

KENYA CERTIFICATE OF BASIC EDUCATION (K.C.B.E)

MARKING SCHEME

GRADE 10: THEATRE AND FILM – TERM 1 – JANUARY 2026

SECTION A (35 Marks)

1. Exposition & Setting

- a) Importance of exposition:
- Introduces the main characters and their relationships.
 - Establishes the background, context, and environment of the story.
 - Provides information on time, place, and initial circumstances.
 - Engages the audience and sets the mood for the play.
- b) Ways to establish setting:
- Using stage props and scenery to reflect location (e.g., furniture, landscapes).
 - Employing lighting and sound effects to indicate time or atmosphere.
 - Dialogue that mentions location or surroundings.
 - Costume design reflecting the place, culture, or era.

2. Functions of Dialogue in Revealing Character

- Shows the character's personality and traits.
- Reveals emotions, motivations, and intentions.
- Demonstrates social status, background, or education level.
- Advances the plot by showing decisions and actions.
- Creates conflict or harmony with other characters.

3. Elements of Plot

- Exposition:** Introduces the girl, the community, and the artifact.
- Rising Action:** The discovery of the artifact and its potential impact.
- Climax:** The pivotal moment where the community's fate depends on her decision.
- Falling Action:** Community reacts to the artifact's influence.
- Resolution:** The artifact's power brings transformation or lessons learned.

4. Dramatic Style

a) Definition:

- Dramatic style refers to the manner or approach a playwright or director uses to present a play, including tone, performance technique, and audience interaction.

b) Examples of dramatic styles:

- Realism – portrays life realistically.
- Absurdism – focuses on illogical, surreal situations.
- Tragedy – serious themes ending in downfall or loss.
- Comedy – humorous approach to entertain and critique.
- Melodrama – exaggerated emotions and conflict.

5. Characteristics of a Good Resolution

- i. Provides closure and resolves the central conflict.
- ii. Demonstrates character growth or lesson learned.
- iii. Leaves the audience with a clear moral or message.
- iv. Maintains consistency with the plot.

6. Dramatic Action to Heighten Tension

- i. Use of pauses and silences at critical moments.
- ii. Escalation of conflict between characters.
- iii. Physical movement or stage directions showing urgency.
- iv. Increasing stakes or consequences in the plot.
- v. Vocal variation – changes in tone, volume, or pace.

7. Characteristics of a Well-Developed Character

- i. Has clear motivations and goals.
- ii. Exhibits consistency in behavior and dialogue.
- iii. Shows growth or change through the story.
- iv. Possesses distinctive personality traits or quirks.
- v. Interacts meaningfully with other characters.

8. Importance of Plot Structure

- i. Guides the narrative and audience understanding.
- ii. Ensures logical progression of events.
- iii. Enhances dramatic tension and audience engagement.
- iv. Provides balance between exposition, climax, and resolution.
- v. Helps actors and directors plan pacing and emphasis.

9. Differences Between Story and Play

Feature	Story	Play
i	Told through narration	Performed through dialogue and action
ii	Focus on internal thoughts	Focus on external expressions and stage directions
iii	Linear narrative possible	Non-linear possible with scenes/acts
iv	No direct audience interaction	Audience can see and hear the action live

SECTION B (60 Marks)

10. “The Broken Fence” Extract

a) Dramatic conflict:

- i. Person vs Person – Amina vs Musa over land and goats.
- ii. Person vs Environment – Storm destroys the fence.

b) Dialogue revealing strained relationship:

- i. Accusations about goats eating seedlings.
- ii. Blame and defensiveness expressed by both characters.
- iii. Short, tense exchanges indicate unresolved tension.
- iv. Gradual softening shows emotional development.

- c) Stage movement to emphasize tension:
- i. Positioning characters far apart initially.
 - ii. Moving closer or turning away to show conflict resolution.
 - iii. Using props (broken fence) as barrier or obstacle.
 - iv. Freeze moments to emphasize realization or reflection.

d) Possible themes:

- i. Conflict resolution and reconciliation.
- ii. Cooperation and community harmony.
- iii. Environmental impact on human behavior.
- iv. Responsibility and accountability.

11. Peaceful Coexistence During Elections

a) Exposition:

- i. Introduce characters representing different political views.
- ii. Show community background, election period, and stakes.

b) Rising action:

- i. Arguments or misunderstandings between characters.
- ii. Rumors or misinformation causing tension.

c) Climax:

- i. A key decision: characters must choose dialogue over violence.
- ii. Public debate or community meeting influencing outcome.

d) Falling action:

- i. Characters apologize and communicate openly.
- ii. Misunderstandings clarified, conflicts de-escalate.

e) Resolution:

- i. Community celebrates peaceful election.
- ii. Emphasis on unity and collaboration.

12. Three-Act Structure Example (Issue: Unemployment)

Act I (Exposition):

- ✓ Introduce characters: unemployed youth, supportive family, government official.
- ✓ Show the struggles and social environment.

Act II (Rising Action):

- ✓ Youth attempt business ideas; face failures, societal pressure.
- ✓ Conflict escalates with peer influence and financial challenges.

Act III (Resolution and Moral Lesson):

- ✓ Youth innovates or finds a cooperative project.
- ✓ Moral lesson: Perseverance, innovation, and community support can overcome challenges.

SAMPLE PLAY

Title: *Choices We Make*

Genre: Social Drama

Theme: Teenage pregnancy and the importance of making responsible life choices.

Act I – Exposition

Scene 1: Classroom, Early Morning

Stage setup: Students seated; a blackboard behind. Mr. Kamau stands in front teaching.

Mr. Kamau: Class, today we are discussing the importance of education. Remember, education is the key to a bright future.

Achieng' (*whispering to Wanjiru*):
I want to become a nurse one day... maybe even work in Nairobi.

Wanjiru: That's a good dream, Achieng'. But you must stay focused. Don't let distractions ruin it.

Achieng': I know, Wanjiru... I know.

(*John enters, smiling at Achieng'*)

John: Hey, Achieng'. How's my favorite student today?

Achieng' (*blushing*):
I'm fine... just listening to Mr. Kamau.

John: You know, I could help you with school fees... just tell me what you need.

Wanjiru: (*frowning*)
Be careful, Achieng'. Don't get tempted by his gifts.

Achieng': I... I'll be careful.

Lights dim as the school bell rings.

Scene 2: Achieng' Home, Afternoon

Stage setup: Modest rural homestead. Achieng's mother cooking; Achieng' enters, carrying books.*

Mother: Achieng', I don't know how we will pay for your school fees this term.

Achieng': Don't worry, Mama. I'll find a way. Maybe John can help...

Mother: John? That boy? Don't rely on others for your future. You must be careful with boys.

Achieng’: I know, Mama... I’ll be careful.

(Mzee Otieno enters)

Mzee Otieno: Good afternoon, Achieng’. Remember, life is not just about what you desire now... it’s about the choices you make.

Achieng’: Yes, Mzee. I will remember.

Lights fade.

Act II – Rising Action and Conflict

Scene 1: School Compound, Afternoon

Stage setup: Students chatting under a tree. Achieng’ and John sit together.*

John: Achieng’, you mean a lot to me. Just say yes, and I’ll make sure you’re happy.

Achieng’: I... I don’t know...

John: Don’t worry. Nobody needs to know.

(Wanjiru approaches, worried)

Wanjiru: Achieng’! You promised you’d stay focused! Look at what he’s doing to you!

Achieng’: Wanjiru... please, leave me alone.

Wanjiru: I won’t leave you alone when I see you making a mistake!

(John smirks and leaves. Wanjiru shakes her head.)

Scene 2: Achieng’ Home, Evening

Stage setup: Achieng’ alone, looking worried.*

Achieng’ (soliloquy): Why did I let it happen? Now what? What will Mama think... what about school?

(Mother enters, notices Achieng’s distress)

Mother: Achieng’, what’s troubling you, child?

Achieng’: *(hesitant, tearful)* Mama... I think... I’m pregnant.

Mother: *(shocked)* Oh, Achieng’... we must stay calm. We’ll find a way to help you.

(Mzee Otieno enters)

Mzee Otieno: Achieng', remember... life's choices have consequences. But there's hope if you are brave and take responsibility.

Scene 3: Classroom, Next Week

Stage setup: Students whispering; Mr. Kamau teaching.*

Mr. Kamau: We will discuss life skills today. Part of growing up is understanding the consequences of our actions.

(Achieng' stands, nervous)

Achieng': Sir... I... I have made a mistake. I am pregnant, but I want to continue school.

Mr. Kamau: It will be hard, but we will support you. You can still achieve your dreams.

(Students murmur, some show support, others disapproval.)

Wanjiru: I'm proud of you, Achieng'. You are strong.

Act III – Resolution and Moral Lesson

Scene 1: School Awareness Program

Stage setup: Students gathered, posters about teenage pregnancy visible.*

Mr. Kamau: Teenage pregnancy affects dreams, education, and family. But with support, one can recover and continue their path.

Achieng': I want to share my story... to warn others. Choices matter.

Wanjiru: And support from friends, teachers, and family makes a difference.

Mzee Otieno: Let this be a lesson: be careful with relationships, stay focused on education, and seek guidance.

Scene 2: Home, Evening

Stage setup: Achieng' studying with her mother and Wanjiru nearby.*

Mother: I am proud of you, Achieng'. You did not give up.

Achieng': I will continue... for my dreams and for my future.

Wanjiru: We will help you all the way.

Mzee Otieno: *(aside)* Life will test us all, but wisdom and support light the path.

Curtain falls.

Moral Lessons / Messages:

1. Teenage pregnancy has serious consequences for education, health, and future opportunities.
2. Wise choices and self-discipline are essential in adolescence.
3. Community and family support are crucial for recovery and guidance.
4. Awareness, education, and responsible behavior can prevent teenage pregnancies.

13. “STAY SAFE, KENYA!” Analysis

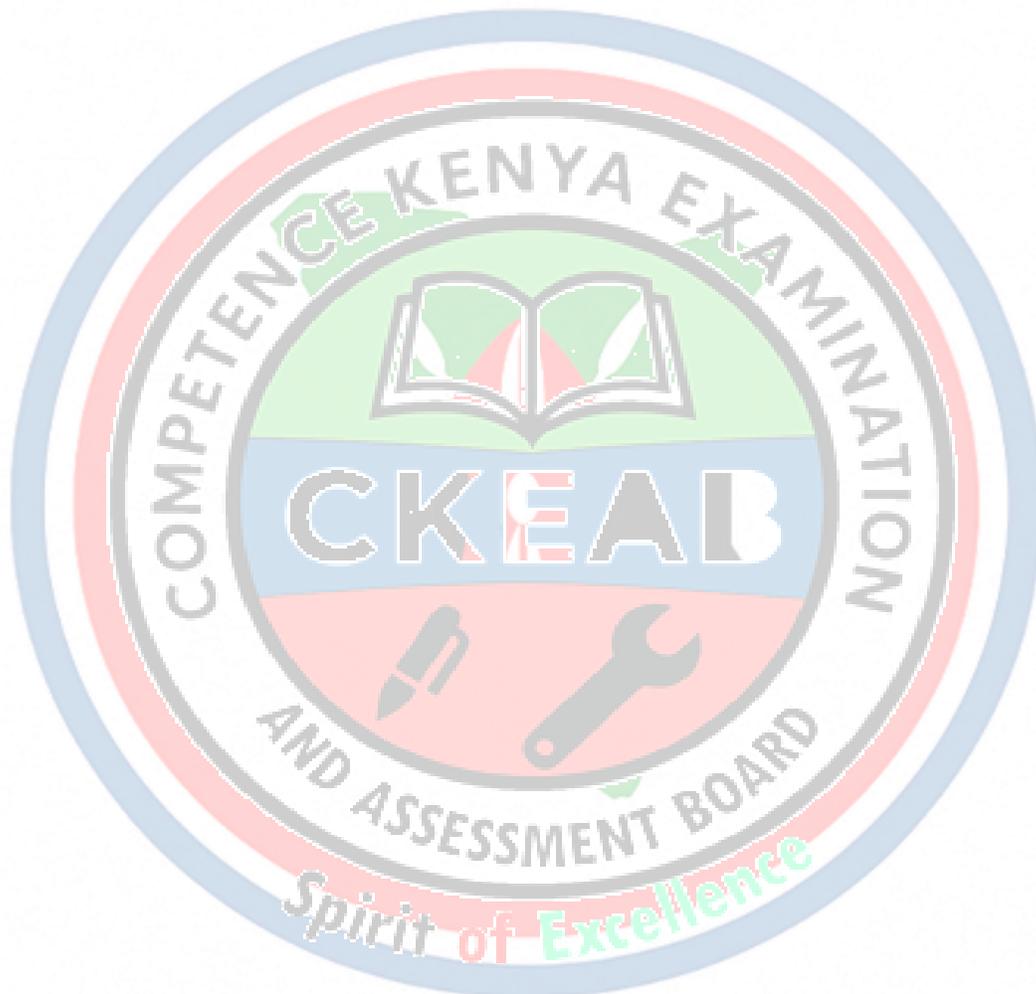
- a) Play and playwright:
- i. Play: *Stay Safe, Kenya!*
 - ii. Playwright: Kangala Misale
- b) Main conflict:
- i. Fear and uncertainty about Coronavirus.
 - ii. Children learning safe practices and community health responsibility.
- c) Setting:
- i. Home environment – highlights daily life challenges.
 - ii. Outdoor setting – shows social interaction and public safety measures.
- d) Elements of style:
- i. Symbolism – handwashing represents safety.
 - ii. Irony – children initially neglect hygiene but learn its importance.
 - iii. Dialogue – conveys public health messages naturally.
- e) Lessons for audience:
- i. Importance of hygiene and preventive health measures.
 - ii. Cooperation and following guidelines protect communities.
 - iii. Awareness and education save lives.

14. TV Drama Scriptwriting

- a) Characteristics of effective dialogue:
- i. Clear and understandable to audience.
 - ii. Reflects character personality and emotion.
 - iii. Advances plot and reveals conflicts.
 - iv. Natural and appropriate to setting.
- b) Ways setting influences mood:
- i. Lighting – bright vs dim affects tension or excitement.
 - ii. Props – realistic props enhance believability.
 - iii. Sound – background music or effects create emotion.
 - iv. Costume – indicates time, place, and character mood.
 - v. Location – indoors vs outdoors affects atmosphere and tone.
- c) Qualities of a strong protagonist:
- i. Clear goals and motivations.
 - ii. Faces challenges and shows growth.
 - iii. Relatable and evokes audience empathy.
 - iv. Strong moral or ethical compass.
 - v. Dynamic – undergoes change throughout the story.

NOTE TO FACILITATORS (TEACHERS):

The marking scheme provided is not exhaustive. Facilitators are advised to use their professional judgment when awarding marks. Any correct, relevant, and scientifically or contextually acceptable answer that demonstrates understanding of the concepts should be credited. Where examples are required, learners may provide other valid examples apart from those listed in the scheme.



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