

KENYAPLEX EXAMS

KENYA CERTIFICATE OF BASIC EDUCATION

SENIOR SCHOOL ASSESSMENT

TERM 2: ENDTERM ASSESSMENT 2026

GRADE 10 – THEATRE AND FILM

Time: 2 Hours

LEARNER'S DETAILS

Name: _____ School: _____

Assessment Number: _____ Date: _____

School Code: _____ Signature: _____

INSTRUCTIONS TO CANDIDATES

1. Write all the details as required above.
2. This paper consists of two sections: A and B.
3. Answer all questions in section A and section B.
4. Answer the questions in English.
5. All answers MUST be written in the spaces provided in the paper.
6. Do NOT remove any page from this question paper.

FOR OFFICIAL USE ONLY (EXAMINER'S USE)

SECTION	SECTION A	SECTION B	% SCORE	EE1	EE2	ME1	ME2	AE1	AE2	BE1	BE2
SCORE RANGE	30 MARKS	50 MARKS		90-100	75-89	58-74	41-57	31-40	21-30	11-20	1-10
	POINTS			8 POINTS	7 POINTS	6 POINTS	5 POINTS	4 POINTS	3 POINTS	2 POINTS	1 POINT
LEARNER'S TOTAL SCORE											

SECTION A (30 MARKS)

Answer ALL questions in this section.

1. Three learners at **Mombasa Senior School** are discussing the structure of their play about "Environmental Conservation."
 - ☉ **Amani:** "I am writing the beginning where we meet the characters in the forest."
 - ☉ **Baraka:** "My part is the most intense; it's where the forest guard finally catches the loggers!"
 - ☉ **Chaki:** "I am writing the part where the forest is replanted and peace returns."

(a) **Identify** the element of plot Baraka is describing. (1 mark)

(b) **Name** the plot element Amani is working on. (1 mark)

(c) **Explain** the difference between *Dialogue* and *Monologue*. (2 marks)

(d) **State** two Pertinent and Contemporary Issues (PCIs) that can be addressed through a play in Kenya today. (2 marks)

- i. _____
- ii. _____

2. Study the image below of a spoken word artist performing at the **Kenya Schools and Colleges Drama Festival**.

(a) **Identify** the tool used by the poet to convey emotion through movement. (1 mark)

(b) **Define** a *Character Bible* as used in poetry writing. (2 marks)

(c) **Outline** two characteristics of a Spoken Word poem. (2 marks)

- i. _____
- ii. _____

3. The diagram below shows the primary "tools" a Grade 10 learner at **Nyeri High** uses during a rehearsal.



(a) **Identify** the parts of the actor's tools labeled **X, Y, and Z** in the illustration. (3 marks)

X: _____

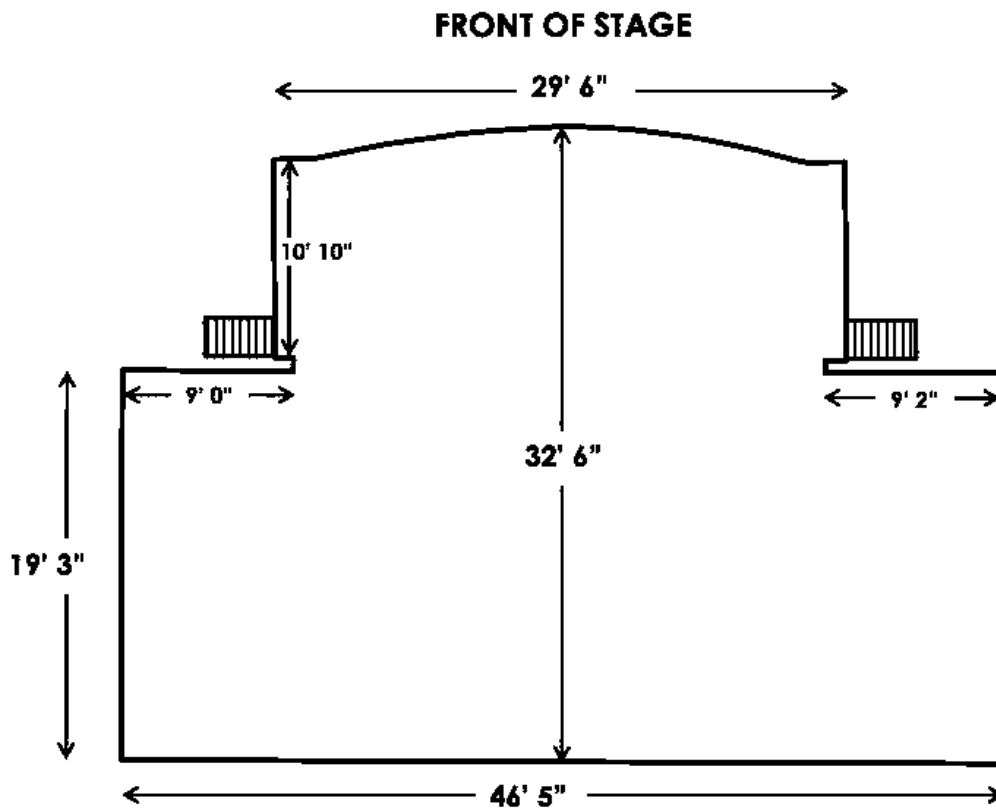
Y: _____

Z: _____

(b) **Mention** one vocal exercise an actor should perform during a warm-up. (1 mark)

(c) **Explain** why "Imagination" is a critical tool for an actor. (2 marks)

4. Study the floor plan of a stage commonly used at the **Kenya National Theatre**.



(a) **Identify** the type of stage shown in the diagram. (1 mark)

(b) **Name** the specific stage positions in full: (3 marks)

- i. **USL:** _____
- ii. **CS:** _____
- iii. **DSR:** _____

(c) **Define** the "Apron" of a stage. (2 marks)

(d) **Distinguish** between an *Arena Stage* and a *Thrust Stage*. (2 marks)

<i>Arena Stage</i>	<i>Thrust Stage</i>

5. Look at the adjudication sheet used by an official in **Nakuru**.

National Drama Competition, Scoresheet				
COUNTY/BRANCH:	Max Marks			
PRODUCTION: Set design, costume design, lighting design, make-up and overall stage management	15			
DIRECTION: Interpretation of script, blocking (i.e. the movement of characters on stage), tempo, quality of ensemble playing (i.e. how characters interact with each other in pursuance of overall interpretation)	30			
ACTING: Quality of characterisation, vocal skills, movement etc., ensemble playing	45			
INNOVATION: Effective, attentive and new approach to drama	10			
SUB-TOTAL	100			
MINUS PENALTIES: Time Late Arrival (5%)				
TOTAL				

SIGNED: _____ **CHECKED:** _____
Judge Scorekeeper

(a) **List** three criteria used to adjudicate a stage play. (3 marks)

- i. _____
- ii. _____
- iii. _____

(b) **True or False:**

Adjudication is only about pointing out mistakes in a performance. [_____] (1 mark)

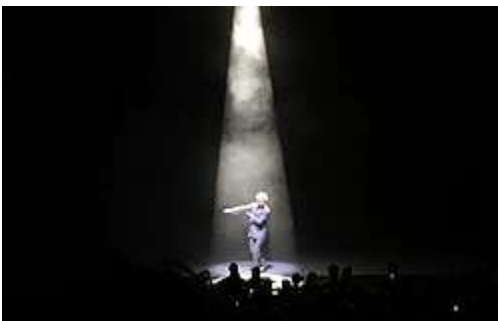
(c) **Identify** the document an adjudicator writes after a festival to give feedback to teams. (1 mark)

SECTION B: [50 MARKS]

Answer ALL questions in the spaces provided.

6. The Theatre and Film Club at **Kakamega High School** is preparing a production. They need to set up the lighting as shown in the diagram below.

(a) **Identify** the lighting technique labeled **A** that focuses on a single performer. (1 mark)



(b) **Describe** the function of *Sound Special Effects* in a play. (3 marks)

- i. _____
- ii. _____
- iii. _____

(c) **Name** three pieces of sound equipment found in a theatre control booth. (3 marks)

- i. _____
- ii. _____
- iii. _____

(d) **Explain** how "Make-up" enhances a character's identity on stage. (5 marks)

- i. _____
- ii. _____
- iii. _____
- iv. _____
- v. _____

7. A director at **Starehe Boys' Centre** is creating a *Prompt Book* for a play set in a village in **Turkana**.

(a) **What** is a *Directorial Concept*? (2 marks)

(b) **List** four components that must be included in a Director's *Prompt Book*. (4 marks)

- i. _____
- ii. _____
- iii. _____
- iv. _____

(c) **Outline** the responsibility of a director during the "Blocking" phase of rehearsal. (3 marks)

- i. _____
- ii. _____
- iii. _____

(d) **Compare** the roles of a *Stage Manager* and a *Theatre Director*. (3 marks)

<i>Stage manager</i>	<i>Theatre director</i>

8. Grade 10 learners from **Garissa Senior School** are performing a community theatre piece at a local market.

(a) **Identify** the role of theatre in society described in the following scenarios: (3 marks)

- i. A play teaching people about handwashing: _____
- ii. A play making people laugh after a long day: _____
- iii. A play advocating for the rights of the girl child: _____

(b) **Explain** the term "Found Space" as used in community theatre. (2 marks)

(c) **Describe** two principles guiding the management of a Theatre and Film Club in school. (4 marks)

- i. _____
- ii. _____

(d) **Discuss** how a "Reflective Logbook" helps a learner in their creative journey. (4 marks)

- i. _____
- ii. _____
- iii. _____
- iv. _____

9. Below is a character bible sketch for a persona in a spoken word piece titled "The Silent City," performed in **Nairobi**.

Character Bible Sketch

Title: *The Silent City*

Genre: Spoken Word / Social Awareness Poetry

Setting: Nairobi — a busy city filled with dreams, struggles, silence, and hidden pain.

Main Persona (Character)

Name: Amani

Age: 22 years old

Gender: Female

Background:

Amani is a university student living in Nairobi. She comes from a humble family and struggles to balance education, survival, and hope in a city that moves too fast to notice pain. She witnesses corruption, poverty, unemployment, broken families, and silent suffering among young people.

Personality Traits:

- ☒ Observant
- ☒ Emotional
- ☒ Courageous
- ☒ Thoughtful
- ☒ Hopeful despite challenges

Greatest Fear:

Being ignored and forgotten by society.

Greatest Dream:

To use her voice to awaken people and bring change to the community.

Symbolism:

Amani represents the silent youth in society whose struggles are rarely heard.

Costume Suggestion:

- Dark hoodie or simple black clothing
- Sneakers
- Notebook or microphone as a symbol of expression

Tone of Voice:

- Calm and reflective at the beginning
- Emotional and powerful in the middle
- Hopeful and inspiring at the end

Key Themes in the Performance:

- Social injustice
- Poverty
- Silence in society
- Youth struggles
- Hope and change

Spoken Word Performance*The Silent City*

In the silent city,
Streetlights blink like tired eyes,
Watching dreams collapse on pavements
Where children sleep beside promises
Politicians forgot.

This city breathes smoke,
Not hope.
Its heartbeat is traffic,
Its anthem is survival.

I walk through downtown Nairobi
And every face carries a hidden funeral.
A mother selling oranges
With hands rough like unfinished prayers.
A graduate carrying certificates
Like expired passports to success.
A street child smiling wider
Than the men driving tinted dreams.

The city is loud,
Yet nobody listens.

We scroll through pain
Like entertainment.
Double tap tragedy.
Share hashtags.
Forget tomorrow.

The silent city.

Where depression wears school uniforms.
Where hunger hides behind makeup.
Where fathers disappear
And mothers become mountains.

Listen...

Can you hear the silence
Inside crowded matatus?
Can you hear the fear
Behind fake laughter?

This city taught us
To survive before living.

And still—
We rise.

Because somewhere in Kibera,
A child studies under candlelight
Believing education can outrun poverty.

Somewhere in Eastlands,
A poet writes revolution
On borrowed paper.

Somewhere in the silence,
A voice is growing.

Mine.

I am Amani.
Daughter of struggle.
Child of unfinished stories.
I speak for the invisible.
For the youth drowning quietly.
For the dreamers surviving loudly.

And maybe...
Maybe this city is not truly silent.

Maybe
We were simply afraid to speak.

But today,
I choose voice over fear.
Truth over comfort.
Hope over surrender.

So hear me, Nairobi—
Your children are awake.

And silence
Will no longer be our language.

(a) **Name** the four poetic elements used to convey a message in spoken word. (4 marks)

- i. _____
- ii. _____
- iii. _____

(b) **Describe** how *Word Play* adds value to a spoken word performance. (3 marks)

- i. _____
- ii. _____
- iii. _____

(c) **Explain** the importance of "Persona" in a poem. (3 marks)

- i. _____
- ii. _____
- iii. _____

(d) **List** three steps in the process of composing a spoken word poem. (3 marks)

- i. _____
- ii. _____
- iii. _____