the traditional categories of arts?

A Oral literature, legend, myth, theatre and dance

B Recitation music, architecture, songs and poetry

C Interior design, music, dance, songs and dance

D Literature, the performing arts, music and architecture

E Music, dance, poetry, painting, film and literature

Answer: D

Reason: Traditional art includes literature, performing arts, music, and architectural expressions.

(iv) One of the following is not general characteristic of African theatre:

A Functionalism

B Symbolism

C Participatory

D Individualism

E Idealism

Answer: D

Reason: African theatre is community-oriented and participatory, not centered on individualism.

(v) Radio drama is a form of audio storytelling on

A Radio

- B Stage
- C Television
- D Film
- E Cassette

Answer: A

Reason: Radio drama is a narrative art form presented through audio broadcast on radio.

(vi) The common types of theatre arts are

- A South African theatre, Asian theatre and African theatre
- B Japanese theatre, Asian theatre and African theatre
- C Tanzanian theatre, Asian theatre and African theatre
- D Western theatre, Asian theatre and African theatre
- E Tanzanian theatre, Japanese theatre and Asian theatre

Answer: D

Reason: Globally recognized types include Western, Asian, and African theatre arts traditions.

(vii) In theatre for social change, the beginning of the stages of taking action is followed by

- A Judging and concluding
- B Concluding and deciding
- C Monitoring and evaluation
- D Monitoring and concluding
- E Judging and evaluation

Answer: C

Reason: Monitoring and evaluation come after implementation to assess effectiveness and guide improvements.

(viii) Tanzania is a multicultural society. This means

- A People speak Kiswahili and English
- B It operates under multiparty system
- C A community involving many cultural groups
- D Has many regions and districts
- E Formed of Zanzibar and Tanganyika

Answer: C

Reason: Tanzania is home to many ethnic groups, languages, and cultural traditions, making it multicultural.

(ix) The training design of actors in Kathakali drama pay more attention on

- A Childhood to adulthood
- B Childhood to about age of forty
- C At the age of twenty to the age of forty
- D From childhood to the age of fifty
- E From forty to the age of fifty

Answer: D

Reason: Kathakali actors undergo long-term training from childhood into adulthood for mastery of the art.

(x) Which of the following is the place where the story takes place?

- A Theatre
- B Auditorium
- C Stage
- D Arena
- E Hall

Answer: C

Reason: The stage is the specific performance area where the story is acted out.

2. Match the items in Column A with the corresponding responses in Column B by writing the letter of the correct response beside the item number in your answer booklet.

Column A

- (i) Principles or ideas accepted as true in a community
- (ii) Traditional activity or practice
- (iii) Accepted ways of living
- (iv) Moral principles or standards
- (v) A medium of transmitting knowledge and other valued information
- (vi) In-come sources
- (vii) National anthem, national holidays and the map of Tanzania
- (viii) Music productions, dance and recitations
- (ix) Display of art works, agricultural products and other cultural activities
- (x) Anything which is forbidden by social custom

Column B

- A Norms
- B Circumcision
- C Art productions
- D Show-room
- E Customs
- F Constitution
- G National identity
- H Newspapers
- I Art works
- J Community rules
- K Beliefs
- L Festival
- M Language
- N Taboo
- O Value

Answers:

- (i) K
- (ii) B
- (iii) A
- (iv) O
- (v) H
- (vi) I
- (vii) G
- (viii) C
- (ix) L
- (x) N

3. Differentiate the audience experiences in a tragedy performance from a comedy performance

In a tragedy performance, the audience experiences sorrow, pity, and emotional tension due to the downfall or suffering of the main character. In contrast, in a comedy performance, the audience experiences laughter, amusement, and joy due to humorous situations and characters, often ending on a positive note.

Read the passage and answer the question that follows:

****WHY TURTLES LIVE IN WATER****

Turtles used to live on the land, they say, until a clever turtle caught by hunters. They brought him before chief.

Chief: “How shall we cook him?”

Turtle: “Kill me and take me out of this shell.”

Chief: “We will break your shell with sticks.”

Turtle: “That never works—Why don’t you throw me in the water?”

Chief: “Excellent idea,” took the turtle to the river and threw him.

As they congratulating themselves after they threw him in the water and said, “Don’t get those cooking pots out too fast, foolish people” and as he swam away he said “I’ll spend my time from now on, safely in the water.”

(i) What is the type of this story?

Answer: Folktale

Reason: It’s a traditional story explaining animal behavior and has a moral or lesson, typical of folktales.

(ii) Identify the main character and supportive character.

Answer:

Main character: Turtle

Supportive character: Chief

(iii) Explain when the turning point appeared.

Answer: The turning point occurred when the turtle tricked the chief into throwing him into the water, pretending that water was harmful, but in fact, it was his escape route.

(iv) List one importance of using animal as main character to children stories.

Answer: Animals in stories make the message more interesting and relatable to children, helping them understand moral lessons in a fun way.

5. Briefly explain the following terms.

(a) Acting area

Answer: The physical space on stage where performers carry out their actions during a play.

(b) Audience

Answer: The group of people who watch, listen, and respond to a theatrical performance.

(c) Plot

Answer: The sequence of events and actions that form the storyline of a drama or play.

(d) Actress

Answer: A female performer who portrays a character in a play, film, or television drama.

6. (a) What is meant by a term rehearsal?

Answer: Rehearsal is a practice session where performers prepare for the actual performance by repeating and refining their roles.

(b) Briefly explain three significance of rehearsal.

It helps performers memorize their lines and stage movements.

It allows the director to correct mistakes and guide the cast.

It ensures coordination and timing between actors, music, and effects.

7. State four functions of theatre arts during the pre-colonial time.

Educated people on traditions, taboos, and moral values.

Preserved culture through songs, stories, and performances.

Entertained people during social events like weddings and harvest festivals.

Used in rituals and religious ceremonies to communicate with ancestors or spirits.

8. Differentiate Noh theatre of Japan from Kabuki theatre by giving four points.

Noh theatre uses masks, while Kabuki uses makeup.

Noh is highly formal and symbolic, while Kabuki is colorful and lively.

Noh is performed with slow, stylized movement; Kabuki uses exaggerated movement and speech.

Noh is more spiritual and philosophical; Kabuki is more entertaining and dramatic.

9. (a) List four guidelines needed in the data collection process.

Define the objectives clearly.

Choose appropriate tools (interview, questionnaire, etc.).

Ensure participant consent and ethical standards.
Record data accurately and systematically.

(b) Distinguish between data analysis and data collection.

Data collection is the process of gathering raw information.

Data analysis is the examination and interpretation of the collected data to draw conclusions.

10. Briefly describe four types of theatre arts which are practiced in Tanzania.

Storytelling: Oral narration of events to educate or entertain.

Ngonjera: Poetic dialogue in form of a debate.

Vichekesho: Short comedic skits that entertain and teach.

Traditional dances: Performed during rituals, celebrations, or cultural events.

11. (a) Define the term thrust stage as used in theatre production.

A thrust stage is a performance space that extends into the audience with seating on three sides.

(b) State three characteristics of thrust stage.

Audience surrounds three sides of the stage.

Performer-audience interaction is enhanced.

Limited scenery is used to avoid blocking views.

12.

(a) Identify two major functions of drama during the colonial era.

Drama was used as a tool for colonial education.

During colonial rule, drama was employed by colonial administrators and missionaries to educate the local population. It was used to teach reading, writing, hygiene, and Christian values. Plays were performed in schools and churches to reinforce obedience, discipline, and acceptance of colonial structures.

Drama served as a platform for spreading religious teachings.

Missionaries utilized drama to introduce and spread Christianity. Biblical stories were adapted into plays and performed in local languages, making it easier for communities to understand Christian beliefs and moral teachings. These religious dramas were central in mission schools and community outreach.

(b) Give two effects of dramatic performances during the colonial era.

Suppression of indigenous theatre forms.

As colonial and missionary drama was introduced, traditional African performance arts like storytelling, ritual dances, and songs were often discouraged or labeled as backward or pagan. This led to a decline in native practices and cultural alienation among local people.

Inspiration for resistance and nationalism.

In the later stages of colonialism, drama became a powerful tool for political awakening. Some dramatists began to use theatre to raise awareness on oppression and injustice. Plays that promoted unity and resistance laid the foundation for nationalist movements and the push for independence.

13. Describe six uses of ritual performance in African society.

To mark rites of passage.

Ritual performances are used during major life transitions such as birth, initiation into adulthood, marriage, and death. These performances involve symbolic songs, dances, and dramatizations that signify one's movement from one stage of life to another.

To communicate with spiritual beings.

Many African communities use ritual performance as a medium to connect with ancestors or deities. Through dance, chants, and offerings, communities seek guidance, blessings, or protection from supernatural powers.

To heal illness and misfortune.

Traditional healers conduct ritual performances to cure diseases or ward off bad luck. These may include dramatic enactments of spirit possession, purification dances, or symbolic rituals performed in front of the community.

To ensure agricultural success.

Rituals are performed before planting and harvesting seasons to invoke fertility of the land. Dances and songs are presented to ask for rain or thank the gods for a good harvest.

To maintain moral order.

Ritual performances often reflect the values and taboos of society. They are used to shame offenders, restore broken relationships, or cleanse wrongdoers, ensuring that community rules are respected.

To unify the community.

Rituals bring people together for a shared purpose, strengthening social bonds and reinforcing collective identity. Through joint participation in dances and ceremonies, communities reaffirm their traditions and cultural pride.

14. Explain six ways in which art stimulates individuals' thoughts by using storytelling as one of the form of art.

Promotes moral reasoning.

Storytelling presents situations involving right and wrong, encouraging listeners, especially children, to think critically about their actions and decisions in real life.

Stimulates imagination and creativity.

As stories describe distant places, mythical creatures, or magical events, listeners visualize these mentally. This builds imaginative thinking and inspires creative ideas.

Helps in cultural education.

Through stories, individuals learn about their history, traditions, heroes, and social values. This stimulates reflection on one's identity and promotes pride in cultural heritage.

Encourages critical thinking.

Stories often present conflicts or challenges faced by characters. The audience mentally explores solutions or anticipates outcomes, sharpening their analytical thinking skills.

Develops empathy and emotional understanding.

By listening to the joys and struggles of characters, especially those different from themselves, people learn to understand others' feelings, developing compassion and empathy.

Strengthens memory and communication skills.

Frequent exposure to stories improves listening and recall. It also helps individuals organize thoughts and express themselves more clearly, both in speech and writing.

15. With examples, describe six functions of the costumes in a theatre performance.

To define character identity.

Costumes help the audience immediately recognize who a character is. For example, a police uniform instantly identifies the actor as a law enforcer, while royal robes indicate a king or queen.

To indicate historical or cultural context.

Costumes reflect the era and setting of the play. In a colonial-era drama, performers wear traditional attire or colonial-style clothing to match the time period being portrayed.

To support the storyline.

Changes in costumes can show character transformation. For example, a poor man's costume changing to a wealthy outfit signifies a shift in fortune or success in the story.

To enhance visual appeal.

Colorful, detailed, and culturally accurate costumes make performances more engaging and realistic. This helps to maintain audience interest and add artistic beauty to the play.

To reflect mood or emotion.

Costumes in dark colors like black or grey are often used in tragedies to reflect grief or danger, while bright colors like yellow and red are used in comedies or celebrations to express joy and excitement.

To aid movement and performance.

Costumes are often designed to match the actions or roles of performers. For instance, dancers wear flexible, light costumes that allow for free movement, while warriors wear armor-like outfits that match the demands of their character.