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## Gender, Theatre and Education: Reflections on Florence Okware's *The Ticking Clock* in The Kenyan Schools and Colleges Drama and Film Festival

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### **Abstract**

*Using a feminist lens this paper examines the text and context of 'The Ticking Clock', a play by Florence Okware, with a view to understand the articulation of gender in the Kenya National Drama and Film Festival (KNDFE). It unravels the articulation of gender equity in the text as a window into understanding drama festival theatre scripts and screenplays by women writers. In an exegesis of the history of the writers, the paper posits varied contexts as presented in 'The Ticking Clock' and what implication they hold for the larger picture of gender (in)equality in the Kenyan society. In its analysis, it reveals that Okware confesses that her writing was never from the gender perspective but a close reading of 'The Ticking Clock' demarcates her concern for the position of women in a patriarchal society. In its conclusion, confronting and evaluating, patriarchy becomes a core concern in the drama festival play that provides direction towards the reality of a relatively gender equal society and that the drama festival hence is an invaluable platform for the youth to interrogate critical gender issues with its various manifestations in exploitation, discrimination, and social prejudice in Kenya.*

**Key words:** Kenya drama festival, play, women theatre writers, women directors in Kenya.

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## 1.0 Introduction

The Kenya Schools and Colleges Drama and Film Festival was first initiated in 1959. According to Mumma (1994), initially the plays were based on published western drama texts. However, the indigenous teachers began trying their hand at producing local plays and in 1971 the play titled *Olkirkenyi* in Maasai Language from Olkejuado High School in Kajiado county won the first prize at the Kenyan National Theatre (p.216). The play was written and directed by one Mr. Wasambo Were, a new graduate teacher posted to that school, who worked with the students. From 1971 to the late 1990s many plays that made a memorable impact at the festival were written and directed by male teachers and artistes. The situation has not changed much today although a few women have come forward to add their names to the list of renowned writers and directors over time, especially since the introduction of film as a genre at the festival. This lack of women writers and directors in theatre is reflective of the African context. Lauretta Ngcobo (1985) laments that it is not because women cannot write but it is the oppressive patriarchy that makes them lack the confidence to confront the world. She observes,

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*For many, the African woman writercreature does not exist. One shudders to think what happens to all those born artists among African women – what bottled lives they must suffer, and what talents lie wasting within. In some cases, of course, they lie collecting dust in some kitchen cupboard. Many of our women lack the confidence to confront the world. For us, nothing in our social life encourages the inner strengths required to develop in the changing cultural patterns. In our male dominated societies, our oral traditions extolled the virtues of humility, silent endurance, and self-effacing patterns of behaviour for our girls, while young boys received all the encouragement to go out there and triumph and survive. On top of the traditional patterns, the schools that our girls attend or do not attend make it hard for them to express themselves in writing.*

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Although this blame may be substantive, the context of theatre or film production in schools is a difficult venture plagued by challenges ranging from lack of adequate funding, limited training for teacher-directors, parents who don't want to see their children get involved in a non-examinable school activity, difficult non-drama teachers who feel the children are wasting their time in drama and principals who are suspicious of drama teachers. These challenges may not encourage a woman teacher to write or direct a play for her school. The

institutions that excel in the drama and film festival have supportive head-teachers and passionate drama teachers who will do all in their power to see the children succeed in theatre or film production. Since the inception of the film festival in 2012 for instance it has seen more women principals support their students as producers than their male counterparts. In the nine years the film genre has been on, the boys' schools have only managed to win the top awards twice. The winners have been Chogoria Girls High School (2012), Rwathia Girls High School (2013), Kangubiri Girls High School (2014 and 2016), Kamandura Girls High School (2015 and 2017) among others. The domination by female principals is difficult to understand in the film genre as in the theatre, there appears to be an even distribution of male and female principals as producers.

### **1.1 The Kenya Schools and Colleges Drama and Film Festival**

The festival is a forum of learning that involves thousands of youths who participate right from the sub-county level to the national festival. It begins at the sub-county level where the winners will represent the sub-county at the county level. The winners at the county level will represent the county at the regional level beyond which the winners subsequently represent the region at the national level. At each level, only three plays proceed to the next stage alongside other winning genres of creative cultural dance, dramatized poetry, spoken word, mime and the narrative. The national level is the epitome or climax of the festival. At each level thousands of learners participate, either as actors or spectators, which qualifies the festival as a potential ground for the exchange of ideas and learning. The lack of consistent audiences plagues many theatres in Africa. Patrick Ebewo and Ofonime Inyang note that African theatre, unlike its counterparts in Europe and America, or African film and television plays, is a '*poor*' theatre in terms of patronage from dedicated African audiences (p.72).

The availability of an annual consistent audience is a motivating aspect for the directors and actors to not only polish their act but to do it in a memorable fashion. It, thus, turns into a cut-throat competition that has seen participants weep if they do not make it to the next level, with occasional claims of bias judgement. Very few women directors have featured in this rat race to the national level in the play category. Some names that featured over time between 1971 to date include Felix Osodo, Otumba Ouko, Fred Kayondo, Barnabas Kasigwa, Peter Barasa, Oliver Minishi, Joseph Murungu, Cleophas Malala, Irungu Kibiru and Florence Okware, among other male directors. Okware, the only woman to write and direct plays that would end at the national level, came into the list when

she was posted to St. Mary's High School, Yala in 1988. Later in the mid-nineties she was joined in this list by Lillian Madigo (Lions Primary School) who is still vibrant to date. This research will reflect on Florence Okware and her theatre style with a critical focus on her gender-themed play *The Ticking Clock* (1994) which also marked her quitting as director for the school drama festival altogether.

## **1.2 Florence Okware, First Female Play Director at the Festival**

A graduate of Makerere University in Uganda, Okware is a musician, writer and director who came to work in Kenya directing award winning plays while a teacher at Lugulu Girls' High School and St. Mary's High School, Yala in Western and Nyanza regions, respectively. At St. Mary's High School, Yala Okware wrote *The Production* (1991), *Why?* (1992), *Memories* (1993) and *The Ticking Clock* (1994). She also directed a rendition of *Joseph and the Amazing Technicolour Coat* (1993) outside the framework of the Festival which her students performed both at school and at Butere Girls' High School. Of all these plays only *The Ticking Clock* is available on video.

## **1.3 Methodology**

Using a feminist lens, this Paper will examine the text and context of *The Ticking Clock* with a view to understand the articulation of gender in the Kenya National Drama and Film Festival (KNDFFF). In using a feminist perspective in research, Olufemi Taiwo observes that in studying the issue of feminism and Africa, using theory to refer to the conceptual tools with which to identify patterns of determination in social phenomena regarding women and their place in society, is helpful (2003). He correctly notes that finding out the whats, hows, and whys of the situation of women, the causes, courses, and consequences of regularities discernible in the social phenomena concerning women, facilitates an understanding of the realities of African women, a fundamental precondition for the more arduous task of changing for the better those realities that require transformation. Feminist theory will help unravel the articulation of gender equity in the drama festival plays by women writers. The study examines the varied contexts as presented in *The Ticking Clock* and what implication they hold for the larger picture of gender (in)equality.

## 1.4 Male Directors of Theatre Plays on Gender Inequality in the Kenyan Society

It is worth noting that there are male directors who have also presented plays that evaluate the gender inequality in the Kenyan society. Perhaps one of the most memorable playwrights is Oliver Minishi with the play titled *Metamorphosis* depicting Mary, a girl who gets pregnant in form two and is expelled from school while the boy responsible for the pregnancy, Joseph, goes on with his schooling. She manages to enrol in another school after a successful delivery of the baby and becomes a judge later in life. Joseph, the boy responsible for her pregnancy, is employed as Mary's driver. As he drives her to work, Joseph hears Mary tell her son that his father is abroad. This bothers Joseph since he knows the boy is his son. An inner struggle plays out in his conscience which helps to develop the story towards its ultimate conclusion where the girl wins the day. The play won accolades at the Festival and was acclaimed as the winning production of 1996. The win demonstrated that the Festival judges appreciated the theme of gender-equity as current and relevant in the productions at the Festival. *Metamorphosis* came two years after Okware's play *The Ticking Clock* had caused a stir at the national festival. The gender-themed productions have since featured at the Festival in the varied genres.

## 2.0 Analysis of Florence Okware's Play the Ticking Clock

Florence Okware confesses that she is not a feminist and was not necessarily thinking about feminism when she wrote her plays. Despite this, her works resonate with feminism, inviting a conversation on the position and relevance of women in the Kenyan society. Elaine Aston (2006) observes that feminism has always been concerned with creating a more progressive, democratic society for future generations of women and that in the 1970s, a generation of feminist women demanded their liberation from biological and social 'destinies', advocating equality of opportunity and better employment prospects. *The Ticking Clock* demonstrates this aptly. A teacher, Rita Sede, is promoted to be a principal of a high school but her husband, Nimrod Sede, is not happy about it. Rita is torn between her family chores and those of her new position as principal of a high school. A tug of war between the two parents ensues which involves a battle for the love of their two children, Patrick Sede and Milly Sede. They each try to entice the children to their side of the struggle; the father tries giving the children money and portrays his wife as being an uncaring absentee parent. Aston articulates the struggle between the two genders that women writers and practitioners

contributed to the idea of progressive, '*feminist futures*' through, for example, staging resistance to marriage as the only '*career*' available to women (p.71).

Nimrod, who is a financial auditor, is desperate to put Rita in '*her place*' so he organizes a scheme to discredit Rita's financial management at her school. He precipitates a financial scandal which he believes will sink Rita back to her kitchen. This scheming gives a credible patriarchal mirror of Kenyan society. Nimrod is scared of the success of Rita as a principal which threatens his position as head of the house. When the plan fails, he finds himself in jail; his worst fears realised. Rita is left to run the family as the gender imbalance is tilted. Holly L. Derr (2021) observes that the feminist theatre theory identified ways to disrupt the male gaze and avoid objectifying women by making the female characters subjects rather than objects and that in order for the audience to see the world from their point of view, women characters have to act rather than simply be acted upon. Rita persists and wins at the end of the day when Nimrod sees '*the light*' and apologises for the scheme he had mooted against her. Rather radical in evaluating male domination is the jailing of Nimrod. It takes jail for men to understand that gender equality is here. At the end of the story, inequality between the genders is reversed. Nimrod even misses Rita's promotion celebration. The celebration extends beyond just the celebration of the promotion as it places the 'defeat' of Nimrod, or the male gender for our purposes, at the centre. Derr observes that the feminist agenda is aimed at dismantling the binary of man vs. woman itself as well as the associated binaries of masculine/feminine and hence acknowledging, instead, that there are more than two possible identities.

The patriarchal mentality of Nimrod is embedded in the history of the context. Kenya is a patriarchal society where gender inequality has been the norm for decades. Maria Nzomo (1997, p.232), in a paper titled *Kenyan Women in Politics and Public Decision Making*, observes that ordinary women in the traditional society were often perceived as subordinate to men, but they frequently demonstrated economic leadership. Because of the history embedded in the Kenyan society, Nimrod fails to see the advantages his family may reap if his wife became a principal of a high school. However, if the promotion comes with a higher salary, it threatens his own position as a man of the house as his salary will be lower than his wife's. *The Ticking Clock* carefully avoids grounding the family of Nimrod and Rita in any particular culture. The visible culture, if any, is the culture of the learned Kenyan. It, therefore, falls within the reach of Kenyan diverse cultures questioning the value of education in a progressive society where

both genders have some schooling and do not necessarily adhere to traditional patriarchy.

In her perception and determination, Rita in the play, conjures up the image of powerful women on the global stage at the time such as Winnie Mandela, Margaret Thatcher, Benazir Bhutto and Indira Gandhi. Indira Gandhi says “*The people of India are not going to lift an arm against the British. Two wrongs do not make a right*”. In the context of the play and its feminist outlook, the message conveyed is that it is futile for the female gender to raise a hand against the inequality meted by the men because it would be another wrong. However, at the end of the play that is exactly what happens when Nimrod is jailed. Gender roles in the perceived inequality are reversed. However, the re-visitation of women who stand tall in history becomes a useful strategy for the play. It places Rita as the embodiment of the women’s struggle for equality within the context of the family, which by extension, is reflected on the world stage in Indira Gandhi’s, Benazir Bhutto’s, Thatcher’s, and Winnie Mandela’s personalities. Aoife Monks (2006) in *Predicting the Past: Histories and Futures in the Work of Women Directors*, notes as follows:

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*Theatre has a peculiar effect on time. In its practice of making the past present, of embodying texts and performance styles hundreds of years old, theatre introduces fragments of history into the present: constructing, creating, and imagining pasts that are distinctively theatrical. (p. 88)*

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The play promotes the agenda of women empowerment effectively, albeit radically. To emphasize this Monks further reiterates that the ability of theatre to evoke the past in ways that signify to the present, explains its attraction to feminist practitioners. She further observes that re-presenting the past has been key to a feminist engagement with the future offering a sense of multiple pasts, by activating the silent voices of history and thus suggesting new possibilities for change, for the social transformation of gender relations. Moreover, Monks notes that the ability of theatre to make the past immediate is a means for feminist practitioners to offer an imaginary future that can work to critique present gendered hierarchies (p.88).

The title of *The Ticking Clock* projects that it is only a matter of time before the equal opportunities for all the genders is fully and effectively realized. In the play, the song *The Grandfather Clock* by Henry Clay Work (1876) is consistently

used at the beginning, middle and at the end. The selected section of the song goes as follows:

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*My grandfather's clock was too tall for the shelf  
So it stood ninety years on the floor  
It was taller by half than the old man himself  
But it weighed not a pennyweight more*

*It was bought on the morn on the day that he was born  
It was always his treasure and pride  
But it stopped, short, never to go again  
When the old man died*

*Ninety years without slumbering  
Tic toc tic toc  
His life's seconds numbering  
Tic toc tic toc*

*It stopped, short, never to go again  
When the old man died.*

*In watching its pendulum swing to and fro  
Many hours he had spent when a boy  
And through childhood and manhood, the clock seemed to know  
And to share both his grief and his joy*

*For it struck 24 when he entered at the door  
With a blooming and beautiful bride,  
But it stopped, short, never to go again  
When the old man died*

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The song was composed by Clay after visiting a quaint country lodge known as the George hotel in Piercebridge, North Yorkshire in England. The story goes that the clock which had been accurate when its owners (who were brothers) were alive suddenly started losing time when one of the brothers died and stopped altogether when the remaining owner died, too. The clock was, therefore, part and parcel of the lives of the brothers and hence ceased keeping time when they died. This could signify that the tradition of gender imbalance will die with time, no matter how long it takes. It is a subtle warning projecting that the time to reckon with gender equity is fast approaching, as the cast sang in



the background during the performance. Although derived from English history and culture, the song demonstrates the passing of time, habits, and traditions.

Gwendolyn Mikell (1997) in the paper titled *Conclusions: Theorizing and Strategizing about African Women and State Crisis*, observes that because of the pressures that African women experience, they now seek to bring their domestic and public roles into some coherent alignment and that this alignment emphasizes cultural approaches that they anticipate may empower women (p.333). Empowering women within the contexts of their struggles in providing equal opportunities but not making the men any lesser would be the perceived message. Of particular interest is Okware's assertion that she was not writing with feminism in mind. Do we qualify then to term *The Ticking Clock* a feminist theatre? We should remind ourselves, too, that it was acted by boys. Monks ask the same qualifying the context question a little further:

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*The representation of history on the stage must be a key way in which we understand theatre performance as 'feminist'. Nevertheless, this notion poses a series of problematic questions. For example, what if the past is represented on stage without offering the possibility of change in the future? Can this be classed as feminist theatre? On the other hand, even if a production does challenge gendered histories, can this work be considered feminist when the artists involved actively disavow any relationship with feminist theory and practice? In other words, can theatre be feminist when it's not intended as such? (p. 88)*

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She effectively answers her own question when she states that the intention of the director is only one small part of how a theatre piece might be understood as feminist and that gender identity often occupies a deeply complex and conflicted terrain in the work of these women that produces fascinating, if not always entirely 'feminist' effects, through their engagement with the past. Mikell further elaborates that the same applies to the African context. Case studies show the African women's perceptions of the myriad issues that confront them and reveal women's understanding that these problems derive not just from patriarchal positions taken by men, but partially from a nationalist stance taken by state leaders faced with hegemonic global demands (p.334). What's even more, for the play to be acted by boys is a vivid statement that the actors would learn much from the feminist politics of equity. They presented the performance as a statement confronting inequality in society and won the hearts of the judges and the audience.

### 3.0 Florence Okware's Other Literary Works

Okware also wrote and directed other plays, which do not necessarily reveal gender inequality as boldly as *The Ticking Clock*. *The Production*, another one of her plays, examines the tribulations of a teacher who works very hard with his students to produce a play only for the play to be dismissed as useless by adjudicators at the Festival. It examines the difficult circumstances that teachers of drama encounter in schools. Okware notes that when she wrote this play, she was looking at what drama teachers, irrespective of gender, go through at the festival. She suffered what she terms as biased adjudication a number of times. A couple of years after *The Production* spoke of biased judges, *The Ticking Clock* was dropped by adjudicators at the district level (county level) because it was not among the top three plays. Although she does not believe it was to stop her, as a woman writer, or because of the *gender-equality* theme in the play, the action speaks much to a gender-based bias. The theme could have offended the judges. This comes to the fore because when the play was allowed to proceed to the next level after an appeal was launched with the drama officials, it won all the top accolades at the regional level and was rated third best in the country at the national festival held in Meru High School in 1994.

She had written a few political poems before which did not have as strong impact as 'The Ticking Clock'. She however came face to face with State fury because of an incident involving the props used in 'The Ticking Clock'. The play marked the dramatic end of Okware's engagement with her students at St. Mary's Yala when she was sent to the police cells for nine days. She believes that the incident was not incited by her political write-ups but by the creative imagination of her students. In the Moi era, it was common for the best-performing students to go and entertain the then president Toroitich Arap Moi at State House Lodge in what was termed the state gala. Students looked forward to this event because the president would always give monetary handouts to schools that visited him. In 1994 the gala was to be held in Nakuru state lodge. The paper props of money that the children are given in the play formed the source of this traumatic experience. One of the students had in his creative pastime drawn the head of the then opposition leader Jaramogi Oginga Odinga on one of the papers in the place where President Moi's head was to be. There was the writing 'FORD', the fiery opposition outfit at the time, next to the head. The student then put the paper in his pocket and forgot about it. On entering state house, the students would be searched. The security personnel at the gate ransacked the pocket of the boy and saw this bunch of ruffled papers and on opening them saw the one with the

drawing. ‘Is this what your teachers are teaching you?’ asked the security personnel. Two student drama officials of the St Mary’s High School and Mrs. Okware were picked by the ‘special branch’ of the police. After the gala in the evening, Okware’s husband (who had accompanied her all along) frantically visited the police stations in and around Nakuru town in search of her and the students. Attempts by the then Nyanza provincial drama chairman yielded no fruit in Nakuru after the gala. He sought the help of the Nyanza provincial commissioner at the time, who confirmed to him that Okware and her students were already at the Nyanza Provincial Police Headquarters in Kisumu. Her husband was later picked too. Then followed a harrowing nine days in police cells and consequently an interdiction for herself and her husband. Although she and her husband were later reinstated Okware never wrote or directed drama for the school drama festival again. Today she is happy to be a principal (like Rita) of a high school in the rift valley where she occasionally writes church plays.

Okware, though not necessarily overtly political in her play encountered a government that had a history of clamping down on theatre for the fear that it had potent power to awaken the people politically. Peter Ukpokodu in a paper titled ‘Plays, Possession and Rock and Roll’ notes that the then president, Moi, while quashing theatre by Ngugi Wa Thiong’o with the people at Kamirithu stated that theatre was culpable for teaching politics under the guise of culture (1992, p.29). Within the school festival itself government scrutiny and interference is documented by Opiyo Mumma while citing two political plays that thrilled the audience at the national festival as follows:

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*Visiki and Kilio caused a stir at the festival and there was no doubt in the audience’s minds that their daily experiences were being addressed in the plays. The adjudicators gave their verdict that the two were among the winning performances, but they were asked to withdraw the two plays form the gala night by officials from the Ministry of Education on instructions from higher political authorities. This, the adjudicators refused to do, which resulted in two of them fleeing to exile after threats of imprisonment and their lives. (1994, p. 233)*

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Mumma further notes that the autonomy that the festival enjoyed was endangered by this move of political patronage stating that it amounted to festival transforming performances into arts that paid homage and pledged loyalty to the presidency and party ideology, exulting the presidential personage. Further on he observes that suspicious rewards to teachers and performances that had visited

state house that year watered down the freedom of expression among the teachers. Okware's experience, therefore, was a continuation of a discernible pattern by the Moi government of theatre repression. Significantly Mumma observes that political patronage had the effect of further alienating the Kenyan artist from the rest of society and shifting the power base in the arts from some educational institutions and communities back to the politicians.

Okware wrote several political poems which were performed at the festival but did not get the accolades The Ticking Clock managed. 'The Winds' was a poem that explored the influence of western ideology on African cultures. More political was 'The Rare Gem' which presented Oginga Odinga (one of the heads of the opposition at the time) as a rare talent in the Kenyan political scene. It glorified the object of hate that propelled the Moi regime to clamp down on her and her students. She believes that her experience at state house Nakuru had nothing to do with these political pieces or her gender. As a woman writer and director, she needed to make her students understand local and global politics and invested in scripting and directing relevant themes that spoke not only to politics of gender but the wider social scene. Monks notes that:

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*Female directors working in the mainstream and in establishment institutions....often support the status of the canon in their work, and do not challenge a male-centred version of history, or necessarily overly engage with the question of gender. If gender is negotiated in their work, this exploration generally takes place within the auspices of the 'greatness' of the canon. (p. 90)*

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Okware was not interested in attacking patriarchy for the sake of it but what appeared to her as a social concern in society. The canon of the drama festival text was her guide as she explored the varied themes. Not many women teachers venture into writing and directing for the school drama festival. This makes the experience of Okware rather sad as she is subdued to silently practice her theatre in a smaller space denying the wider context of the school drama her expertise. Africa Theatre Magazine notes that:

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*In most parts of traditional Africa, theatre was a prerogative of the woman. Women were the storytellers, the humour-artists, the word-spinners whose grease moved the wheels of society. Men from hunting or war would return to the song singing and dance dancing of women; the alulations and bosom shaking of the girls in the arena were the spiritual energy that flexed the muscles of young wrestlers; through old women's dirges at funeral, family loved ones would be given a befitting farewell. The woman crafted the story that kept the family, the clan, the nation, together. (2021)*

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Why then do we have so few women getting engaged in creating stories, writing, and directing for the school festival? Apart from the identified obstacles like little or no funding and clamour for teachers to achieve a targeted mean-score leaving them little time to practice theatre, it is a gap that further research may contextualise and analyse for us to understand.

#### **4.0 Conclusion**

Mojubaohi OIufunke Okome poses an interesting question in her paper titled 'What Women, Whose Development? A Critical Analysis of Reformist Feminist Evangelism on African Women'. In terms of gender equality and involvement of women in development, she asks:

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*What women? Whose development? Are pertinent questions when one considers the myriad studies which have emerged to argue for the inclusion of African women in development process. (2003, p. 89)*

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Okware confesses that her writing was never from the gender perspective. She perceives problems as social problems but as has been revealed, a close reading of *The Ticking Clock* demarcates her concern for the position of women in a patriarchal society. The play qualifies the context as that of a learned couple grappling with gender identities and roles in a predefined context. However ambitious the play cannot but achieve so much in the agenda of gender disparity. Confronting and evaluating patriarchy becomes a core concern that will provide direction as the clock ticks towards the predicted reality of a gender-equal society. Olufemi Taiwo in 'Feminism and Africa: Reflections on the Poverty of Theory' reiterates that:

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....according to socialist feminists, whereas Marxism can explain the exploitation of women as workers, capitalists, and so on, it cannot explain the exploitation of women as women. For it is not capitalism which is responsible for the oppression of women; rather it is patriarchy. According to Heidi Hartmann, patriarchy is defined “as a set of social relations between men, which have a material base, and which, though hierarchical, establish or create interdependence and solidarity among men that enable them to dominate women”..... Patriarchy is seen as constituting a separate and autonomous totality of relations independent of the economic relations of production rooted in capitalism. (2003, p. 48)

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Ciarunji Chesaina’s observation captures the status quo upon which the conception of *The Ticking Clock* was founded when she notes that in spite of African women's contributions to their societies, they are not given the credit they deserve and are often victims of oppression in its various manifestations in exploitation, discrimination, and social prejudice (1987). She further writes that where women occupy prestigious positions or have gained significant autonomy, they have had to struggle much harder than the men in order to move from inferior positions to gain independence. This underscores the significance of the school’s drama festival in educating the youths on the significance of gender equity. Okware went a mile further by negotiating with her boys to act a play that addresses gender equity. The actors learn to empathize and understand the dynamics of negative effects of patriarchy and in the performance share that too with fellow students and the drama festival participants in general.

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