

**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: 2021**

**Instructions**

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

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

(i) Which type of performing space is very common in traditional Tanzanian societies where the performers are surrounded by audience sitting or standing?

- A Thrust stage
- B Arena stage
- C Proscenium stage
- D Platform stage
- E Wagon stage

Answer: B

Reason: Arena stage is characterized by audience surrounding the performers from all sides, which is common in traditional settings.

(ii) Which of the following refers to the total way of life shared in the society?

- A Customs
- B Norms
- C Culture
- D Art
- E Ideology

Answer: C

Reason: Culture represents the overall way of life including beliefs, practices, and values shared in a society.

(iii) A dance performed at work place to encourage and mobilize people to work hard is known as

- A bugobogobo
- B msewe
- C kiduo
- D omotoro
- E mdumange

Answer: C

Reason: Kiduo is a traditional work song or dance performed to energize and motivate workers.

(iv) Which form of theatre was a more popular improvised drama in Tanzania during colonial era?

- A Ngonjera
- B Vichekesho
- C Heroic recitation
- D Story telling
- E Dance

Answer: B

Reason: Vichekesho were short comedic skits that were easily improvised and widely used during colonial times.

(v) What is the major responsibility of a theatrical director?

- A To conduct casting and rehearsals
- B To design the lighting plot
- C To design the costumes and props
- D To design the sound
- E To conduct lighting skills

Answer: A

Reason: Theatrical directors oversee casting and rehearsals to ensure smooth production and performance coordination.

(vi) As part of his duties, Mukaka has to put together costumes, lighting and scenery for every production prepared by his theatre group. What is a typical responsibility of Mukaka?

- A Stage manager
- B Costumes designer
- C Lighting designer
- D Props designer
- E Makeup designer

Answer: A

Reason: A stage manager coordinates all elements including costumes, lighting, and scenery during production.

(vii) Which tool is used to guide the implementation of the actions in the theatre for social change program?

- A Data plan
- B Implementation plan
- C Theatre creation
- D Organization plan
- E Action plan

Answer: E

Reason: Action plan outlines how activities in a social theatre program will be executed and monitored.

(viii) A communication way that attempts to persuade potential customer to purchase more of a particular brand of product is called

- A marketing
- B advertisement
- C sales
- D promotion
- E trade

Answer: B

Reason: Advertisement is the communication method used to persuade potential buyers about a product or service.

(ix) Which year did the first president Mwalimu Julius Nyerere set up a new Ministry of National Culture and Youth to promote Tanzanian culture?

A 1961

- B 1952
- C 1962
- D 1970
- E 1967

Answer: C

Reason: In 1962, Mwalimu Nyerere established the ministry to preserve and promote Tanzanian culture post-independence.

(x) Short-lived patterns of behaviour shared by members of a group and that can be directly observed are known as

- A norms
- B beliefs
- C culture
- D customs
- E habits

Answer: A

Reason: Norms are observable and temporary behaviors expected within a group.

(xi) Which process is used for translating the problems identified and analyzed into a theatre for social change performance?

- A Theatre creation
- B Data analysis
- C Data collection
- D Action planning
- E Familiarization

Answer: A

Reason: Theatre creation is the stage where issues are transformed into dramatic forms for performance.

(xii) Which visual element in theatre helps to establish the style of production and indicate a period of the play?

- A Lighting
- B Scenery
- C Makeups
- D Costumes
- E Sounds

Answer: D

Reason: Costumes visually communicate time period, character traits, and setting style.

(xiii) Which theatre can be found in the Western world?

- A Classic
- B Ancient
- C Roman
- D Medieval

E Renaissance

Answer: E

Reason: Renaissance theatre emerged during the European Renaissance and is a foundation of Western drama.

(xiv) Which period a drama was very active in colonial Tanganyika?

A 1941 and 1950

B 1945 and 1961

C 1949 and 1952

D 1940 and 1950

E 1949 and 1945

Answer: B

Reason: Between 1945 and 1961, drama was used actively for education and political mobilization during colonial rule.

(xv) Movements of the hands, arms or other part of the body are meant to convey which idea in theatrical art?

A Symbols

B Gestures

C Language

D Communication

E Rituals

Answer: B

Reason: Gestures are expressive body movements used to convey meaning or emotion in performance.

2. Match the descriptions of the stages of theatre for change in List A with their names in List B by writing the letter of the correct response beside the corresponding item number in the answer booklet provided.

List A

(i) The stages where a community and other stakeholders are sensitized about theatre for social change process.

(ii) The stages where the facilitators use to introduce themselves with the environment.

(iii) The stage of gathering information on issues within and outside the school.

(iv) The stage of examining and discussing the collected data for deep understanding of the issue and possible solution.

(v) The stage of analyzing the issues to the other members of the community to provoke their involvement in the discussion and action.

List B

A Action plan

B Theatre performance

C Preliminaries

D Theatre creation

E Familiarization  
F Data collection  
G Data analysis

Answers:

- (i) B
- (ii) E
- (iii) F
- (iv) G
- (v) D

3. You are asked to perform live story to your fellow students in the class. Briefly describe five techniques that you will use to make a story enjoyable and interesting.

Use of facial expressions: Expressive facial movements help convey the emotions and tone of the story, making it more engaging and relatable to the audience.

Varying voice tone and pitch: Changing the tone, speed, and pitch of your voice creates dramatic effect, emphasizes key moments, and keeps the listeners interested.

Involving the audience: Asking questions, inviting reactions, or addressing the audience directly creates participation and makes the storytelling interactive.

Using gestures and body movements: Physical actions enhance the meaning of the story and bring the scenes to life, helping the audience visualize the narrative.

Creating suspense and surprise: Building tension and delivering unexpected twists keep the audience curious and eager to know what happens next.

4. With illustration, briefly describe three types of performing spaces.

Arena stage: This space has the audience surrounding the performance area on all sides. For example, traditional village dances where spectators sit in a circle around dancers.

Proscenium stage: A conventional theatre setting where the audience faces one side of the stage, like watching a play through a picture frame. For instance, school theatre halls.

Thrust stage: The stage extends into the audience with seating on three sides, allowing more intimacy between performers and viewers, such as fashion shows or classical drama spaces.

5. Briefly explain the four roles of audience in the performance.

Observers: The audience watches and absorbs the content, gaining entertainment, education, or moral lessons from the performance.

Participants: In interactive performances, the audience may respond, cheer, or even physically take part in the performance.

Interpreters: The audience gives meaning to the actions and messages conveyed by the performers based on their personal experiences and understanding.

Critics: The audience evaluates and gives feedback, whether formally through reviews or informally through applause, influencing future performances.

6. Briefly describe the characteristics of Eastern theatre. Give five points.

Symbolism: Eastern theatre often uses symbolic gestures, costumes, and settings to represent deeper meanings instead of realistic portrayals.

Music and dance: These are integral parts of Eastern theatre, used to enhance storytelling and express emotions.

Stylized movement: Movements are precise, controlled, and often follow traditional patterns, contributing to the aesthetic of the performance.

Mythological themes: Many performances are based on religious or mythological stories that reflect cultural and spiritual values.

Use of masks and makeup: Performers use elaborate makeup and masks to represent different characters, spirits, or moral traits.

7. With examples, briefly explain five roles of Arts.

Communication: Art is used to express ideas, feelings, and messages. For example, a painting can depict a historical event or social message.

Entertainment: Arts such as music, dance, and theatre provide enjoyment and relaxation. For instance, watching a comedy show or musical performance.

Education: Art teaches values, skills, and history. For example, storytelling can pass cultural traditions and morals to children.

Social change: Art raises awareness on issues like inequality or climate change. A drama performance about gender violence can provoke discussion and action.

Cultural preservation: Arts help preserve and transmit culture. Traditional dances, carvings, and songs maintain historical identity across generations.

8. In seven points, describe the importance of the fundamental cultural elements. Give seven points.

Cultural identity: Fundamental elements like language, traditions, and customs help individuals understand who they are and their roots.

Unity and belonging: Shared cultural practices strengthen the bond and solidarity among community members.

Social order: Norms and values provide guidance on acceptable behavior, ensuring peace and stability.

Education: Cultural elements teach new generations about their history, morals, and acceptable behavior.

Communication: Language, art, and rituals serve as tools for expressing feelings, ideas, and values within a community.

Economic contribution: Cultural practices such as crafts and performances contribute to livelihoods through tourism and trade.

Spiritual connection: Beliefs and rituals offer a way to connect with spiritual forces and address life challenges.

9. Explain six features of radio drama.

Voice acting: Characters are portrayed through vocal expression alone, with no visual support, requiring clarity and emotion in speech.

Sound effects: Artificial or recorded sounds simulate environments, actions, or events to make the story realistic and immersive.

Music: Background music is used to set mood, build tension, or create transitions between scenes.

Scripted dialogue: A well-written script guides the actors and ensures logical flow of the story.

Narration: A narrator helps describe scenes or events that cannot be seen, providing continuity and context.

Timing and pacing: Radio dramas are precisely timed to fit within allocated airtime, with smooth transitions between scenes.

10. With examples, explain five theatrical forms performed by indigenous societies in Tanzania.



Ngonjera: A poetic dialogue involving two opposing groups debating a topic in rhythmic speech, often used in schools and social awareness events.

Vichekesho: Short comedic skits performed during community events or ceremonies to entertain and lighten the mood.

Ritual dances: Performed during initiations, healing, or spiritual ceremonies, such as the Zaramo's traditional healing dances.

Storytelling: Oral narration of folktales and myths, often around fire or in community gatherings, used to teach morals and history.

Heroic recitation: Dramatized recounting of legends or war stories, performed with expressive language and movement to honor ancestors or heroes.