

**ANALYSIS OF ELEMENTS OF DRAMA IN SELECTED
PERFORMANCES STAGED DURING KENYATTA
UNIVERSITY'S CULTURE WEEK FESTIVAL, 2013**

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DECLARATION

This thesis is my original work and has not been presented for the award of a degree in any other university.

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This work is dedicated to my wife, Mary Wanjiku and our children Muriuki, Wangari and Munene, all whose love and support I so happily enjoy. May God bless them all abundantly.

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All the photo images concerning Culture Week 2013 performances used in this thesis were acquired from Kenyatta University's Culture Week office. It is therefore acknowledged and credited as such.

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OPERATIONAL DEFINITION OF TERMS

Arena – all the spaces selected for presentation of items for performances during Kenyatta University’s Culture Week festival. In this study it will refer to such spaces as Harambee Hall, Graduation Square, Bishop’s Square, Kenyatta University Shopping Centre and Tsavo Ball Room of KICC Nairobi.

Audience – People who attend and watch the performances during the KUCW Festival. In this study they include the university community, invited guests, other entrants and members of the public.

Costumes – Attire adorned by the performers during KUCW Festival

Drama: In this study drama will be used to mean those conceptions that are actualized on stage either by means of a script or by improvisation. It will not be used to mean performance which is reserved for the term theatre as is defined here below.

Performances –Theatrical items presented to the audience during the festival. These will include dances, songs and poetry recitals.

Performer – Groups or individuals who perform. In KUCW they present poetry recitals, songs and dances to the audience during the festival.

Solo – The part played by the lead singer in a group performance, to which the rest of the performers respond. In this study, this part initiates the dialogic exchange during the Muchung’wa dance.

Troupe – a large performing group. In this study it will include such groups as the Muchung’wa dancers of Central Kenya

LIST OF ABBREVIATIONS AND ACRONYMS

HIV	- Human Immunodeficiency Virus
KNDF	- Kenya National Drama Festival
KNT	- Kenya National Theatre
KU	- Kenyatta University
KUCW	- Kenyatta University Culture Week
LED	- Light Emitting Diodes
VCT	- Voluntary Counselling and Testing

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ABSTRACT

Culture Week at Kenyatta University is an annual festival that has been on the university's official calendar since 1992. It is a festival that is open to all genres: recognized, newly created and pseudo. The number of entries it attracts is both vast and varied. The aim of this study was to identify, analyse and describe the elements of drama in sampled cultural activities and examine the impact of socio-cultural context and technological advances on the selected performance items. The study applied Ethno poetics theory in textual analysis to appraise both form and content of performance to the fullest extent possible. Qualitative research design has been adopted, using single case study method. This facilitated a holistic view of performance and isolated the embedded units for analysis. Kenyatta University's Culture Week attracts large and varied numbers of entries. The study isolated and categorized performance items, namely drama, dance and poetry. Categorization in drama was based on genre. For dance it was based on the dichotomy of contemporary and traditional, and in poetry it was based on language. The purposive sampling method was then used to sample from the three categories to isolate specific items including drama, poetry and dance. Participatory observation during performances provided primary data, with the festival records providing secondary data. Pictures, videos, audio records and checklists were used as tools to capture data for the study. The study found that the elements of drama such as plot, action, dialogue, symbolism, theme and genre were used in the selected staged performances in KUCW Festival. It was also found that both the literary and technical elements of drama came into play. The literary elements of drama displayed in different performances during the KUCW include plot, style, and exposition and costume while the technical elements of drama included: scenery, costumes, props, sound and makeup. The materials used in the performance portrayed different cultures. Costumes and composition of the actors were all informed by different traditions. The study finally found that technological elements such as stage craft, stage machinery, sound and new fabrics influence stage performances during the KUCW. It recommends that in as much as technology is being adopted in the rendition of the stage performances, caution needs to be taken to ensure that the original messages are still passed. It further recommends that another study be done in other settings such as the Bomas of Kenya to assess the current dynamics in stage performances.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The main campus of Kenyatta University is located along Thika Super Highway, some 16 kilometres from Nairobi Central Business District. Kenyatta's journey to University Status dates back to 1965 (Wainaina, 2010). Before Kenya's independence from Britain in 1963, the site upon which the University now stands was occupied by the Templar Barracks of the British army. In 1965, the government of Kenya took over the barracks from the British Government. It was converted to an institution of learning that was named Kenyatta College, after the first president of Kenya.

Kenyatta University College, then a constituent of the University of Nairobi was established with the principal focus of the training of secondary school teachers. According to research findings, the college was to train African teachers who were to be an addition to the existing European teachers and thus help cover the staffing needs of Kenya's rapidly multiplying secondary schools (Wainana, 2010). Perhaps of greater importance to this study is this foundation of training teachers of literature. When the faculty of education was relocated from the University of Nairobi to the newly formed Kenyatta University College, key figures that went ahead to become performance/theatre icons of east African were also relocated from the University of Nairobi to Kenyatta University College. Among them were Francis Imbuga, David Mulwa, Austin Bukonya and John Ruganda. These icons founded and maintained a very vibrant culture of

performative activities within the University. It is from this foundation that the annual culture week was established and grew to be a festival of repute and interest to this study. On the 23rd of August, 1985, Kenyatta University Act received presidential assent, establishing the college into a full University status. On the 1st of September 1985, the Act became operational and Kenyatta University was inaugurated in December the same year (Wainaina, 2010).

KUCW is an annual festival located within a dynamic socio-cultural context that is subject to the impact of advancing technology. The activities considered seminal to the festival as it is known today long predate its official launch in 1992 by the then Vice Chancellor, Professor George Eshiwani. The festival offers the vast student population opportunities to explore, discover, develop and express their rich but latent talent in various non-academic fields. Members of the teaching, non-teaching and support staff also have the opportunities to participate in the festival.

Students' admission to the university covers all parts of the country. This gives the University a rich cultural diversity which is a great advantage during culture week since the activities of the Culture Week are a classic example of harmony in diversity, as witnessed when all participants merge into the one microcosmic community that is Kenya today. It is this community that forms the ethnopoetics' culture/community of practice that receive the dramatic elements in the performances of culture week that this study seeks to analyse.

Records available in the Culture Week Office, such as programs of daily events, indicate that this festival brings more academic faculties and departments to the same forum than any other event on the university's calendar. The festival avails the participants the

opportunity not only to showcase their own but also to join in the celebration of other people's culture. The festival accommodates a wide range of entries and entrants. These include traditional and modern, local, national and international. What started as an internal affair of the Literature department of Kenyatta University with Mumbi wa Maina and a few students in the 1970s as a festival of the arts and properly structured as KUCW in 1992 is today the annual festival that attracts more than 2000 entries, as shown by the programmes of daily activities of the Culture Week. Others have contributed to the growth and the success of the festival. Wainaina (2010) identifies these as David Mulwa, Kisa Amateshe, Austin Lwanga Bukenya, Waveney Olembo, Wasambo Were, Emmanuel Mbogo, and Nyakiti Orawo.

Presently, Kenyatta University Culture Week attracts many participants globally. The festival has grown, considering the number of participants and the performances. A lot of changes have also been witnessed in the performances and technology in performance seems to take a central stage in what were initially considered traditional performances. These are evidenced by the use of modern costumes and adoption of technology where modern instruments are used.

The idea of a culture week festival in a University set-up is painted on the backdrop of the traditional African Festivities that involved the gathering of people and celebrating a particular social moment. Although KUCW is not a traditional African festival, it has a lot in common with the ritual festivities that were deeply embedded in the performative ritualistic elements of Traditional African theatre. KUCW indeed embodies popular forms of performance that are born at the contact of traditional African drama as espoused by Conteh Morgan (1994) with western idioms of entertainment. Most of the

performances of culture week use a social script that essentialises the communal good using social dramatis personae and establishes social life (Conteh- Morgan, 1940). It is further a platform for an embodied exchange of information between the performers and the audience since it is characterised by body and voice manipulations to communicate the thematic meanings. Like many other festivals arising from the richness of the African theatre, the popular performances at KUCW deploys an integrative use of performing arts where you have a medley of genres in one performance including dance, song, music with body decorations and costumery in what Turner (1982) termed as ‘a symphony or synaesthetic ensemble of expressive cultural genres’p.82. The thrust of these popular performances are ensconced in the key constituents of cultural performances that emphasise the visual and the auditory. These constituents include elements of spectacle that exist on their own terms and endow the performances with the theatrical lavish and exhibitions. In that sense, KUCW is a quasi-ritual festival whose performances require a separate auditorium from the performing platform. These performances are also transitive, just like actions of ritual theatre, as they are action oriented. However, there might exist danger of imprecision of nomenclature if we completely classify KUCW as a traditional theatre steeped in ritual. Ritual theatre as Schechner (2003) rightly classifies, has the audience completely compelled to partake in the performance since, not to do so, would mean ostracism or excommunication and yet KUCW does not have his kind of audience. Secondly, KUCW deploys modern forms of popular performance particularly the use of technology which this study was interested in establishing.

Therefore, it is arguable that the globalization and connectivity that are engendered by technological advances have influenced both the rapidity and diversity growth that the festival has registered.



Fig 1.1: A poster announcing the 50th Edition of the KUCW Festivals. Note the variety of performative arts advertised on the poster and the fact of both local and international performances

Available advertisement posters and programmes of daily events during past festivals in the Culture Week office indicate that the festival has attracted local and international performing teams. Entrants that have come from China include Tianjin Acrobatic Troupe, Qinghai Arts Troupe and Shandong University. From Eastern Europe, Helsinki Conservatory of Pop and Jazz Music have graced the festival. Closer home, Abakwa

Dance Troupe of Tanzania and Rwanda's Kigali Institute of Education have also participated. University of Jos from Nigeria, University of Botswana, University of South Africa and University of Malawi have also participated. For example during the 2013 Festival that also coincided with its golden jubilee, KU Culture Week hosted a variety of local and international performances as announced on its poster shown below in Fig. 1.1. On the side of material display performers from Uganda, Israel, Iran, Japan and Korea have joined hundreds of local exhibitors to showcase their wares during the Festival. It merits mention here that other institutions of tertiary and higher learning have started their own festivals, modelled after Kenyatta University's Culture Week. Situating the KUCW as a festival calls for defining the term festival in light of these developments.

Cudny (2014) gives a curious definition of the term Festival when he notes that,

A festival is a socio-spatial phenomenon that is taking place at a designated time-outside the everyday routine-increasing the overall volume of social capital and celebrating selected elements of tangible and intangible culture (p.643).

In the definition above, a festival is seen as being majorly a social event that amplifies its social life through its elements of both tangible and intangible culture. As a social event, it enables the participants to establish and harness social identity and capital since it is a public celebration that is combined with fun. Theatre is one of the constituent of a festival and heightens the mood of social life especially through the performances like poetry, dance and comedy. In essence and in concurrence with Cudny's assertion, theatre is one of the constituents of the variety show that is exhibited in a Festival. Indeed, various cultural festivals take place in Kenya and aim at publicizing its tourism industry. MagicalKenya, the platform mandated by the Government of Kenya to market the country as a tourist destination enumerates the following as some of the Festivals; the

Lamu Cultural Festival, the Maulid Festival in Malindi, the Samburu International Camel Derby and, recently and the Tegla Lorupe Peace Run in Pokot (<http://www.magicalkenya.com>). While all the above are cultural festivals, there are others that are primarily theatrical in nature including the Kenya Music and Cultural Festival hosted by the Department of Culture in the Ministry of Sports, Culture and Heritage, Kenya Schools, Colleges and Universities Drama and Film Festival and Kenya Music Festival both hosted by the Ministry of Education (Tsikhungu, 2008). There are also several performing arts festivals organized and hosted by the various religious denominations in Kenya and those that stand out include the Catholic Drama and Music Festival as well as the PCEA church Festival, (Kinyua, 2019). Besides the availability of such events, scholarly studies have not been done on any of them, although their existence has been acknowledged in the national electronic and print media. These are structured festivals, each dealing with a genre that has certain behaviour yet united by the performances that are in a variety-show format that combines many performances within the Festival.

How the elements of these performances work to psyche up the social life and how the social context of a festival in turn affects and influences these elements is a subject that this study set out to explore.

From the history of Culture Week, form and content have changed over time. These changes have been due to the prevailing and ever changing social, political and cultural circumstances that need to be established and explained. Briggs (2013) in *Contested Mobilities* opines that narrative texts are cultural constructs that are inscribed, translated and ‘published’ through performance in time and space. The complex construction of

circulation in time and space alluded to here is about the socio-political and economic moments and situations that they are performed in. It therefore behoves researchers to establish how these texts are influenced by these moments and situations in order to understand their meanings. Briggs' (2013) definition of ethnopoetics, the point of view that this study adopts, lays greater emphasis on the points of intersection between different elements of social life including anthropology, linguistics, folklore and literature. KUCW is a formal and conscious activity of performative events that touch on almost all the spheres of the urban University life. These performances are bound in space as framed aesthetic activities exhibiting clear structures. They must therefore be seen as full bodied performances that beg for academic inquiry through interrogation of their performative qualities as well as activities whose performative matrices have been penetrated by technological advancements.

Therefore, festival performances are theatre performances as suggested by Oyin Ogunba, a Nigerian critic, as quoted in Michael Etherton (1982) when he coined the term Festival theatre and described it as a traditional African performance mode which occurs at traditional festivals. This study draws impetus from this definition to examine KUCW festival performances as theatre performances embellished in style and communicating meaning. Etherton (1982) sees African performances as dramatic process in which an idea is presented to a willing audience committed to watching it. (p.23). This study takes cognisance that drama is often regarded and analysed in terms of literature or literary elements thereby locking out the analysis of oral performances. Etherton (1982) further opines that this contradicts the nature of the live oral performance with its own emphasis on 'communication with a particular audience speaking a particular language and at a

particular time' p.24. This contradiction is further castigated by Igweonu (2011) who calls it an 'imprecise tendency to construct indigenous and literary theatre traditions and practices in Africa as binaries,' instead of looking at such an academic inquiry as 'the matrix of African theatre and Performance' (p.31). For purposes of analysis, this study takes the tangent of Aristotle who encouraged the analysis of a final product of performance as the one to be analysed unlike the analysis of the process of traditional African theatre that Etherton (1982) writes about. Like Aristotle, this study's 'critique concentrates on the final dramatic product, the art manifest in a performance; and any socially coercive function for drama is based on this analysis of an aesthetic' p.32. Inevitably then, the research seeks to translate the oral culture upon which the pieces of festival theatre were performed into a literary culture where they can be dissected and analysed using a set of established rules of theatre within the ambit of classical theory and ethnopoetics. This does not mean that the study ignores the process of getting to the final product. Far from it, the study seeks to understand how the social context of performance influences the final product especially through the technological advancements.

There is a great need to establish how the popular expressive forms as constructed, fictional representations can be studied using established prisms of analysis like classical theory as well as ethnopoetics. In this vein, this study concurs with Fiebach (2004) by conceiving 'social realities as more or less made up by the very components, structural relations, and "techniques" that constitute the phenomenon of theatre art' p.26. And that performance of these theatre arts as symbolic action is a decisive agency in constituting these societal realities. This decisive agency is what this study set out to analyse by

looking at the dramatic elements of the popular expressive forms of performance at Kenyatta University's Culture Week.

Fiebach (2004) has further noted that in light of the changing realities in African societies especially with the modern consumerism,

Research must be done to determine to what extent, and how, these changes have remoulded conceptions of theatricality as a factor in constructing realities, how they have altered performing practices, what new possibilities of "performing realities" they facilitate, and what different "theatrical practices" they have and are generating. p. 34

The above statement gave this study the much needed direction to introspect into aspects of drama in performances at the social crossroads; of modernity and tradition, precolonial versus post-colonial as well as urban versus rural.

1.2 Statement of the problem

Kenyatta University's Culture Week has been a major event on the university's official calendar since 1992. Arguably, more than any other event in the University, the festival brings students, teaching, non-teaching and support staff from all faculties to the same forum in celebration of the rich cultural diversity. It also provides the opportunity for the university to establish links with local, regional and international organizations through participatory involvement.

As a social festival and event, KUCW has performances that are social oral popular expressions that derive their content from the society and community that they arise from. They are at the nexus of art, society and modern technological advancements and this nexus provides an interesting area of academic inquiry. Granted, KUCW has received an appreciable amount of journalistic attention relayed through television stations, newspapers, social media and weekly magazines as can be seen in the grab newspaper

article in fig.1.2.

DAILY NATION

26/10/2014

KU students' week showcases talent

🐦 f in 📧



Kenge Kenge Orutu System dancers Delat Opiyo and Boniface Mango presents a Dholuo folk dance during the Kenyatta University Culture Week on October 24 at the Kenyatta University Main Campus. PHOTO | ANTHONY NJAGI

The Kenyatta University Culture Week Festival started on a high note on Tuesday at the university's grounds.

The multi-discipline one-week event incorporates acrobatics, visual arts, applied arts, comedy, cuisine, dance, fashion, film, exhibitions, literature, music, theatre and sports.

The festival provides an opportunity for Kenya to celebrate her great cultural wealth, and takes the audience through a journey of Kenya's and a cross-section of the world's cultures and traditions. The festival ends today with final presentations at the Kenyatta International Convention Centre, according to the event's chairperson, Dr Evelyne Mushira.

Machakos County Governor Dr Alfred Mutua was the chief guest during the official opening.

Dr Mushira said the festival envisages a situation whereby the cultural event enhances knowledge of Kenyans on the various and dynamic cultures of Kenya and the world, thereby enhancing cultural tolerance for peaceful co-existence and development.

Fig 1.2: A grab image of an excerpt of a story in the Daily Nation Newspaper on KUCW Festival

However, there has been little to no attention from the scholarly criticism directed to it. This study sought to fill this lacuna by grounding a discussion at the interstice of art, society and technology. It identified, analysed and described the elements of drama in sampled cultural performances and examined their relationship to socio-cultural context and technological advances on the selected performance items.

1.3 Objectives of the study

The aim of this study was to identify, analyse and describe the elements of drama in sampled cultural activities of the Kenyatta University Culture Week and examine the impact of socio-cultural context and technological advances on the selected performance items.

The objectives of the study were to:

1. Investigate the elements of drama in selected, staged performances in the Festivals.
2. Analyse how socio-cultural contexts intertwine with the elements of drama in the selected performances.
3. Establish how the dynamic technological advances aid and reveal the elements of drama in the selected performances.

1.4 Research questions

1. What are the elements of drama portrayed in selected performances in the KUCW Festival?
2. What is the relationship between the elements of drama realized and the socio – cultural contexts of the selected performances

3. How have the elements of drama in the selected performances been aided and revealed through technological advances?

1.5 Research assumptions

This study was based on the assumptions that:

1. The selected items, which are a representation of KUCW festival performances are embedded with the classical elements of drama.
2. The selected performances, which are encounters of the KUCW festival, have elements of drama that are intertwined with its dynamic socio-cultural context.
3. The modern technological advances aid and reveal the elements of drama in the selected performances.

1.6 Justification and significance of the study

This study sought to analyse the literary and performative elements of drama in social oral performative expressions of a Festival. It is therefore a fertile ground for literary scholars interested in the intertwinement of performance, social studies and technology. Sociologist may find the findings on the relationship between social realities of the urban University set-up like that of Kenyatta University and social performance particularly interesting. Last but not least, technologists may find interest in how technological advancements interrupt to advance or diminish, the social life of performances in a festival. The University community, scholars and researchers at national, regional and international levels are expected to benefit from the study. Organizers of institutional and other festivals shall also benefit from bench marking with the Culture Week. A single study can address only a limited aspect of a festival so diverse in character and, therefore,

this one focused only on the elements of drama and how they are influenced by technology and social context.

1.7 Scope and Delimitation of the Study

There are cultural activities in the University of Nairobi, Moi University, Egerton University, Jomo Kenyatta University of Agriculture and Technology, Maseno University and Masinde Muliro University. However, Kenyatta University's tradition of performing arts is long and strong, predating all but University of Nairobi. Although Kenyatta University satellite campuses hold their own performance-related activities, KUCW as was performed at the main campus along Thika Road was chosen for its broader reach, diversity and inclusion of both national and international entrants. There are other performances on the main campus but these are internal, at the departmental level. For example, the department of music trains choirs for entry into the Kenya National Schools and Colleges Music Festival while the department of Theatre Arts and Film Technology produces entries and entrants for the National Schools and Colleges Drama Festival. However, these are externally organized and the University participates in them just like any other entrant. Other performances occur at intervals as organized by the students themselves.

Although KUCW Festival is diverse in character and open to all genres within the performing arts, this study isolated items in dance, drama and poetry for analysis. The year 2013 was identified, for the festival records covering this period run without any breaks. The year 2013 was especially profitable to this study since it provided the advantage of observation within context. Items for analysis were sampled from those presented during the performances.

Only three items of the festival were selected for the study: drama, dance and poetry. This is only a small fraction of all the items that were presented during the festival. Selecting a few items performed during the KUCW made possible a deeper analysis of the elements of drama in each of the items, thus addressing the objectives of the study in a more concentrated manner.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter presents relevant literature on elements of drama and the interrelationship between social realities, technology and the elements of drama in stage performance. The chapter ends with a presentation of the theoretical framework used in the study.

2.2 Elements of Drama

The terms “drama” and “theatre” are fluid and open to interpretation. Dramatic activity encapsulates a performance element, with an audience of oneself or others. Theatre has often been associated with a more formal presentation for an audience. According to Boal (1995), theatre needs neither stage nor audience; the actor will suffice. With the actor is born the theatre. The actor is theatre. His open definition of theatre includes all kinds of dramatic activity, for all people. This interpretation is adopted here, allowing for the conceptualizing of drama/theatre to include the notion of performance in dramatic activity, for observers who may include not only other performers but also an audience outside the action, invited to observe, or perhaps participate in varying degrees of interaction.

Drama is an adaptation, recreation and reflection of reality on stage. The word dramatist is used for any artist who is involved in any dramatic composition either in writing or in performance.

The fact of this confusion between the terms drama and theatre means even greater misunderstanding when it comes to African theatre. For example one is not very sure

when a dance drama starts or ceases being a theatre performance and becomes a dance performance. Or how oral poetry develops into a song and becomes music or whether it should be simply regarded as a poem which would be looked at as theatre. Mercifully, this confusion of naming, particularly African performances has been called out by pioneer African theatre critic, David Kerr (1995) when he notes that these terms are western in construction and therefore may not fit neatly into definitions of performances particularly African performances. About this confusion, he notes that,

There has been heated debate as to whether drama did or did not exist in pre-colonial Africa, and to what extent it could or should be distinguished from rituals. I believe that much of this confusion is caused by using English words like ‘drama’, ‘theatre’ and ‘rituals’ which are loaded with meanings derived from Europeans rather than African culture (Kerr, 1995; p.1).

Even the most circulated definition of drama by the respected theatre critic Martin Esslin (1976) is seen as Eurocentric hence not able to bear the weight of defining drama within the African conception neatly. His definition of drama as a manifestation of the play instinct is found to be problematic since it does not capture the spirit of social expression which is much alive in African context. Even the Aristotelian (1994) definition of mimesis (the imitation of an action) still fails the African test of definition for reasons started above. Diakhaté & Eyoh (2017) have shown that if one has to understand what they call ‘dramatic expressions’ within the African context, one must ‘banish all notions of theatre as it is thought of in the Euro-American context—something dependent on text, on halls, on technology and on box-office returns.’ They see the term theatre as very problematic since it ‘has diverse, complex, contradictory and even antagonistic connotations in Africa.’ They further note that the in the African context, artistic expressions are dictated by the functioning of the society itself hence giving this study a

clear direction in terms of the link between art and the society that gives rise to it. They give further direction to this study when they note that theatre is understood as rooted in myths, rites and folk celebrations. KUCW activities are a form of folk celebrations that enhance communality and the performances are subject to changes within the society. That is why the Aristotelian theory of mimesis could not be used in isolation to analyse the data collected. Ethnopoetics had to be summoned to help in analysing the data that was used to meet the second and third objectives of this study.

This study therefore sought to define the terms within the African conception. This conception is important since it looks at theatre and drama as part of Festival performances or what Cudny (2014) calls a continuum of variety show format. For generations, people have celebrated what in their lives they have considered desirable. In different festivals, they have celebrated bumper harvests, the prosperity of herds, and the valour of their warriors and the beauty of their maidens (Ngugi, 1986: 36-7). Commemoration of important events in a people's march from the past, through the present into a desired future, forms the core of many festivals in different parts of Africa. One such celebration is *Le Festival au Desert* of the Tuareg people of Mali, West Africa. Like KUCW, this festival accommodates both traditional and progressive cultural performances.

Pickering & Woolgar (2009) describe an act of drama as taking place when a performer finds a space and an audience gathers to observe some form of action. An agreement and a relationship are formed between the two. The audience agrees to observe, and the actor/s agree to perform live action in front of them, in a shared three dimensional space. The English poet Coleridge described one aspect of the agreement as a "willing suspension of

disbelief” on the part of the audience, who agrees to believe in the events for the duration of the performance (Tomko, 2017). The agreement and the relationship may be flexible, involving multiple perceptions on the part of both. As in any live event, the participants may see a performance in one way, and then after thought processes, a different way. Two individuals may differ on certain aspects of the same performance but still agree on the whole. One common agreement involves the performers pretending that the audience is not there; the audience usually also agrees to pretend that the actors do not know they are there. Other combinations and agreements are possible. The events performed in the space are seen by the audience at the moment they occur. The agreement, relationship and immediacy of the three-dimensional drama event make it a concrete experience, though this lasts only for the duration of the performance.

2.3 Elements of Drama in African Context

Conteh-Morgan (1994) has ably demonstrated that dramatic activities existed in the traditional African societies long before colonialism; that ultimate moment that turned the African life irrevocably. Even with colonialism and the advent of hybrid dramatic engagements, dramatic life of the traditional African societies has continued to exist side by side with the Western traditions. It is this dramatic life that this subchapter now turns to.

2.3.1 Elements of Drama in Cultural Activities in West Africa

In *Tracks in the Sand*, Gilchrist (2008) describes the presentation of traditional Tuareg culture side by side with modern, international performances. The daytime festivities feature Tuareg folk musical instruments, singing, dancing, poetry recitals, artisans’

displays, ritual sword play in mock duels and camel races. At night, this is replaced by on-stage world music with lights and sound systems powered by electrical generators. The festival has helped to open avenues into and out of the desert, creating opportunities for showcasing what has until very recently only been in the domain of verbal lore. Brix (2001) one of the organizers of the first festival, describes it as an open door from old into new times. Gilchrist has presented the form of a cultural festival that is quickly gaining in popularity but she has not proceeded to analyse any of the items presented. In Kenya, there is the Samburu International Camel Derby, which has been widely publicized but on which no scholarly studies have been undertaken. This study analysed the elements of drama in sampled items presented during the KUCW Festivals.

Lentz (2001) examines two annual festivals in the Dagara settlements of Nandom, Lawra Jirapa and Nadawli in Northwest Ghana. These are the Kobine Festival and the Kakube Festival. The Kobine festival is named after *kobine*, which means the dance of working in the fields (Lentz, 2001). From early times, young Dagara men sang and danced to vigorous drumbeats for five consecutive market days. This brought the community together in thanksgiving for the forthcoming harvest. The festival was also an opportunity to present new songs and dances. Today, the Kobine is a large public festival. This transformation from a Dagara ethnic affair traces back to the early 1970s. Lawra Naa Abayifaa Karbo II, the paramount chief of Lawra, enlisted the help of friends in the administration of the then Upper Region to “revisit, revive and enhance our cultural traditions through regular presentation of music, dance and local artefacts” (Lentz, 2001). Kobine today includes dancing competitions held in large public spaces before television, radio and newspaper journalists. The audience today includes invited guests from outside

the region.

Lentz (2001) also examines the Kakube, another harvest festival of the Dagara people of Nandom. It was celebrated with song and dance, libations and rituals of ancestor worship and appeasement. In 1989, the Random NaaImoro, paramount chief of the Nandom district, opened this annual festival “for the revival of our traditional culture, to foster unity between our people and our neighbours and to open Kakube as a tourist destination” (Lentz 2001). The Kakube Festival has developed from its modest beginnings to an occasion matching Kobine in size, prestige and popularity. Lentz presents what is fundamentally a historical document but has not analysed any of the items that she has described. This study both describes and analyses elements of drama in items sampled from KUCW.

2.3.2 Elements of Drama in Cultural Activities in Central Africa

Cudny (2014) has asserted that festivals have a number of activities which carry with them performative elements that declare the group identity of a society. He notes that a festival offers participants with ‘escape from daily routine, uniqueness of its own as an event, socialization, relaxation, curiosity, exploration, and group togetherness’ p.647. These factors that Cudny (2014) enumerates are key to the social cohesiveness of African societies that Conteh-Morgan (1994) has also enumerated. Of primary importance is the question of group identity which has been noted in some West African Festivals. Binsbergen (2002) has explored the tripartite relationship between cultural identity and authority, postcolonial politics and cultural festivals. About cultural identity he says:

... in the early 1970s Nkoya land was ethnically and culturally highly homogenous. The chief, his council and the village headman had a tight

grip on day to day life, which revolved around the succession of the agricultural, hunting and fishing seasons... festivals offered frequent opportunities for *all* (emphasis mine) villages to engage in music and dancing within a circle of equals who were long-time associates speaking the same language, liking the same songs and drum rhythms. “Every Nkoya adult and child was a competent performer”. (2002:34)

What emerges here is that there were no staged events and that each festival was a lived Nkoya experience, as much a part of Nkoya’s existence as hunting or fishing. This depicts a rural setting unsullied by urban ethnic pollution. On this pure canvas appear politically motivated cultural groups, ostensibly to revive culture. Principal among them is Kazanga Cultural Association. Binsbergen (2002) offers a way of recording and appreciating the beauty of cultural arts in a structured manner. This study takes up this appreciation by looking at analysing elements of drama in selected performance items presented during Kenyatta University’s Culture Week.

2.3.3 Elements of Drama in Cultural Activities in East Africa

Osiako *et al* (2004) have traced the development of the annual Kenya National Drama Festival (KNDF). Their work is a historic document that covers the festival from its inception in 1959 to the year 2004. It does not focus on analysing any specific elements of the presented items. In his Master’s thesis, Tsikhungu (2008) has also examined the KNDF Festival. However, he has focused on the suitability of the roles in which child performers have been cast during this festival. Specific elements have only been analysed from child centred perspectives. The current research learns from Tsikhungu’s study on the analysis of elements of drama in selected items of a festival such as KUCW.

2.4 Socio-Cultural Realities and Stage Performance

Performance art is referred to as a non-traditional art form usually having a political or topical theme that typically features a live presentation to an audience and draws on such arts as acting, poetry, music, dance, and painting (Goldberg, 2001). Goldberg (2001) further says that performance “has been considered as a way of bringing to life the many formal and conceptual ideas on which the making of art is based” (p.7). It has a social inclination as it addresses social ideas. This study benefits from Goldberg’s assertions since it helps it link social realities and the arts.

Writing about theatre in South African in the 21st century, Heerden (2011) notes that the social and political realities largely influenced the kind of theatre in the country especially during the post-apartheid period. He notes that,

...the professional theatre has not only undergone a period of initial adjustment to the new realities and the challenges faced in a new socio-political environment, but it has also, to a degree, been the reflection of those new realities and challenges in the mirror that is the theatre of this new democracy (p.109)

The 21st century situation of theatre in South Africa can be said to be a representation of the situation in many African countries since the social realities largely dictate the kind of theatre. Heerden (2011) further comments that the proliferation of Arts Festivals have largely been responsible for the rapid growth of theatre performances in South Africa. It is therefore important to use and measure Heerden’s parameters to examine how performances in Kenyatta University’s Culture Week Festival have been influenced by these social realities especially the urban social realities in Kenya.

When investigating the presence of local and continental content in South African theatre studies, Ebewo (2011) writes of how drama as an arts discipline is connected to the core

of the people's culture. He argues that 'drama is situated at the interface between lived social experience and the academy' p.116. Picking cue from this assertions, this study sought to establish how this social experience intertwines with the elements of theatre in a more specific manner that uses a select number of performances.

Finnegan (2012) in her text on African oral literature has made observations that aided this study ground its analysis of how society influences production of text and meaning. She notes that the oral performance or what she calls oral literature is closer to humanity as it involves the direct interplay between a living performer and a living audience hence forming a community at the time of performance. The social reality of communal living between the audience and the performer necessitates a mutual understanding that creates a culture of its own. It is this culture that the study sought to interrogate using the elements of drama in the selected performances.

Conteh-Morgan (1994) characterises the contemporary African festivals as a blend between traditional modes of dramatic expressions and the Western ones. He concludes that the fusion has given birth to new popular social forms of performance that are neither Western nor traditional African but still grounded in the social aspects of contemporary African society. This contemporary society is also characterised by in-betweenness of social existence that is revealed by hybrid language use as well as contemporary choice of social themes. The present study sought to establish how this social in-betweenness reflected in the performances presented on stage during Kenyatta University's culture week festivals.

2.5 Technology and Elements of Drama in Performance

Another great component influencing the next step for drama is the shift and integration of technology. Technology basically aids performance and thus is evident in all the elements of drama. As evident since the Renaissance, technical advancements on the stage have shown to alter the construction of dramas and demand from the audience (Becky, 2012). The question rises if drama will be an escape from a complicated, wired society or if it will demand that drama become a more “active, visceral entertainment that takes [audiences] on a physical journey rather than a digital and voyeuristic one” (Becky, 2012).

If the adoption of the changing technology is to continue to alter the level of engagement in audiences, how will drama environments remain an effective centre for dramatic form to be presented? Some drama artists fear that integrating more technology into performances will cater toward spectacle, illusion, and false entertainment that would further encourage individuality in audiences rather than collectivity. But as it has evolved throughout history, drama constantly evolves with society. Therefore, the potential developments for “digital performance” would, in essence, just be another alternative means of expressing dramatic form. As elaborated by Steve (2007), the progressive nature of drama, its audiences, and the development to utilize technology leaves three main determinants in drama artists: ‘One: continue a modernist practice of art linked with adjustments for the contemporary era ... Two: develop a unique postmodernist art built around deconstruction at its core ... or Three: develop a practice focused on elaborating the possibilities of new technology’ p.7. Drama always evolves and this means that it constantly change in presenting performances and engaging audiences. As it moves

forward, as it has done so, the drama artist needs to understand the social processes and utilization of drama environments in order to allow audiences to reach an understanding of dramatic form to its greatest effect.

2.5.1 Lighting

Strong (2010) affirms that, “Production lighting is in a constant state of evolution and is becoming increasingly sophisticated with the development of new light sources, controls and mechanisms” (p.34). Lighting instruments, lighting consoles, and dimmer power control systems are the main elements of a lighting system, all of which can present a complicated technical picture for innovation. In most venues, when an element becomes severally outdated, it is replaced but it is rare that all elements are renovated at once. Strong (2010) suggests that, “a rewire might be expected every 25 to 30 years, while a lighting console is likely to have a useful lifespan of 7 to 10 years” (p.119). While replacing one element at a time is more economically feasible, administrators want to ensure that by adding individual pieces they aren’t creating a “web” of technology that could be potentially dangerous or even more costly to fix (Wallach & Fling, 2005). The following sections discuss the new trends and products in design, fixtures or instruments, and control systems.

2.5.2 Scenic Design

Scenic elements create the world that the audience members are transported to within a production. These elements cover a wide spectrum of complexity, ranging from a simple black box to an elaborate moving wall. The three areas undergoing the greatest change are interactivity, automation and design.

Moving scenery and lights have incorporated components of computer technology for many years. Turntables operated by winches, rigging systems operated by pulley systems, and hydraulic lifts are a few of the technologies that have assisted designers and crew members to create theatre magic for decades. Stage machinery is generally custom-built, and use control systems that are standard to the company that constructed it; however, standards are not widespread in the industry (Huntington, 2007). Rigging systems, first developed in the early nineteen hundreds to mimic sailing technology, have now become a mixture of computer and manual controls (Young & Minetor, 2010). Modern digital technology applications have begun to reduce the human element of theatre control, to move in favour of automation.

Eddy (2011) explains, “With the wider availability of personal computers, designers started to take advantage of computer aided design to speed up the process” (p.43). Once the set has been created in the virtual simulation, the lighting designer can use new digital technologies to plan and design lighting cues in a more realistic manner (Popovich, 2008). Using virtual reality simulations is an extremely useful tool in the planning and development portions of design. Previously, designers and directors were only able to visualize the set within the given space after it had been constructed and installed; now designs can be viewed virtually before construction. Pre-visualization software provides lighting designers an environment to adjust their designs before ever reaching the stage. Even though presentations are made during the KUCW, it has not reached such levels. What can be said is that KUCW presentations have adopted the use of technology in its presentation.

2.5.3 Stage Design

Stage space can be a medium for experimenting and exploring the concepts of vision and visuality. Throughout the performance, the stage is under surveillance. A performance space itself, it is a materialization of visual relations between performers and audience. This relation becomes apparent through performance space, which can be identified with the models of vision. Different space conceptions have also been demonstrated on the stage. Performance space, which is the best illustration of the visual models, can be a guide to contemplate on these space conceptions.

French director Adolphe Appia (1862-1918) is considered as an avant-garde theoretician who is concerned with use of stage space and scenery (Evans, 1989). Appia makes studies about the stage space and reassesses stage-set as space, volume and magnitude. He uses pure and three-dimensional columns, draperies and surfaces, removed from any sort of details. His non-representational sets visualize the mood of the play, completed in the imaginations of the spectator. Appia explains his approach as; not attempting to represent a forest; but giving the spectator man in the atmosphere of a forest (Evans, 1989). For this, he uses effects of light on the stage. Instead of tree cut-outs, he uses shadows of leaves upon the actor. Evans sets his theory on the four elements of the stage, which are the vertical stage-set, the horizontal ground, lighting to the stage space and performer in movement. For him, lighting and music are the two essential elements of the stage that come after the image and give it depth and a live character.

Lighting effects are said to be the most important characteristic of Appia's stage-sets. Evans claims that he uses the lighting effects to emphasize the volume and plastic

characteristic. Appia is aware of the fact that improper lighting will flatten the scene and that is what he tries to overcome through his work. In search of the light and shadow effects, he uses black and white surfaces, making use of their oppositions (Evans, 1989). Also, like the Bauhaus, his abstract art that substituted actors with puppets or actors dressed to look like robots within pieces of machinery and sculpture, is criticized as not being theatre anymore, but a form of kinetic art (Balme, 2008).

2.5.4 Fixtures

Automated or moving lightings have been a part of the theatrical process since the early 1980's, and quickly became an industry standard that increased design capability (Cadena, 2010). Eddy (2011) describes that with this technology, one light could do the work of many via pan and tilt motors to move the light dichotic, colour filters to produce colour, metal and glass patterns, along with lenses, frost, shutters or irises (p.41). The developments of automated lights pushed for technological innovations in consoles (to be capable of controlling automated lights) and in turn created the position of programmer (Eddy, 2011). While the position of programmer is now prominent this demonstrates how new technology can create new roles. In 1998, technological advancements in lighting began to advance automated lights in the direction of digital luminaries, which enabled a massive expansion of expressive freedom in lighting and set design, and helped overcome the limitations of 'conventional' automated luminaries (Cadena, 2010, p.3). Instruments have become smaller, less expensive and have more creative possibilities in digital control of colour, position, and intensity. "Light Emitting Diodes (LED) have become brighter and brighter to the point they can finally be a useful lighting tool in our market"

(Eddy, 2011, p.43). “By using LED and other various new lighting instruments, even the smallest productions can easily and quickly create colourful animated sets using low or high resolution video content” (Cadena, 2010, p.4). Automated lights have started to taken a secondary role to new digital technologies but still serve an important role to most modern productions (Cadena, 2010).

2.5.5 Costumes in Drama

Fischer-Lichte (1992) and Balme (2008) consider the social signs of clothing and its meanings as a code in different cultural systems. They perceives a character’s external appearance and costume as a significant part in the creation of dramatic portrayal. In addition, she outlines the specific relation between clothing and social position and describes the role of costumes and their significance to identify an individual. Fischer-Lichte (1992) states that costumes are a particular system, which can create meanings in drama. These are formed by material, colour and form. With the help of these units, clothing and costumes can produce a series of different meanings which can be used to identity a person and his/her character” (Fischer-Lichte, 1992). Hence with the help of these units, it may be possible to establish and stabilize the person’s identity. That’s why clothes which function as protection and decoration are transformed to carry symbolic and metaphoric meaning. They function as a specific system to generate meanings in a performance or text and this is of great interest to this study.

2.6 Theoretical framework

The study employed the ethnopoetics theory and Classical Theory to explain the

relationship between the variables. While classical theory was used to analyse the first objective of the study, the ethnopoetics was used to examine how socio-cultural and technological alterations affect and effect the performances.

2.6.1 Ethnopoetics Theory

The term ethnopoetics was coined by Jerome Rothenberg. In 1968, he published *Technicians of the Sacred*, an anthology of traditional poetry. He used an approach that he named Ethno poetics. In this approach he avoided the formatting in lines and stanzas of the standard folk songs. Instead he laid emphasis on the unique features intrinsic to the poetry of individual ethnic communities particularly those cultures that have not translated the poetry into writing. This ethnopoetics from its advent was not so much about making poetry but talking about poetry as Moore (2013) emphasises. Poetry in this case is understood in its wider sense as narrative art rather than its narrow sense of the making and study of poems. According to Quick (1999) Rothenberg had recognized that “most translations of Native American oral traditions... failed to capture the power and beauty of the oral performances on the written page, especially when “Western poetic styles were imposed upon these written texts” (p.96). Rothenberg was thus able to retain the beauty and power of verbal art that would otherwise have been lost through transcription and translation that followed an already established structure. In this study, we consider the popular performances during the Kenya University Culture Week 2013 as poetic narratives that are conceived and performed in a specific ‘culture of performance’ that does encourage spontaneity and improvisation.

Ethnopoetics is considered a subfield of ethnology, anthropology, folkloristic, stylistics,

linguistics and literature. The principal proponents of ethnopoetics theory are Rothenberg, Dennis Tedlock and Dell Hymes in their various writings. Of particular relevance to this study are the two strands of ethnopoetics, each of which complements the other. They are propagated by Hymes (1981) and Tedlock (1983), both of whom have used ethnopoetics analysis to do justice to the artistic richness of Native American verbal art. While Tedlock and Hymes have differed on some analytical details, between them exists no dissonance on the fundamental issues and purposes of the theory. They all agree that ethnopoetics allows a researcher to see how poetic structures in discourse not only emerge in contexts of verbal interaction, but also help to reshape those contexts (Moore, 2013). In that sense then, ethnopoetics becomes a perspective that helps researchers as observes and experts especially in folklore and literature recognize the verbal genres that are being transformed under conditions of language shifts; from performance stage to performance analysis.

Tedlock (1983) defines ethnopoetics as an attempt to read the poetries of distant others, outside long established Western poetic traditions as we know it. This is uniquely suited to this study, since it is able to accommodate forms of communication that may not be found within the familiar practices.

On the other hand, Hymes believes that even previously dictated texts retain significant structural patterns of poetic repetition that ... “are the reason why storytellers use pauses in their oral performances” (1999: 97-98). His strand of Ethno poetics theory recognizes that transcribed texts can still be analysed and translated and that graphological features should replicate actual performance to the greatest extent possible. Lastly, significant interpretive choice and creative opportunities are open to the performer.

Hymes contends that lines and groups of lines must be viewed and evaluated within context for they represent the lived experiences of the performers. He noted that context can suppose a range of meaning so that if words are transferred to a performance arena, the interaction of item and context will mute the denotative force of the traditional units of utterances. Some words can only be understood within culturally defined contexts. Hymes is credited for liberating ethnopoetics from just being understood as a study of poetics of the so-called non literate cultures to a lens *about* the narrative as reflected in native cultural terminologies. Moore (2013) writes that Hymes saw this theory as also,

an intervention into the presentational form of texts, a way of arranging the transcript of events of an oral narration so as to reflect or recuperate the true rhetorical architecture of denotational text and in so doing, recover the literary form in which native words had their being (p.14).

The above quote aptly signals to the restorative agency of ethnopoetics to the performative voice in a text. Therefore an ethnopoetic study is all about understanding the rhetorical architecture of a text. This architecture as well shall see in chapter 4 is about the matrix of a text and how the elements of drama come to the service of building/constructing the text and the inherent meanings.

The two strands of ethnopoetics are applied in this study were those advanced by Hyme and Tedlock. Hymes' strand enabled the study to use graphological features to replicate actual performance to the greatest extent possible. This is significant. It facilitated faithful transcription and, therefore, greater accuracy in analysing the text.

Tedlock's strand enabled the study to convey aesthetic qualities of oral performance through silences, tonal inflection and amplitude. This way, accurate visual representation on the page communicated better than uniformly formatted prose paragraphs. Both

Hymes and Tedlock recognize the significance of context during analysis, for interpretative choices and creative opportunities may be unique to particular performers or occasions.

In this study, ethnopoetics was used to examine the selected items by:

- Using silences, tonal inflection and amplitude to convey the aesthetic qualities of performance.
- Accurately representing visual features of performance on the page.

The study acknowledged that significant interpretative choices and creative opportunities were open to the performer and therefore kept this in sight during analysis.

2.6.2 Classical Theory

KUCW, as a social festival, has, in some respects, resonance with the Dionysian festivals of classical Greece, which were annual weeklong events. It is from the dramatic performances at this festival that Aristotle developed the Classical Theory which forms the primary theoretical grounding to this study. In Classical Theory, Aristotle identifies the six major constituent and formative elements of drama: plot character, dialogue, thought, music and spectacle. These are the variables that concerned this study.

Classical theory evolves from Plato's ideas of mimesis where a performance text is considered an imitation of nature through Aristotle's clarification that the imitation is simply that of an action rather than life or nature in general to the modern day application where a performance is seen as a sum of the constituent parts. In her treatment of Aristotle's theory, Laurel (1986), describes the qualities as connected by formal and material cause (See figure 2.1 and 2.2 about the Aristotelian Model of Drama)

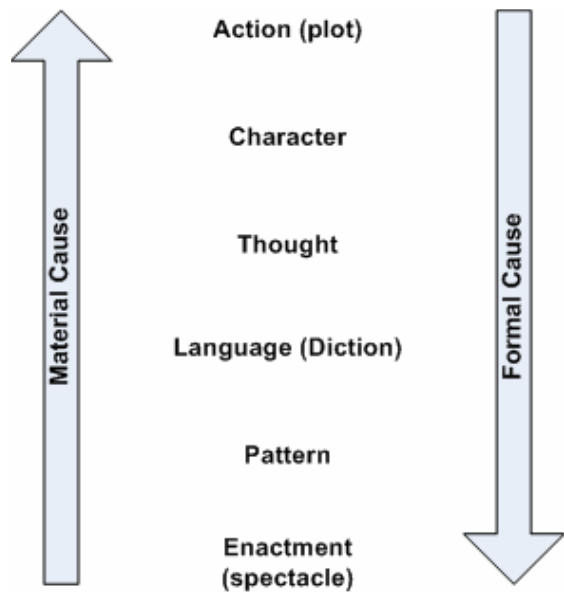


Figure 2.1 The Aristotelian model of drama according to Laurel (1986)

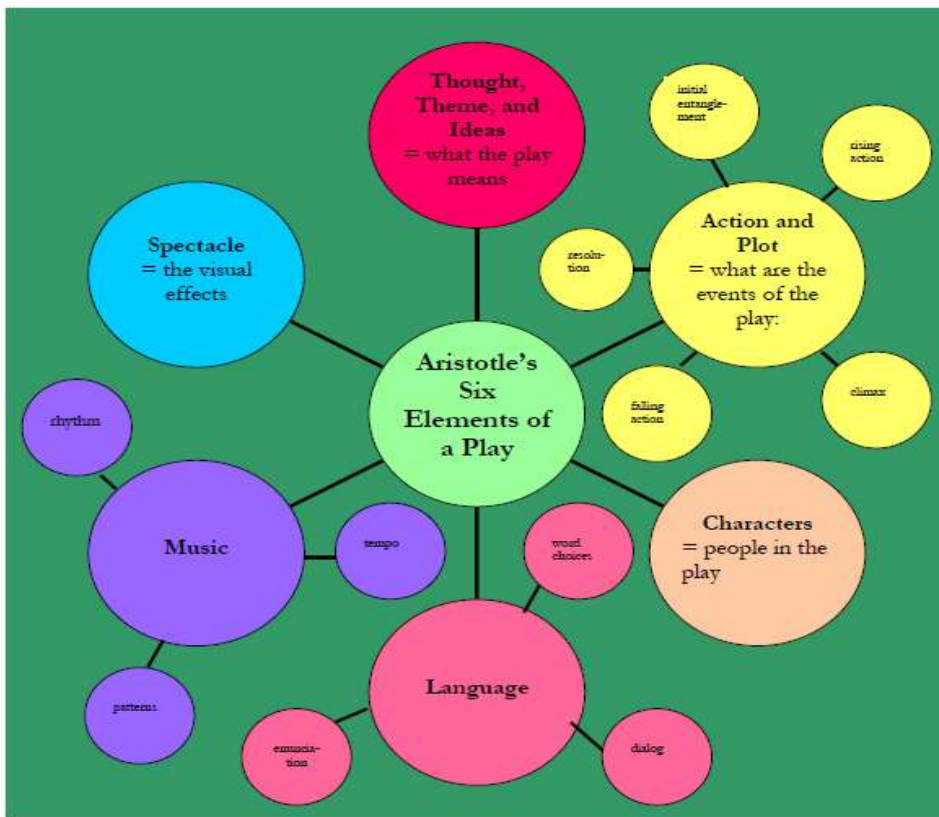


Fig 2.2: Aristotle's six elements of a play as explained by Butcher (1951)

In drama the formal cause corresponds to the plot that an author has created to tell a story, while the material cause corresponds to the stuff that the drama is made of. The material cause includes all sights and sounds that are presented to the audience during the drama.

2.6.2.1 Plot.

The classical theory considers the plot as the most important part of an artistic piece since it means ‘the arrangement of the incidents’. Incidents mean action, and tragedy is an imitation of actions, both internal and external. This means that plot in drama develops through what the characters do or say, what is done to them, and or what is said about them or to them. That is to say that it also imitates the mental processes of the dramatic personae. Aristotle (1994) notes that the plot contains a beginning, a middle and an end, where the beginning is what is not posterior to another thing, while the middle needs to have something happened before, and something to happen after it, but after the end there is nothing else.

Tomko (2017) maintains that plot is not just a summary of the incidents of a play but also the organization of all elements into a meaningful pattern, the overall structure of the play. In drama, every incident is part of a carefully designed pattern and process. Tomko (2017) further explains that plot is a wholly interconnected system of incidents, deliberately selected and arranged, in order to fulfil a complex set of dramatic purposes and theatrical conditions.

Cuddon (2013) notes that in *Poetics*, Aristotle requires a plot to have unity, namely ‘imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed.’ p.558. However Aristotle’s idea on plot has been challenged particularly by the rise of

other literary genres like prose fiction, poetry and cinema. While his ideas worked for the classical and renaissance tragedies, there has been need to find a much more flexible definition that can cater for different types of plays including comedy and other literary genres like the novel. This study employed the more flexible one that improves on Aristotle's definition of plot which Cuddon (2013) provides as a narrative of incidents arranged in their time-sequence. This definition lays emphasis on causality.

Plot thus comprises everything which takes place in the imaginative world of the play. It is therefore structure of the actions which is ordered and presented in order to achieve particular emotional and artistic effects in a play. It helps to give the play an organic unity and a coherence that makes it easy to understand. The plot should be arranged in such a way that the action starts from the beginning rises to a climax and falls to a resolution. It is arranged in this order: exposition, discovery, point of attack, complication, crisis, climax, denouement or resolution. These are the basic tenets that the study sought to find out in the selected performance texts selected for analysis.

2.6.2.2 Character

Characters are the vehicles that convey the thought in a dramatic piece and advance the action of the story. Aristotle (1994) looks at the tragedy as written not merely to imitate man but to imitate man in action. Therefore characters reveal their individual motivations in the play, what they want or don't want, and how they react to certain situations. If art is mimetic, perhaps the greatest sign of this mimesis is character. As Childs & Fowler (2006) note, character has been the most mimetic term in the critical vocabulary as it carries with it, the weight of representation.

Characterization is the playwright's imaginative creation of characters that can effectively dramatize his story. The action of the play is presented through such characters. This is done by imbuing the characters with certain recognizable human traits and qualities. These qualities include physical attributes, moral, psychological and emotional dispositions, their attitude towards other characters and situations.

Characters are endowed with moral and dispositional qualities that are expressed in their dialogues and in their action. The reason or grounds for action, temperament and moral dispositions constitute their motivations. They act out the story of the play from the beginning to end. They act within the limits of possibility and plausibility. This means that they and their actions should be as close as possible to reality. The playwright therefore creates a story that is credible for them to act. However, in an allegorical play, each character acts within the limits of what it represents. Each playwright, depending on his style, chooses how to develop his characters.

This study considered characters as the vehicles through which the performance was understood as hinging on the social realities. After analysing the characters within the classical theory perspective, it went ahead to understand them as representations in the human relationships within the society.

2.6.2.3 Thought, Theme and Ideas

Thought means what the characters think or feel during their career in the development of the plot. The thought is expressed through their speeches and dialogues. For this study, thought was equated to theme or the subject matter of a story that was expressed through the actions and words of characters through diction/language (Childs & Fowler, 2006). Theme is the main idea in a play that permeates the entire play. Themes are

identified through the dialogue, actions and manifestations in the actions of the major characters as they interact with other characters in the play. The interpersonal relationships of the characters help to highlight and advance that particular idea. The important factor is that there is an important message that he sends to the audience.

While the classical theory looks at the theme from the perspective of the author since it is his/her thought as is espoused in a performance as Childs & Fowler (2006) note, this study expanded to look at it not just from an author's perspective but also from the perspective of the observer of performance (critic) as well as that of the audience.

2.6.2.4 Language (Diction)

Diction is the medium of language or expression through which the characters reveal their thoughts and feelings. Within the classical understanding, the diction should be 'embellished with each kind of artistic element' so as to arouse the feeling of pity and fear (*peripetiea*) that leads to the purgation of this burdensome emotions. Diction is the dress of thought hence it presents the idea that the characters are conveying. Although Aristotle, quoted in Childs & Fowler (2006), ranks diction lower than thought, this study understood them to be on the same plane since there can be no language without the message in a performance text that is socially committed such as those displayed during culture week. Indeed language does not just cloth the thought alone; it also dresses the structure of action as well as characters. As a narrative and dramatic element, language is seen to grow especially where there are changes in the social structures of its quotidian circulation. Language determines social –cultural existence in as much as the social and cultural events also determine it. There exists therefore a symbiotic relationship between language, society and culture. The Aristotelian understanding of language as an element

of drama demands the recognition of the place of language in the advancement of the story /plot as well as the proper medium of communication between the performer and the audience through both verbal and non-verbal cues. Dialogue is a sub-element of drama under the verbal cues within language. Depending on the perspective of the play; the particular section of the play; the dramatic mode or the message the playwright wants to convey. It is therefore possible for the playwright to create a scene on a conference and as the conference is going on, there could be question and answer session which involves dialogue. According to Adewoye (1993), quoted in Iwuchukwu (2001), dialogue in drama is expected to embody these literary and stylistic values. It advances the action in a definite way because it is not used for mere ornamentation or decoration, it is consistent with the character of the speakers, their social positions and special interests. It varies in tone and expression according to nationalities and it gives the impression of naturalness without being actual, verbatim record of what may have been said, since fiction is concerned with the semblance of reality, not reality itself (Adewoye, 1993). Dialogue is a highly specialized form of conversation that is designed to suit various contexts and modes of drama. It is not exactly like everyday conversation where we adjust style to suit the occasion and the personalities we are discussing with. In doing this, unconsciously, we use particular facial expressions, bodily gestures, vocal inflections.

2.6.2.5 Music

The classical theory considers music/song is one of the embellishments of literary art. Music can encompass the rhythm of dialogue and speeches in a play or can also mean the aspects of the melody and music compositions as with musical theatre. Each dramatic

presentation delivers music, rhythm and melody in its own distinctive manner. Music is not a part of every play. But music can be included to mean all sounds in a production. Music can expand to all sound effects, the actors' voices, songs, and instrumental music played as underscore in a play. Music creates patterns and establishes tempo in theatre. In the musical, songs are used to push the plot forward and move the story to a higher level of intensity. Composers and lyricists work together with playwrights to strengthen the themes and ideas of the play. Characters' wants and desires can be strengthened for the audience through lyrics and music.

2.6.2.1 Spectacle

Spectacle is one of the pleasurable accessories of a performance. Spectacle in theatre can involve all of the aspects of scenery, costumes, and special effects in a production: the visual elements of the play created for the theatrical event, the qualities determined by the playwright that create the world and atmosphere of the play for the audience's eye. The decoration of the stage is the major part of the spectacle. The Spectacle is theatrical effect presented on the stage. Spectacle in the modern theatre performances is often realized by means of technology and hence it helped the study realize the third objective on technology in performance.

2.7. Conclusion

This chapter has reviewed literature on the elements of drama as advanced within the ambit of classical theory. It has further reviewed literature on how these performances are revealed in dramatic performances in Africa in general and Kenya in particular. Additionally, it has established the theory; the prism that this study adopted as it analysed the performances and how they relate to the social realities as well as how they intertwine

and are revealed by technological advancements. The classical theory was used to analyse data collected and discussed the first objective of the study hence also simultaneously responding to the first question of the study. Ethnopoetics theory was used to analyse data that addressed the second and third objectives of this study and also respond to the third and fourth questions of the study.

The next chapter declares how the research was carried out through the research methodologies.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter addresses how research for this study was carried out right from the sampling through data collections, data analysis and presentation. It also shows how reliability and validity of the data are assured. Lastly it declares the ethical considerations that were put in place to ensure the integrity of handling the data and the research as an academic inquiry.

3.2 Location of the Study

The location of this study was the main campus of Kenyatta University, since this is where all the activities pertaining to the festival culminate. Kenyatta University Culture Week was chosen for the study mainly because of its uniqueness in terms of the participants coming from broad cultural background and the availability of different items performed. It therefore gave the researcher the opportunity to sample different items for analysis.

3.3 Research Design

This study adopted a qualitative approach, using the single case study method. According to Yin (2003), the selected approach is best suited to answer the question of the ‘what’ and ‘how’ of a phenomenon that one does not seek to influence. Instead, one takes a holistic view of the said phenomenon but isolates certain aspects of its embedded units for analysis. Vanderstoep & Johnston (2009) enumerate the five areas one addresses when using qualitative research design as the focus, role of researcher, location, meaning and end product. They write that the focus of qualitative research is in looking for meaning

in cognition, behaviour, social practice or cultural systems. The role of researcher can be said to be interpretive or reporting and discerning meaning from research participants. Location of qualitative research can be in the field as well as desktop research and lastly the end product is likely to be a description, recommendation, an interpretation, or an evaluation of a program. Using the five as the parameters, this study focused in searching for textual meaning in social and oral performance texts. The role of the researcher was to interpret meaning from the texts using both non participatory observation procedure and desktop research whose end product is the research findings expressed descriptively in chapter four of this study.

Descriptive research design was used for the study. The design was deemed appropriate as it allowed for the analysis of each of the items to describe and bring out the elements of drama in them while at the same time illustrating how the adoption and advancement of technology had impacted on the presentations.

3.4 Population and Sample

Kenya University's Culture Week attracts large and varied items from different cultural backgrounds. This study set out to obtain data from this large pool by examining a part of it through sampling. The study employed convenience/purposive sampling to arrive at the sample. It sought to examine those items that illustrated some features that the study was interested in. First, it purposively sampled the performative elements of culture week. Secondly, it narrowed down to the performative items that could be subjected to the rigours of academic inquiry using a cultural theory such as ethnopoetics and a literary theory such as classical theory. From the pool of performative items that were performed in the 2013 edition of the KUCW, the study isolated and categorized them as drama,

dance and poetry. It is worth pointing out that a total of five (5) plays, twenty (20) poetic verses and seven (7) cultural dances were performed across the week of the Festivals in 2013. Some of them were repeated during the opening, closing and gala ceremonies of the culture week with the exception of the plays which were performed only during the drama night.

Categorization in drama was based on sub-genre for example skits, short plays and full length plays. For dance it was based on the dichotomy of contemporary and traditional, and in poetry it was based on language. English, Kiswahili, vernacular and Sheng are therefore sub-categories in poetry. The purposive sampling method was then used to sample from the three categories to isolate specific items. These specific items formed the corpus of the sample that was used in the analysis and they are the play *Traces of Tracy*, the *Muchung'wa* dance and the poem *Never Again*. These three had literary elements that could withstand the rigours of academic inquiry. They were long enough (within the description of length in their respective genres) and they addressed discernible and specific themes that are socially committed. They were also embellished in language that was elevated and easily offered itself to literary interpretation.

3.5 Data Collection

Non-participatory observation and video recording were two key methods used to collect primary data. To do this, the researcher attended and participated in the KUCW performances as part of the audience. The tools used here were a video camera and checklist to ensure that no pertinent aspect of any performance was left out during the non-participatory observation (see appendix I). The researcher observed what Conteh-Morgan (1994) terms as the performed behaviour which adds colour and spectacle to a

performance; key elements that this study sought to inquire. The audio-visual recorder was used to capture performance within context and used for the purposes of refreshing memory during the data analysis stage. The use of recorded material is also deeply encouraged in ethnography since it allows for an impassionate and critical inquiry of a performed text away from the source or spot of performance which may sway the researcher into certain conclusions.

Attending the performances as a non participating observer helped the researcher observe the non-verbal cues of performance which became important in the analysis. It also enabled the researcher make mental choices on which performance items/texts lent themselves to interpretation even before reading the written scripts. Lastly, it enabled the researcher observe how technological gadgetry were used to enhance or amplify the performances. This was in line with the third objective of the proposed study i.e. to examine how technological advancements affect and effect performance.

3.6 Validity and Reliability

Etherton (1982) noted the difficulty in ensuring validity of the results of a critique of a live oral performance. He notes that these arts are ephemeral and ‘vanish within moments of existence only to remain in as a memory’ p.36. The question that this study grappled with is how to ensure validity of an art that only remains as a memory. The study mitigated this by recording on tape the performances that were to be analysed. An audio-visual recorder was used to capture the performance, thus providing accurate data. Secondly, the researcher observed all the performances in what ethnopoetics like Dell Hymes refer to as non-participant observation. The use of observation schedules ensured that no pertinent feature of the selected performance items was overlooked.

3.7 Data Presentation and Analysis

Recorded material was transcribed and translated into English, using free translation. This catered for those features that have no English equivalents. Analysis was based on the Aristotelian elements of drama through content analysis in line with qualitative research methods adopted for this study. The content analysed was the performance text hence it followed a strict textual analysis in which the performance text was deemed sufficiently loaded to bear the weight of analysis of the subject matter i.e. the elements of drama and how they intertwine with social realities of the context of performance as well as how technology reveals their performance. These include thought/ theme, character, spectacle, plot music/rhythm, and dialogue. In line with the tenets of Ethno poetics, both transcription and translation have attempted to replicate the actual performance format on the page using graphological features. Although written scripts were also sought from the writers, they were merely used to fill information where it may have escaped the researcher during the non-participatory observation as well as the recorded performances. The data was then presented as textual description, combined with graphics such as still photographs. This assisted in illustrating selected aspects of spectacle and props such as choreography, attire, ornaments and makeup. The pictures presented were also used to analyse how the adoption of technology has influenced performance right from the machinery and instruments used to the attire of the performers and the setting.

3.8 Ethical Considerations

From beginning to end, the study was carried out within the main campus of Kenyatta University. Being a student at Kenyatta University, the research got the opportunity to gather information which was later used for the study. The researcher ensured that the

information gathered during the Culture Week were used specifically for the academic purpose of coming up with this thesis and not for any other use.

3.9 Conclusion

This chapter has presented the elaborate mechanisms that were put in place to sample and collect data that eventually was analysed to arrive at the findings of this study which will be discussed in the next chapter. It has illustrated the research design employed in the study, data collection procedures and data analysis techniques used in the study. It has also established the validity and reliability of the data.

CHAPTER FOUR

PRESENTATION AND ANALYSIS OF DATA

4.1 Introduction

This chapter presents the findings of the study. The information gathered for the study was presented in form of pictures for the cases of dance while the drama and poetry was presented in form of writing. The presentations were analysed and interpreted based on the study objectives. From beginning to end, this study was guided by classical theory as advanced by Aristotle and ethnopoetics theory as guided by Dell Hymes and Tedlock.

The following sub-section presents the analysis of the elements of drama in the selected poetry, dance and drama items. The essential elements in modern drama include: characters, plot, theme, dialogue, convention, genre and audience. The elements of drama by which the three performances in this study are analysed and evaluated are categorized into three major areas: literary elements, technical elements and performance elements. The study revealed that different elements of drama were portrayed in different performances during the KU Culture Week. They are further analysed bearing in mind the ethnopoetics impact of viewing these elements as enabling circulation of these pieces of dramatic across cultural and linguistic borders from their source to the urban audiences of Kenyatta University (Briggs, 2013). This sub-section discusses how these elements of drama are displayed in the play *Traces of Tracy*, *Muchung'wa* dance and the poem *Never Again*.

4.2 Element of Drama in Traces of Tracy

HIV/AIDS is an issue of grave concern to all in the contemporary society. Sexual intercourse is arguably the mode the mode of transmission for most infections. Campaigning against indiscriminate sex, especially among the youth, is urgent and important. *Traces of Tracy* addresses the issue.

Traces of Tracey has HIV/AIDS as the explicit main theme, with responsible sexual behaviour as an implied sub theme. The element of spectacle is simple but quite functional. The setting easily identifies the locale as a Voluntary Counselling and Testing Centre. Action takes place in the present time, negating the need for elaborate costumes, props and period pieces. There are credible characters. They use language and interact in a manner that places them in the same peer group. Their dramatic dialogue reveals a linear plot that carries the theme from the beginning to its logical conclusion. The appearance of Tracy and the subsequent revelation of her positive status raises the tempo to its shocking climax.

The setting for *Traces of Tracy* includes only the barest minimum to enable the play to communicate the theme. This is an example of what Grotowski, (1969) calls the poor theatre.

In spite of its austere production, *Traces of Tracy* combines all the elements of theatre to deliver its intended message.

This play was jointly authored by a student's group called Triple E Productions under the guidance of its director, K. Boniface. Triple E. Productions is a students' theatre outfit within Kenyatta University. Its existence is a clear proof of the many opportunities available to students to engage in theatre activities besides their studies in the University.

This opportunity sets Kenyatta University apart from other universities since students have the leeway to form as many theatre groups as possible. Most often, in other universities in Kenya, there exists only one drama club for all those interested in drama activities. It is a short play that addresses the consequences of the cultural degeneration that leads to multiple partners and irresponsible sexual behaviour among the youth, especially in campus.

Scene one introduces two boys sitting in the waiting bay of a VCT Centre. By their own admission, each has had multiple sexual partners. However, they have come to VCT Centre alone for testing. This action implies intention to conceal their status, should it turn out to be positive. At the same centre arrive a boy and a girl who reveal that they have come to take the test together, to the surprise of the first two boys.

PHILIP: Are you guys a couple?

(Susan looks up at John smiling)

JOHN: Sure

SUSAN: Yes, we are.

PHILIP: And you don't fear knowing your status together?

SUSAN: We trust each other

JOHN: And would get tested together

In scene two, a crestfallen girl emerges from the testing room alone. However, her face lights up when she sees the three boys in the waiting bay. It turns out that they have all been her sexual partners.

TRACY: Philip? Yeeeeees!

PHILIP: Tra...Tracy?

TRACY: Peter...? Yeeeeeeeees

PETER: Aaaah , Tra.....Tracy?

JOHN: Tracy???

(Susan is utterly shocked at the turn of events)

SUSAN: John you mean you know her?

JOHN: Suzy darling,, it is not what you are thinking!

TRACY: Oh, Johny my poor lover boy!

SUSAN: Excuse me?

JOHN: Tracy, please stop trespassing

TRACY: No way! She is the one trespassing *(To Susan)* Young lady...whatever your name might be; Johny is one of my male birds that is already in the cage!

Tracy has just tested positive and now gloats over their probable positive status. Susan, who was prepared to take the test with her boyfriend, is spared this fate, which is a plus for upholding of cultural values.

4.2.1 Plot

As defined in chapter two of this study, plot is the sequence of incident or events which the story is composed and it may conclude what character says or thinks, as well as what he does, but it leaves out a description and an analysis and concentrates ordinarily on major happening. Plot, as a storyline made by the reader in the form of a row of events in chronological order, and are interconnected causality in accordance with what has happened to the perpetrators story. From the definition above it can be said that plot is an interrelated story in chronological order to show the intent of existing storyline. In this study, plot is defined as the arrangement of a story aimed at ensuring sequential, logical and chronological order. A plot in this particular play develops through the setting and

what the characters are doing or saying in that setting. According to Tomko (2017) a plot is not just a summary of the incidents of a play but also refers to the organization of all elements into a meaningful pattern the overall structure of the play. Although setting is often the aspect of narrative that viewers take most for granted, a great deal of painstaking work goes into creating sets, props, costumes, and makeup that are both historically accurate and dramatic. We can see that by looking at the context where the drama goes on, the setting is in a Voluntary Counselling and Testing Centre. This presents a scenario where young people decide to go for VCT services in the company of their girlfriends while others visit the centre alone, which is the main action of the play's plot.

In this play, plot is portrayed as the structure of actions which are ordered and presented in order to achieve particular emotional and artistic effects in a play. In the first scene, the actors are outside a VCT Centre sitting on a bench, this clearly shows that they have gone to access the services at the centre. Their conversations clearly show that they went for Human Immunodeficiency Virus (HIV) testing. In this scene, we see the plot giving the play an organic unity and a coherence that makes it easy to understand. Amidst the conversation, we see a character who seems to be well known to those waiting for the services and the context of discussion changes to the results of the test and the confessions ensue.

Action in this study refers to the process of doing something or the performance itself. As such, action includes what the characters say, do, think and in some cases, fail to do. In *Traces of Tracy*, we see different events unfolding. A conversation ensues and we see two characters trying to defend their actions and to justify the trust for each other. In the

second scene we see the unfolding of the truth about the relationships that was never thought to exist, leading to the exit of one of the characters.

The decision by one of the characters to exit becomes more pronounced as those who did not think they had a thing in common are left to the unfolding of the real story. Emotions change and suspicion erupts as one of the characters reveals the relationship with her friend who seems not to have been aware of the existence of the illicit relationships between them.

In *Traces of Tracy*, there is no definitive protagonist whose journey would be said to constitute the main plot (unless Tracy could be considered its anti-hero, underdeveloped as she is). Instead, it presents a collective form of hero where the characters can be deemed protagonist as a group with the sole goal of knowing their HIV status. Below is a summary of the plot based on

Freytag's pyramid of dramatic structure.

Section	Events
Exposition	Tracy has sexual affairs with Philip, Peter and John. This comes to light later in the action.
Rising Action	The <i>inciting incident</i> to the main plot is the decision by all to visit a VCT Centre for HIV testing, leading to the 'complications' arising from the incidences of encountering each other by surprise and as each struggles with revelation of their reason for visiting the VCT Centre, and of their past sexual activities.
Climax	The crisis caused by Tracy's entry in a teasingly excited mood and the revelation of her knowledge of the three boys, which leads Susan to dump John there and then.

Falling Action	The gradual unravelling of the situation as the three boys come to discover that they have been sharing Tracy, and as she sadistically uses delay tactics in revealing her test results.
Resolution	The <i>catastrophe</i> comes when Tracy finally reveals that she tested HIV-positive, leading to denial by the boys of their new reality. In <i>denouement</i> , Tracy's malice is revealed but the story ends in the middle of things as the boys are contemplating punishing her.

4.2.2 Language

Language was conceived in this study in form of dialogue. According to Hall (2002), a dialogue is a conversation between characters. Writers use dialogue to reveal character, to present events, to add variety to a narrative, and to interest readers. This was depicted in this study as a discussion between two or more people. In literary works, question answer is depicted as a composition in a conversational form. In drama, the entire story is presented in dialogue. As can be seen from *Traces of Tracy*, there is a conversation between the characters in different scenes. This is also guided by stage directions, which clarify the changes in contexts and eruption of different events and actions.

Dialogue in this play is particularly designed to suit the various contexts and modes of drama. The presentation therefore makes it easy for the audience to infer the nature of each character reflecting the past and present relationship existing among the characters. As such, dialogue is depicted in this study as an extraordinary significant form of conversation that every play implies the total make-up of its imaginative world. From the conversation, we see Tracy depicted as immoral girls having many casual sexual relationship with male counterparts without protection. This is evident where she declares everyone to be positive resulting from her illicit relationship with them.

In the play “*Traces of Tracy*”, elements of drama such as plot, and dialogue has been used. These findings are in line with that of Aristotle *et al.* (1995) who found that there are six main elements of drama including plot, character, thought, diction, melody, and spectacle. Each of these elements come together to create and enhance storytelling. In *Traces of Tracy*, the entire story is presented in dialogue and guided by stage directions which clarify the changes in contexts and eruption of different events and actions.

Drama is the only genre in which the story is presented in dialogue from the beginning to the end. Dialogue is part and parcel of dramatic action but alone does not constitute dramatic action. What makes it dramatic is the totality of the action involved. We see the action of the characters in *Traces of Tracy* translating into dramatic action driven by dialogue. This leads to a series of incidents portraying fluctuation of emotions from joy, through pity and fear to even ridicule from the audience.

4.2.3 Theme

Theme is the main idea in a play that permeates the entire play. According to Childs & Fowler (2006), themes are identified through the dialogue, actions and manifestations in the actions of the major characters as they interact with other characters in the play. In *Traces of Tracy*, the main theme is HIV/AIDS.

HIV/AIDS is portrayed as a scary monster that everyone is not ready to reveal that he/she has. It is its fear that spurs characters to hide their status and remain in denial. The spine of the play is attached on the realization by characters that they are likely to have engaged in activities with infected people hence standing a high risk of also being infected. This fear is founded on the fact that HIV/AIDS is largely spread via sexual contact with

infected partners. The key characters of the play have had sexual liaisons with those thought to have the disease hence the fear.

4.2.4 Character

Tracy is the main character in this play. It is around her that the whole story revolves. Just after finding out about her positive HIV status she encounters three of her sexual partners at a VCT centre. By her own admission, she has many sexual partner.

Tracy: young lady... whatever your name might be, Johnie is one of my male birds that is already in the cage

Tracy already knows her status and appears to delight in the likely positive status of her three lovers.

Philip and peter have also had multiple sexual partners both are proud and boastful about it.

Peter: I don't know which of my girlfriends you are asking for.

Philip: I have satisfied the needs of your very many female colleagues.....

However they are secretive about their status and are surprised that John would test with his girlfriend.

Philip: And you don't fear to test together?

Susan: We trust each other

John has also had at least one sexual partner before meeting Susan, a fact that he has concealed from her. He is optimistic about his negative status and is willing to take the test with her. However he suffers a double tragedy at the VCT centre. Not only does Tracy's positive status herald his own but also causes his loss of Susan. She is innocent, trusting and faithful. She believes in one partner:

Susan: you guys should learn to stick to one chic, trust her and her alone. Thanks to my boyfriend over here.

Susan plight proves a happy ending to an otherwise sad story:

Susan: listen to what? I am off.....Susan is a virgin, after all.

This brings home to the viewer how important it is to practise responsible sexual behaviour.

4.2.5 Music

The characters are surprised upon realizing that they had shared sexual partners. As depicted in scene, we see their responses forming Rhythm:

TRACY: Phillip....? yeeeeeeeeees!
PHILIP: Tra....Tracy?
TRACY: Peter....? yeeeeeeeeeeeeees!
PETER: Aaah, Tra....Tracy?
TRACY: John.....wow! Yeeeeeeeeees!!!!
JOHN: Tracy???

This rhythm creates a mood of shock and surprise among the characters. They have just realized that Tracy has been playing the field. This surprise is occasioned by the realization that they have all been having sexual liaisons with the same woman, they may all be infected. This surprise will later on lead to despair as the play progresses. The music therefore serves two functions: for aesthetics through the musicality and for introducing the despair that permeates the whole play.

4.2.6 Spectacle

This is the visual components of the unfolding story. The waiting bay which forms the scenery portrays the spectacle. The encounter between the characters also forms part of the spectacle. Events take place at Voluntary Counselling and Testing Centre (VCT).The two boys, peter and Philip, are surprised and uncomfortable at running into each other there. They are both nervous at the possible outcome of the HIV test which they have

come to take. Philip's insincere attempt at casual conversation is met with Peter's thinly veiled evasion.

Philip- Hey hello, what brings you here?

Peter: You ask me what brought me here at the VCT? An ambulance, I think so

This tension rises at the arrival of a couple that has come to test together, since this calls attention to their testing without their girlfriends.

Then Tracy, a girl they have all had sex with, emerges from the testing room. Gloating, she calls out the boys' names, one after the other.

Philip...? Yeeeeeeeees!

Peter...? Yeeeeeeeees!

John...? Yeeeeeeeees!

Then she blacks out her positive status. The boys go into stunned stammering, and Susan into shock. The importance of responsible sexual behaviour emerges in a spectacular manner.

4.3 Elements of Drama as found in *Never, Ever Again*.

The poem was authored by Michelle Muriuki and members of her group, *Kenyatta University Theatreholics*. It was written in free verse and in Sheng', a hybrid of English, Kiswahili and Vernacular that is popular among the youth in Kenya. It was triggered by the Post-election Violence of 2007/2008 that erupted after the general elections of 2007.

The poem first presents the serenity of communal life where everyone works for the good of the community. The poem lauds the peace and unity that this brought and the prosperity that was possible in this state of equilibrium. The second part laments the disruption of this equilibrium by the coming of the Whites to a point where it was no longer bearable.

Commendably, by working together, the communities were able to drive the colonialist from their land. The last part of the poem expresses shock and dismay at the legacy that the colonizer left behind. Individualism has been so deeply entrenched in the country that even kin will take up arms against kin. It ends by calling out to everyone to return to the values that once bound us together, embrace them and never, ever again lose them.

Dobyn (2003) and William & Farrel (1997) agree that poetry is the best words in the best order. In collaboration with authors, performers have demonstrated the veracity of this definition to audiences on countless occasions. In his imagination, the poet may conjure up the scents, the sounds and the images and record them on paper. However it is the performer who transforms them into a celebration, a lived experience to be shared with the audience. Several elements combine to make this experience come alive. Thus as Conteh- Morgan (1994) asserts, the poem, just like many African oral poems becomes a multi-generic fusion and ensemble of song, spectacle, lament and incantation in message. This section presents the elements of drama as evident in the verse: plot/action, theme and genre.

4.3.1 Plot

It starts with a sombre tempo that builds up into a sense of urgency, despair and back to hope as the plot unfolds. The plot reveals the colonial oppressor in the role of the first villain, who subjected the old generation to poverty and servitude by depriving it of the means of production.

He took the hoe from my hands,
And replaced it with his own.

The tradition pre-colonial generation takes the role of the victim. The way of life it had always known is disrupted and its economic activities curtailed.

From the vast plains and the best fields,
Where our herds grazed and our crops flourished,
By guile, wiles and might we were driven,
And what was ours he made his own.

At this point enters the freedom fighters in the role of the hero. After the loss of fishing pond pasture and field the nation drifts apart. With time the pain of this injustice becomes unbearable.

However, the fire of patriotism still simmers and:

From every house and every clan,
From every village and every ridge,
With unshakable will as one we resolved,
From foreigners to suffer wrong no more.

Thus the hero, the freedom fighter, rescues the victim from the first villain.

A second villain soon emerges. Those who take over from the foreigners themselves become the neo colonialists, oppressing their own people. Division, suspicion and individualism replace the love, peace and unity that had once bound the nation together:

But by malice and hatred now driven,
We armed and rose against one another.

This phase of the poem ushers in the fifth and final character, the present generation, of which the voice is a member. They are aware of the injustice of the colonial era, the sacrifices of the freedom fighters and the betrayal by the neo colonialist. They have experienced the evil of negative ethnicity and tribal clashes. In this generation lies the hope of former peace. There is acknowledgement of mistakes made, consequences suffered and the resolve never to travel that route again.

We tripped in the dark and fell,
We skinned our hands and knees,

But now let us all rise and together vow,
Never, ever again.

Freytag's five-act plot structure can also be applied to this poem as follows:

Section	Events
Exposition	The original state of things during the days of freedom, rich ponds, best fields, grazing herds and flourishing crops.
Rising action	The coming of 'he', the villain, and the complications he sets in motion: enslavement, empty granaries, dispossession and displacement, separation, bitter lamentations, hunger and struggle for freedom against a better armed adversary.
Climax	Land and freedom is won back.
Falling action	Land and freedom is misused. Greed, corruption, malice, theft, destruction and violence sets in as love in one generation turns into bitter hatred in another and the land is once again filled with pain and wailing. Appeals for peace are ignored until strangers intervene to put our house in order.
Resolution	With peace restored, exhortations to learn from the past, come together and vow never, ever again.

4.3.2 Theme

The main theme is peace and unity. United people are strong and in peacetime people are prosperous. The persona describes what existed before colonization but since then forfeit.

Traditional ways of life have been disrupted and means of production lost.

He took the hoe from my hands,
And he replaced it with his own,
He took away your grandmother's basket,
And in her hands he put his wife's.

Through unity and the strength it engenders, lost freedom and economic autonomy is regained.

From every house and every clan,
From every village and every ridge,
With unshakeable will as one we resolved,
From a foreigner to suffer wrong no more.

Unfortunately, seeds of negative ethnicity, malice, greed and dishonesty have taken root.

We arm and rise against one another.

Neighbour torched neighbour's house.
Nephew drove off uncle's herds,
Niece was raped by cousin,
Pain and wailing filled the land.

However, there is hope for a better future in the call to get together and as one vow Never, Ever Again. Theme as an element of drama comes out in the poem Never, Ever Again as a portrayal of different times and the changes which have been realized. In the unfolding of the poem, injustice is visited upon our forefathers by the white colonialists:

Were your uncles' fishing traps,
By flood waters swept downstream?
Was it from a locust invasion?
That our granaries remained empty?

Their traditional resources and economic activities were disrupted when land and fishing grounds were taken away from our forefathers. Their fields were lost and their granaries remained empty.

The waters we and our fathers knew,
Were all given the name **reserved?**
Rich ponds that had long filled our pots,
Were to us from then on forfeit.

This is an indication of the changes which had taken place over the past. This shows a scenario where a brother has a lot and to spare while brother's children starve. This is a serious deviation from the traditional value of sharing. This is evidence of hatred among people who previously pulled together in all their activities. It leads to a decision to call for uprising and getting back to their roots, which had never been guided by hatred and selfishness.

Imagery in the poem demonstrates the significance of theme as an element of drama in poetry. In *Never Again*, the forfeiture of the hoe and the basket represents economic oppression. The loss of their fields resulted into the emptiness of the granaries, a situation that only a locust invasion could have caused previously. The waters known by the forefathers became reserved and the rich ponds forfeited. This happened despite the warning by the elders on the impact of accepting the western culture and allowing for their invasion. All this suffering is followed by a decision to rise against the oppressor in one accord with the sole intention of restoring that which was lost:

From every house and every clan,
From every village and every ridge,
With unshakable will, as one we resolved,
From a foreigner to suffer wrong no more.

The traditional values and norms, that had long held our forefathers together, were lost after years of independence. The deep sense of community became subordinate to individualism and negative ethnicity. The suspicion and mistrust thus engendered led to armed confrontation between brother and brother at provocation both flimsy and imagined. Fortunately, reason prevailed, brother and brother saw their errant ways and opted for reconciliation and peace.

We tripped in the dark and fell,
We skinned our knees and our hands,
But let us now all rise and together vow,
NEVER, EVER AGAIN!

4.3.3 Characters

As in *Traces of Tracy*, the collective (the nation) is implied as the protagonist of the events told in the poem, hence the subject 'we' whose goal is to regain freedom and peace. The voice is a young man, a member of the present generation. This is supported by his use of Sheng, which is the preferred language of informal communication among the youth. He is bitter about injustice and oppression now and in the past.

Was it from a locust invasion?
That our granaries remained empty?

He is opposed to unfair, unequal distribution of resources and expresses this clearly:

Brother took enough and to spare,
While brother's children went starving,

This disapproval of excessive materialism places him at a modest economic level. He is a patriot who laments lost unity and the need for strangers to reconcile brother to brother.

The elders' desperate appeal for peace,
On our deaf ears again and again fell,
Till we all suffered the shame,
Of strangers putting our house in order.

He is an activist who not only resents the prevailing state of affairs, but also rallies others to take action and return the nation to its former state of tranquillity, prosperity and together vow Never, Ever Again.

The characters are representative of the old and the young generation. The young generation laments what they lost to their oppressors. In their bid to restore that which they lost, a division sprouts out. The young generation rises against each other and in the

process, the culture of sharing that used to be held so dearly by the old generation disappears. It is replaced by greed, hatred and loss of brotherhood:

...But by malice and hatred now driven,
We armed and rose against one another.

4.3.4 Language

The poem *Never Ever Again* is in the present time, performed within a university setting, for a largely student audience. It is written and recited in Sheng.

Sheng is a Swahili and English based slang that originated among the urban youth of the less prosperous neighbourhoods of Nairobi, Kenya. Indeed the audience of culture week is mostly comprised of students who are urban youths whose language of preference is Sheng; a hybrid language characterised by phrasal switching and mixing between codes of Swahili and English and sometimes indigenous languages of Kenya (Tsikhungu, 2019). Language is one of the matrices that ethno-poetics target to break down and analyse as it represents the cultural standard of performance of a text. Sheng in this case is what Moore (2013) calls the native vocabulary of the urban youth that is closely knit in the act of recitation. The use of Sheng in the lyrics of popular music has also led to its rapid growth and acceptance by the youth across the social classes. It is the preferred language of informal communication among virtually all primary, secondary school and university students in Kenya. Common features of Sheng include:

- Code switching from English to Swahili and Swahili to English. This is done when the speaker feels that a word or phrase in a different language would more clearly express the intended meaning.
- Syllable inversion. This occurs when the first part of a word is presented last
benjez for jembez
- Code mixing
Waif was his for his wife

Mihandoz for hands

- Embellishment

Yuaz for yours

Every neighborhood enclave may have its own argot, but this soon spreads to belong to the larger entity, the Youth. The exact origins of words or phrases is difficult to establish as a result of the fluid interaction of young people during the many activities that bring them together.

4.3.5 Spectacle

In *Never Ever Again*, spectacle is implied in its text. The panoramic view of vast plains where herds graze contrasts with the vista of lush, green fields where crops flourish:

From the vast plains and the best fields,
Where our herds grazed and crops flourished.

There are hills, valleys and rivers whose rich ponds fill the pots. The ranges are dotted with villages, in which granaries stand empty:

Was it from a locust invasion?
That our granaries remained empty?

A momentous event completes the spectacle. This is the eruption of tribal clashes. There are vivid images of ruined structures, blazing houses, billowing smoke and stampeding animals.

Brother torched brother's house,
Nephew drove off uncle's herds.

All these elements combine to make recital of the poem *Never Ever Again* a dramatic experience

4.4 Elements of Drama as found in Muchung'wa Dance

Muchung'wa as a dance comes in three parts. In the first part, the soloist alerts the troupe and the audience that the dance is on. This is important, for anyone who steps out of the rhythm is ridiculed mercilessly. The same part acknowledges that the troupe comprises of old and new members of the age grade, hence the aspect of introduction. This part is called "*kunyuga*." The second part is called "*guthia*." This is where the soloist and the troupe lead the audience through whatever is current or even recent but is still worthy of note. This is the main part, for the soloist has great latitude when choosing what issues to address. The last part is brief. At this point, the soloist serves notice that the troupe is about to leave the arena. The departure is systematic, as the troupe dances out to the ululations of the ladies in the audience. This part is called "*kuumira*," to leave the arena. This section presents the elements of drama in the *Muchung'wa* dance under study. These include plot, dialogue and symbolism.

4.4.1 Plot

For the *Muchung'wa* dance, plot is implied in the introduction. The three parts namely *kunyuga*, *guthia* and *kuumira* are the equivalent of Aristotle's three-act structure of Beginning, Middle and End. The events described in the lyrics of the dance reveal a plot that is episodic. The purpose of the dance enables the soloist and the troupe to lead the spectators from one aspect of the Agikuyu value system to another.

Episode 1: introduction and appreciation of the large and diverse turnout for the dance

"Now that we dance together,
What manner of bird are you?"

Turn up for this dance includes
Even genets from banana plantations”

Episode 2:

Adherence to traditional values
If you are called *kaariko*, respond,
Being called madam is ridicule:

The subsequent stanza isolates an individual to bear the brunt of the said ridicule:

And WaKui is a white
It's only her skin that is black

This ridicule is further sharpened by the revelation that Wakui knows only two English
word yes and no.

Speak to her in English,
And you hear her reply
Yes! No!

Episode 3: eligibility to the group, in this content represented by the dance troupe.

I have no plume
I cannot buy one
I cannot dance bare headed

Episode 4

Marital fidelity

My plume was destroyed
By little man
Whose wife I seduced

The soloist leads the arena in a running commentary on different issues, one at a time.

4.4.2 Language

Language is presented in *Muchung'wa* dance in form of dialogue. The dance opens with dialogue between the soloist on one hand, the chorus and the audience on the other. It is important to note that during performance, the audience joins the chorus to respond to the soloist. Costumes, ornaments and make-up distinguish the performers from the rest, but everyone in the arena becomes a participant in the dance. In *Muchung'wa*, the *kigaamba* rhythm is established and maintained through the solo and choral singing parts, which also carry the theme. At the beginning of the song, dialogue is initiated by a question on what kind of bird whoever is invited for the dance is.

Stanza 1: Now that we dance together, tell me –
 Now that we dance together, tell me,
 What manner of bird are you (haiya)?

And the response to the question

Stanza 2: I am black bird, I tell you-
 I am black bird, I tell you
 Who depleted all your mother's seeds (haiya)

This question and answer exhibits dialogue as an element of drama in this dance.

4.4.3 Symbolism

Symbolism as a strong element of dialogue is also used in this study. According to Radhika (2011), symbolism' is a technique used in literature when some things are not meant to be taken literally. Also in line with the findings of this study, Tomko (2017) describe a symbol as an object, event, or image that, although meaningful itself, also suggests a concept or set of relationships. To this study's therefore, symbolism can be in form of an object, person, situation, events or actions that have a deeper meaning in context. Symbolism is often used by writers to enhance their writing and give insight to

the reader. This is based on the fact that symbolism can give a literary work more richness and colour and can make the meaning of the work deeper. Symbolism in the drama can be achieved via characters, colour, movement, costume and props. As drama is often a blend of the visual and performing arts working in harmony, many of the sets and props in symbolist plays were also anti realistic/non-naturalistic and were often used to symbolize emotions or values in society.

In this dance, symbolism is used to ridicule those who deviate from the Agikuyu traditional norms. This is depicted in the character of Wakui as a ‘white’ woman. This symbolism is used to show exactly the opposite of the surface meaning. By depicting Wakui as white, it means that she is actually a black Kikuyu but has adopted the culture of the white. She is therefore called Madam who can only speak in English, yet in actual sense she can only speak two English words: ‘yes’ and ‘no’.

Stanza 5:	And Wakui is a White And Wakui is –	EH? A White (huui) It is only her skin That is black
Stanza 6:	She is a white (huui) It is only her skin That is black Speak	to her in English (huui) and you hear Her reply.

As these words of the song demonstrate, symbolism was used to ridicule those who deviate from the Agikuyu traditional values.

4.4.4 Theme

The social context of the dance presents what O'Neill (2013) terms as a collective imagination of the Agikuyu. This is the idea that is translated from the Agikuyu traditional performance to the modern performance of the same dance. And the critical idea here is adherence to traditional value system of the Agikuyu people. Ethnopoetics scholars like Briggs (2013) and O'Neill (2013) have extensively written on the difficulty of translating one cultural context to the next especially where aesthetics are concerned especially 'when we move from the usual social interactions of everyday life to the heightened aesthetic realm of performing oral literature before an audience. (O'Neill, 2013: 218). However, these scholars seem to agree that much as the aesthetic translation may be difficult due to differences of context, they concur that the idea in both contexts is translatable.

In the dance, Muchung'wa, the idea of ridiculing those who look down upon tradition stands out. The derision and scorn on Wakui for pretending to be a white is a clear indication that she was actually deviating from the traditional expectations. Referring to Wakui as a white with a black skin, the soloist is exposing Wakui's attempts to adapt western culture at the expense of the traditional one. This is ridiculous, considering that she knows only two English words, "Yes" and "No."

Basing the story on the supremacy of tradition among the Agikuyu grounds the dance in its own stronghold. The composer may have noted that the ways of the modern world are flittingly transient and therefore advises the listener or the audience not to abandon the ways of the old that were grounded and concentrated. This is a theme that finds resonance in the postcolonial Kenyan society that is ever at the cross roads of whether to hark back

to tradition or to embrace modernity with its ills and confusions. As O'Neill (2013) has rightly asserted, oral texts generally performed before a live audience ...ties it to the concerns of the moment ...'p.220.

4.4.5 Character

On characterisation, O'Neill (2013) avers that oral expression is a powerful human universal which is carried by the performer. This performer particularly of a dramatized dance carries the aspiration of the performance through the embodiment of the character who tells the story. In most African tradition dances, *Muchung'wa* included, the soloists take on a greater role either as characters or commentators who powerfully delivers the story to the audience. In *Muchung'wa* for example, the soloist is the main performer who takes the role of a commentator to Wakui's wayward behaviour. She could be a neighbour, a bystander, a friend, an adviser or generally someone who knows Wakui very well. The troupe takes on the role of listeners to the story by the character that the soloist takes. These listeners are not passive. Far from it, they are active and that is why they keep joining in choral responses and supporting the statements of the soloist. Sometimes the soloist even starts a line and then leaves it hanging, for the troupe to complete. The role of supporting character is clearly discernible in the troupe as shown herebelow:

Solo

My plume was.....

Troupe

destroyed by a little man

Whose wife I seduced

The above exchange clearly shows that the soloist as a character leaves room for the troupe to join in the storytelling.

Wakui is the other character who represents anyone who deviates from social norms according to the Agikuyu people. She does not respect traditional values as presented in the dance to the annoyance of the community members. In the dance, she is an important character because it is through her deviative actions that the soloist and the troupe advance the story hence instructing those listening and watching the dance to avoid such traits. She is the equivalent of an antagonist who the dance props up as an example not to be emulated by the audience.

4.4.6 Music

Music in this piece is presented in form of lyrics. The soloist talks about Wakui as a white, which is ridicule. It reveals Wakui's attempted superiority to her peers. When it comes to the test of language, it turns out that she only knows two English words, Yes and No.

Choral response keeps the rhythm and connects one stanza to the other for continuity and smooth flow:

I haae umae

HAAE HAAA -IYA!!

I haae umae

HAAE HAAA-IYA!!

4.4.7 Spectacle

This is the visual component of the dance the troupe enters the stage in rhythmic movement. They are clad in brown attire. Adorned with necklaces and white makeup, they wield fly whisks and dancing sticks.

At this point the focus is on the lyrics led by the male soloist (kanyugo), and his female counterpart (wangui), who take charge alternatively. The dancers form two curved lines behind the soloist, all facing the audience. As the dancers take position there is minimal

movement. They continue with their call and responses to the soloist, holding up fly whisks and dancing sticks. When the second line is in position behind the first one, dancing begins in earnest. This comes in different formations, each cued in by the soloist who also sets the tempo. The formations may be single files facing the audience, presenting their flanks, one large circle or several smaller ones.



Fig 4.1: Muchung'wa dancers holding up fly whisks and dancing sticks in tandem with the choral response.

When the soloist signals the end of the performance, these formations are broken and the troupe dances out of the arena in two single files, each behind the soloist.



Fig 4.2: a two linear dance formation during the second line of Muchung'wa Dance

4.5 SOCIO-CULTURAL CONTEXTS AND ELEMENTS OF DRAMA IN THE STAGE PERFORMANCES

When defining the word festival, Cudny (2014) emphasises the centrality of the social life in its composition and its power to strengthen human social relations and consolidates communality. He further notes that a festival is first and foremost a part of the cultural heritage that can be either tangible or intangible. His definition means that embedded in a festival is the socio-cultural context upon which the festival is anchored. This socio-cultural context in turn affects the delivery of elements of performance. It is this intertwining of the socio-cultural context and the elements of drama that this study now turns to. This is understood within the prism of ethnopoetics which is keen on introspecting the value of social and cultural capital in the transformation of the performance on stage (Briggs, 2013). The components of socio-cultural contexts include:

attitudes, values, beliefs, habits, lifestyles and forms of behaviour constructed from religious, educational and social conditioning and culture.

This study examined *Muchung'wa* within a context removed from the traditional village setting where the time of the performance was agreed upon after discussion but not dictated by any annual calendar of the Agikuyu. *Muchung'wa* is a Traditional Dance of the Agikuyu of Central Kenya. It was performed by young men and women together. The dances were held after the harvest had been brought home. At this time there was little left to do in the fields, the granaries were full and there was plenty for all to eat. The dance was performed for enjoyment and recreation, but it also provided the opportunity to welcome the initiates of the previous season to their new age grade and to teach them the right conduct for the members of the grade. This was done through public ridicule for the ignoble and high accolade for the noble. The dance was also a running commentary on whatever was novel or noteworthy in the community. For example the appearance of the Europeans in the Agikuyu societies and the subsequent construction of the railway both feature prominently in the lyrics of *Muchung'wa*.

Yet the performance at the KUCW was dictated by the festival rubric which requires that it be performed at a specific designated time and outside everyday routine (Cudny, 2014). The performers were University students who came from different ethnic backgrounds and only united by virtue of being students of Kenyatta University and their interest and passion in the performing arts and interested in the harnessing of the social identity and capital that the KUCW as a festival offered. In the traditional context, the element of training came through the cultural spontaneity that would have been evident in the local setting.

The performance therefore had to be translated in the manner noted by Briggs (2013) from the traditional Agikuyu context to a modern, urban cultural set up. The temporal context had also to change from after harvest to an entertainment social gathering. The performers and the audience too had to change from Agikuyu people to a multi-ethnic set of performers and audience. All these transformations required translation of the performance. This subsection looks at how the elements of drama in the dance were translated from one culture to the other through performance. The socio-cultural contexts influencing stage performance are exhibited by the literary and technical elements of drama. This is analysed in relation to a random selection of performances during the Kenyatta University Culture Week as presented in the following sub-sections.

4.5.1 Spectacle as Socio-Cultural Context

This section highlights the place of visual elements of theatre in the stage performances in influencing what may be considered as socio-cultural contexts in the performances. It is guided by the fact that a performance is an activity that is consumed majorly by vision and place in certain contexts. Therefore most performances had highlighted their visual elements to attract the eyes of the audience but also so place the performance in certain cultural and social contexts. For purposes of analysis, this section will discuss the visual elements of drama displayed in different performances during the KU Culture Week as costumatation, sets and props. The dance below portrays the elements of visual style as it emerged from the use of costumes and sets.

Style is exhibited in the performance as it shows the preliminary arrangement as the actors take their positions on stage. Style in this case is defined as the shaping of dramatic material, settings, or costumes in a deliberately non-realistic manner.



Fig 4.3: Visual style as spectacle comes out in this performance to contextualize the dance as being embedded in the Chinese culture during the 2013 KUCW.

From literature, Chinese art in general has always been associated with martial arts and thus their culture comes into play in their presentation even though it is a dance. As it can be seen, the elements of culture come into play from war like attire and arrangement. The same cultural specificity in style applies to the performance depicted in the picture below, the *intore* dance from Rwanda.

The materials used in the performance portray an African culture where women are associated with their crafts such as gourds. Even though the material used to make the costumes is not originally African, their makeup, ornaments and overall style portray the femininity in them that communicates the traditional roles of an African woman.



Fig 4.4: Visual style as an element of spectacle comes out with the use of props, costume and accessories to contextualize the dance as Rwandese in culture during the 2013 KUCW

4.5.2 Sets as Spectacle that Highlight Socio-Cultural Context

In the performances analysed, sets could be said to have transmitted the cultural backgrounds. As an element of spectacle which in turn is an element of drama, setting reveals the cultural contexts without it being verbalized by the characters. In this case, setting basically shows when and where aspects of the narrative story of the performance take place. In most African performances, setting became the place of performance. However due to modernity, setting has been delinked from the space of performance. Staging of such cultural performances away from their cultural context can easily become a loss of the ‘when and where’ if not well recreated. As can be seen in the image below where the space of performance is not adequately recreated, the element of ‘when and where’ seems lost.



Fig 4.5: Set as an indicator of context in the performance of Muchung'wa during Culture week 2013.

Fischer-Lichte (1992) considers the social signs of clothing and its meanings as a code in different cultural systems. In this picture, costume is used to portray the external appearance of the performers thus forming a significant part in the creation of a dramatic portrayal. While this traditional costume depicts an element of setting in terms of past space and time, the carpeted stage floor, the background of concrete buildings, metal pylons and the distance between performers and audience, all bespeak of a fundamental loss of the dramatic value and cultural functionality of setting.

4.5.3 Costume as indicator of Socio-Cultural Context

The technical elements of performance displayed in the performances include: scenery, costumes, props, sound, lighting and makeup. This section therefore presents the analysis

of how these elements come out in different performance during the Kenyatta University (KU) Culture Week.



Fig 4.6: Costumes as indicator of socio cultural context in this Maasai dance during culture week 2013

Costumes refer to the clothing and accessories worn by actors to portray character and period (Brecht, 2008). The costume presented in fig.4.6 presents the Maasai community. The Maasai are traditionally associated with beads and Shukas (Kotowicz, 2013). Their necklaces are made of beads which also forms part of the costumes. The costume therefore speaks of the socio-economic life of the Maasai where beads are used to design ornaments which are traded to tourists. In line with these findings, Fischer-Lichte (1992) found that costumes can produce a series of different meanings which can be used to identity a person and his/her character. Where costumes in the picture above characterizes the performance as Maasai, the one below characterizes the performance as Rwandese.



Fig 4.7: *Scenery as indicator of socio-cultural context in the Rwandese dance during the 2013 KUCW*

However, the costumes as presented in the performance above are made of modern fabrics, replacing the traditional costumes made of local materials such as sisal. Different colours of the costumes have been used for different gender. As can be seen, ladies are in red long skirts and white tops while men are in yellow covering with blue waist ties. This picture thus shows the use of the current designer fabrics have crept into drama performances in making costumes and marching the performers.

4.5.4 Props and Ornamentation as Socio-Cultural Context Indicators

Props as a technical element of drama is portrayed by articles used as part of a dramatic production such as any moveable object that appears on stage during a performance. This is depicted in fig.4.8.



Fig 4.8: Props as indicators of Socio-Cultural Context in this Maasai Dance performance during the 2013 KUCW.

Props portrayed in this picture are walking sticks. The articles are used to communicate the culture of the performers. The walking stick is not just a performance prop among the Maa communities. Being pastoralists, it is also an economic tool used to drive herds to grazing fields, water holes and back home.

Ornamentation is another technical element of drama under general costumery depicted in the performances during the KU Culture Week. The ornamentation includes jingles, wigs and body paint used to transform an actor into a character. Ornamentation in performances is used to create signs not only to substantiate the textual features on stage while it is being played but also vividly used as a substitute to the portions of text itself which cannot otherwise be effectively verbalized. The picture below shows ornamentation as evident in one of the performances.



Fig 4.9: Ornamentation as indicator of cultural context in the Botswana Dance

In this performance from Botswana, all the actors are in ankle rattles, head gears, necklaces and bracelets made of beads. According to Wa Thiong'o, (1981), socio-cultural values and practices were upheld within a clear structure based on age and gender. For instance, some of the ornamentation in this performance have been used to differentiate male and female actors. For instance, the necklace is worn only by the ladies. Also, the ankle rattles function both as ornaments and percussive instruments to accompany the dance.

To sum up, demarcation lines between social groups were distinct and every performance was group specific. The rules that governed etiquette and interaction were understood by all. However, the combined forces of imported religion and formal education have wreaked havoc on traditional life, made considerable inroads into cultural integrity and

this is no longer the case. Economic activities and urbanization have also taken large sections of communities from the villages to urban centres. This has removed them from the circle of equals who are lifelong associates speaking the same language, familiar with the same songs the same drum rhythms and dance steps. Within this urban setting, their staged cultural performances are what Van Binsbergen (2002) says is a concoction and invention of culture that no longer coincides with what the villager would term as traditional. Hybridization has gradually but steadily encroached on authenticity as different groups continue to borrow from what they can and do experience together in a now shared empty space.

4.6 INFLUENCE OF TECHNOLOGICAL ADVANCES ON STAGE PERFORMANCES

Walter Benjamin, in his text, *The Work of art in the age of Mechanical Reproduction* warns about the delusion during narrative transmission when it is severed from the material practices in which both the transmission and the performance of stories are embedded (Briggs 2013). It is assumed that a work of art becomes less once it has been translated through the mechanical processes. Walter Benjamin's argument is that there is loss in translation. Contextually, almost all the works during KUCW are not performed in their so-called 'authentic' and 'proper' cultural performance locales and situations. There is mechanization of the performance to allow for 'newness' as well as to fit into the new surroundings and rules of KUCW as a festival. This mechanization is embedded in the technological advancements that allows for convenience as well as aesthetic entertainment for both the performer and the audience. This sub-section presents how

technology influences the realization of the different elements of performance in the selected dramatic items. Different pictures taken during the KU Culture Week are presented illustrating how the use of technology has influenced stage performance. Elements of performance such as stage machinery, sound and new fabrics has been analysed and presented in previous and the following sub-sections.

4.6.1 Stage Machinery, Equipment and Control Systems

The stage machinery has been used to influence dramatic experience as evident in the performances during the KU Culture Week. The stage machinery in this case include the equipment and the control systems as displayed in the pictures below.

This image shows the ‘interference’ of modern technological machinery, equipment and control systems in cultural performances.



Fig.4.10 A: An image showing cables on the stage during a dance performance

The use of modern sound equipment such as microphone, piano, cables and speakers in the current stage performances is a clear indication of this influence of technology. The

sound amplification and control system is used to enhance stage performance in so many ways, such as adding artificial volume and sound effects.



Fig 4.10 B: Image showing cables, microphones to amplify sound during a performance in KUCW 2013.

As a result, performers' movements are restricted and their natural sound distorted and given artificial energy. Such technology also acts as another barrier of direct interaction between performer and audience.

In the framework of ethnopoetics, these technological interventions, as Briggs (2013) notes, aid in enacting models of circulation of the narratives and conveniently putting on 'display acts that imbue cultural forms with mobility through the collaborative creation of new indexical histories and recovering remembered histories' p.293.

4.6.2 New Fabrics

In the pre-colonial days, performances were carried out in the traditional costumes made from cultural materials. These included sisal skirts, skin skirts monkey skin head gears, necklaces and bracelets made from animal teeth. Leopard and lion teeth were popular.

Porcupine quills were also used to make dance attire. With the introduction of textile technology, costumes are currently made from industrially manufactured materials. These materials are modified to look like the traditional costumes as shown in the picture below.



Fig 4.11: Use of New fabrics in the Muchung'wa Performance during KUCW 2013.

The findings of the study revealed that technology had much influence on the stage performances during KU Culture Week. The influence of technology was evidenced by elements such as: stage craft, stage machinery, sound and new fabrics. These findings are in line with that of Becky (2012) who found that nowadays concerts and other entertainments, audiences are more connected to technology particularly in the form of digital projection and machinery. According to Steve (2007), the constant change in presenting performance and engaging audience is influence by the adoption and use of technology. Murphie & Potts (2003) further supports this finding by asserting that advances in digital technology are changing the way we function in society which, in turn, adjusts our expectations and experiences.

4.7 Conclusion

This chapter has presented the findings of the study based on the objectives of the study. The findings have been presented and interpreted to bring out how different elements of drama have been used in the stage performances during the KU Culture Week to both positive and negative effect. It has also established how socio-cultural contexts influence the selected stage performances. Lastly, the chapter has investigated how the dynamism of technology influenced the dramatic rendition in the selected performances.

The next chapter provides a summary of the arguments in this thesis, its conclusions and recommendations.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter presents the summary of findings, conclusions and recommendations of the study. The objectives of the study were to: investigate the elements of drama in selected, staged performances in Kenyatta University Culture Week Festivals, to establish how socio-cultural contexts influence the selected, staged performances and to investigate how the dynamic technological advances have influenced the elements of drama in the selected performances.

5.2 Summary of Findings

5.2.1 Elements of drama

Elements of drama such as plot, action, dialogue, symbolism, theme and genre were used in the selected staged performances in KU Culture Week festivals. In *Traces of Tracy*, the entire story is presented in question answer and guided by stage directions which clarify the changes in contexts and eruption of different events and actions. In *Muchung'wa* dance, symbolism was used to provoke those who deviate from the Agikuyu traditional values. This is depicted as the black bird depleting the mothers' seeds and Wakui is a white. Finally, in the poem *Never Again*, the main theme was depicted as an elder's advice to the youth against hatred, infighting and division.

5.2.2 Interrelationship between elements of drama and Socio-cultural contexts

The study found that both the literary and technical elements of drama related to the socio cultural contexts that they were drawn from. The literary elements of drama displayed in

different performances during the KU Culture Week include plot, style, and exposition and costume while the technical elements of drama included: scenery, costumes, props, sound and makeup. The materials used in the performances portray different cultures. Materials presented, costumes and composition of the actors were all informed by different traditions.

5.2.3 Elements of Drama and Technological Advancement

The study finally found that technological elements such as stage craft, stage machinery, sound and new fabrics influence stage performances during the KU Culture Week. Stage arrangement and designs showed how technology has been used to influence the elements of drama in the selected performances. The use of modern sound equipment such as microphones, amplified speakers and modern musical instruments such as key boards and drum sets in the current stage performances is a clear indication of the influence of technology.

5.3 Conclusions

From the findings of the study, it can be concluded that different elements of drama such plot, action, dialogue, symbolism, theme and genre are used in the selected staged performances in KU Culture Week festivals.

The study also concludes that the socio-cultural contexts influences staged performances during the KU Culture Week festivals. These are portrayed by the materials used in the performances including costumes and composition of the actors as informed by different traditions.

It was finally concluded that technological elements such as stage craft, stage machinery, sound systems and new fabrics influence stage performances during the KU Culture Week. The use of modern sound equipment such as microphone, piano, speakers and drums in the current stage performances is a clear indication of the influence of technology.

5.4 Recommendations

This section presents the recommendations of the study. The recommendations are categorized into two: policy recommendations and recommendations for further research.

5.4.1 Policy Recommendations

The study recommends that more elements of drama should be brought out clearly during the KU Culture Week. This has been informed by limited elements being clearly brought out in the play such as plot, action, dialogue, symbolism, theme and genre. Other elements of drama such as language, monologues, scenery, lights, empathy, projections and diction were not clearly coming from the performances.

The study also recommends that stage performances aimed at portraying the original cultures should be made more cultural through the use original costumes that were used as opposed to modifications informed by the new technology. This will bring the originality of the messages intended to be communicated.

The study finally recommends that in as much as technology is being adopted in the rendition of the stage performances, caution needs to be taken to ensure the original messages are still passed. As such, there is need for the moderation of the use of

technology especially where cultural performances are to be used to pass norms and messages.

5.4.2 Recommendations for Further Research

This study analysed the elements of drama in selected performances staged during the KU Culture Week festival. The study therefore recommends that another study be done in other settings such as the Bomas of Kenya to assess the current dynamics in stage performance

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APPENDICES

APPENDIX I: CHECKLIST FOR NON-PARTICIPATORY OBSERVATION

- I. Check the following to ascertain some of the elements of drama
 - A. Language used both for dialogues and music
 - a. What kinds of languages are used? E.g. English, vernacular, Sheng?
 - b. What makes the language stand out as embellished e.g. use of metaphors, personifications, similes, symbolisms
 - c. Any visual and physical symbols used through costumes and props
 - B. Characters used in the performance
 - C. Use of choruses and music in the performances
 - D. How the performance starts, proceeds and ends (plot)
 - E. Arrangement of the stage, presence of props and costumes (visual spectacle)
- II. Check the following to ascertain the social and cultural aspects of performance
 - F. Music and choral use
 - a. If the songs have any discernible cultural source
 - b. What do the songs communicate in terms of meaning
 - G. Stage sets;
 - a. What they symbolize
 - H. Use of costumes

- a. If the costume have any discernible cultural source
- b. What do the costume communicate in terms of meaning

I. Use of props

- a. If the props have any discernible cultural source
- b. What do the props communicate in terms of meaning

III. Check the following to ascertain the use of modern technology in the performances aspects of performance

J. Presence of electronic gadgets

K. What is used to amplify sound

L. What is used to enhance lighting

M. What is used to enhance visibility of the performers

- a. Fabrics
- b. Jewellery/Bangles/necklaces e.t.c.
- c. Props

APPENDIX II: THE PLAY: TRACES OF TRACY

SCENE 1

EXT. VCT. MID MORNING

CAST; PHILIP, PETER, JOHN, SUSAN.

(Action takes place outside the VCT centre. Peter and Philip are seated on a bench waiting to be attended to. They seem to be tensed up)

PHILLIP: Hey hello, what brings you here?

PETER: *(surprised)* you are asking what brought me here at the VCT?

PHILLIP: Yes, just asking.

PETER: An ambulance, I think so.

PHILLIP: Okey, it is not like am harsh on you!

(Enter a boy and a girl, obviously a couple. They are holding hands. They sit on the bench, next to the two boys.)

SUSAN: Darling, it seems to me, we will have to wait for the queue to move.

JOHN: No problem! We are not in a hurry.

SUSAN: Of course not! We have always waited for this moment, you know.

JOHN: Aren't you nervous, Susanna?

SUSAN: Not really, just the usual feeling.

JOHN: okay...

PHILLIP: Ah, sorry for interrupting! if I may ask....

SUSAN: uuuuh?

PHILLIP: Are you guys a couple?

(Susan looks up at John, smiling)

JOHN: Sure.

SUSAN: Yes, we are.

PHILLIP: And you don't fear knowing your status together?

SUSAN: We trust each other

JOHN: And would get tested together.

PHILLIP: To me that can be vision 2030

SUSAN: Why do you say so? Where is your girlfriend?

PHILLIP: I also wonder; what I can say is that am a single boy

JOHN: Single?

PHILIP: Single and certified.

SUSAN: Satisfied?

PHILIP: No, I said certified! I have satisfied the needs of your very many female colleagues and am here to collect my certificate in return!

Susan and John, looking at each other.

SUSAN: Very surprising.

JOHN: Indeed!

SUSAN: And you, you look tensed up and deeply thinking.

PETER: May be because I am normal.

SUSAN: Okey, you are normal. where is your girlfriend?

PETER: When it comes to girlfriend; I am very abnormal.

SUSAN: What do you mean?

PETER: I don't know which of my girlfriends you are asking for.

SUSAN: You guys should learn to stick to one chick, trust her, and her alone. Thanks to my boyfriend over here.

JOHN: True to that guys. What she says is absolutely true.

PETER: You people are saying the right thing, in the right manner, at the right time but in the wrong place. This is VCT, for heavenly sake....ah,if you people have been trusting each other all along, what then are you doing here at VCT...a Very Common Toilet. This place is for guys like me and you guy. Guys who have been roaming to different toilets without using tissue papers. My friends, tell me.What are you trusties in relationships doing at this Very Common Toilet? Tell me? or are you from Info-Track, Stedman or Red Cross, ready to gather info about our health records? You guy, what say you?

PHILIP: You have just said everything that I wanted to say.

PETER: *(As he sits back to his position)* Yes, I cannot just sit here listen to cheap, roadside rumors, mere-here-say fabrications and provocative consolation!

PHILIP: *(As if to himself)* There you say it again!

PETER: *(Turns to Susan and John)* Any further clarification you may need to know from us?

SUSAN: No no no no no!

JOHN: We are good!

PETER: That is it. *TO PHILLIP* You guy; you are next!

They all remain silent. A soft, somber tune is playing in the background.

SCENE 2

EXT. VCT. MID MORNING

CAST: PHILIP, PETER, JOHN, SUSAN, TRACY

Tracy comes out of the VCT sadly, but upon seeing the guys on the bench, her mood changes. She is very veryvery happy. Excited indeed, as she calls out their names., one after the other.

TRACY: Phillip....? yeeeeeeeeees!

PHILIP: Tra....Tracy?

TRACY: Peter....? yeeeeeeeeeeeees!

PETER: Aaah, Tra....Tracy?

TRACY: John.....wow! Yeeeeeeeees!!!!

JOHN: Tracy???

(Susan is utterly shocked, at the turn of events)

SUSAN: John, you mean you know her?

JOHN: Suzy darling,, it is not what you are thinking!

TRACY: Oh, Johny my poor lover boy!

SUSAN: Excuse me?

JOHN: Tracy, please stop trespassing

TRACY: No way! She is the one trespassing! *(To Susan)* Young lady...whatever your name might be; Johny is one of my male birds that is already in the cage!

JOHN: Susanna, it is not like what you are hearing!

SUSAN: No nonononono! It is pretty obvious! it is over between us!

JOHN: Listen to me Susanna.

SUSAN: Listen to what? I am off!

JOHN: Susan...

SUSAN: Susan is a virgin, after all. *(SHE EXITS)*

JOHN: I have lost that one!

TRACY: Tracy is here after all.

JOHN: Tracy, Tracy, Tracy....?

TRACY: What is it my jovial John?

PETER: You guys wait...I don't understand *(to John)* You guy, you mean you also know Tracy?

PHILIP: You people wait... *(to Peter)*How did you know Tracy?

TRACY: Hey wait! Tracy, Tracy, Tracy.....Tracy`s identity won`t help right now. You can form a commission of inquiry to find out whether I am a registered prostitute or not.

ALL: *(All together, as if on cue)*What?

TRACY: What is important right now is to find out why I am so happy to coincidentally find all of you here

PETER: Yes Tracy. Tell me...?

TRACY: Peter....yes!

PHILIP: This silence is killing me Tracy, please tell me the good news?

TRACY: Phillip....yes!

JOHN: Tracy please tell me the good news and take me with you.

TRACY: Johny...yes!

PETER: Okay, what are the results?

JOHN: Yes, tell us!

TRACY: Peter, Johny and Philip....

ALL: Yeeees?

TRACY: Yeeeeees!

PHILIP: Yes, for what?

PETER: Negative?

TRACY: Positive!!!!

All shocked.

PHILIP: *(chuckling)* No, you are just joking.

TRACY: I am positive! I deserve the trophy for being the best harlot in school!

PETER: Those are just provisional results...isn`t it Tracy?

TRACY: I am positive!

JOHN: Tracy you just want to scare us, and what trophy are you talking about?

PETER: Tracy just wants to scare us. To see how we will react. To find out who truly loves her and all that nonsense. To see who will get annoyed first, but I am not giving up on you Tracy *(singing; nakupendatena pia....hata ukiniscare bado nakupenda pia...najua uko negative nakupenda pia....Tracy, nakupenda pia.....)*

TRACY: ***(Crying bitterly)*** Enough of your gimmicks! *(Wiping the tears from her eyes)*If this note from the VCT can prove to you, well and good. Tracy is Positive.

PETER: But...but...but why were you so happy, in the first place?

TRACY: Yes I was happy and still I am happy. These are the tears of joy, tears of satisfaction; the female crocodile`s tears.

PHILIP: Sincerely speaking, what are you talking about Tracy?

JOHN: Yes, what is it that you are talking about Tracy?

PETER: For the last time, get serious and tell us what is the meaning of all this, Tracy?

TRACY: Okay I shall tell it all. you peter, you are positive, is that what you want to hear? Johnny you are positive! Philip you are not spared either. Is that all that you wanted to hear? I am HIV positive, I infected all of you. I slept with all of you men; and all of you men are positive; and all of you men deserve to be HIV positive!

PETER: (*Calmly...*) Tracy, how? Why? Why do we deserve this?

JOHN: I am not your enemy, I am not their enemy, in fact I don't know them. We just met here for the first time. Why us, Tracy?

TRACY: All you men are the same. You all deserve cruel treatment in equal measure.

PHILIP: Tracy, personally I have never offended you. You cannot treat us men, the same way!

TRACY: The hate that I have for all of you men is in equal measure. I detest all of you men equally!

PETER: You think you can threaten us? (*Turning to the others*). Guys, how can we allow this little thing lecture us, yet she has destroyed our dear lives? How? You guys, tell me how? We should be beat her up, instead!!!

TRACY: Wait...I know it is hurting! it is painful! it is a grave situation, I understand. But before I die, give me a chance to tell you part of my story. Why I took this decision and why I shall stick to this decision till death do us part.

JOHN: Who cares?

PHILIP: Tell us your story before we beat you to death

TRACY: This is Tracy`s story!

(THE END).

APPENDIX III: MUCHUNG'WA OF THE AGIKUYU OF CENTRAL KENYA

Solo

1. *Tondu twainithania njiira*
Tondu twainithania njiira
Wi Kanyoni muthemba u ii haiya

Eeh

Ii haiya!

2. *Ndi kanyoni kairu ngwire*
Ndi kanyoni kairu ngwire
Kaniniire nyukwa mbeu ii haiya

Ehe!

Ii haiya

3. *Gutiri gitue gi kuraya*
Gutiri gitue gi kuraya
Na inyu' ahiki mukuuga' tia ii haiya

Eha!

Ii haiya

4. *Wetwo kaariko witike*
Wetewo kaariko witike
Mandamu nikunyururio ii haiya

Ehe

Ii Haiya

Tutti

HAIYA

Ruru-rukitwo
Rukitwo mirunguru – i
Koima marigu – ni

Ruru-rukitwo
Rukitwo mirunguru – i
Koima marigu – ni

HAIYA

Ruru-rukitwo
Rukitwo mirunguru – i
Koima marigu – ni

Ruru-rukitwo
Rukitwo mirunguru – i
Koima marigu – ni

Marinda maitu
Mahuurwo baathi
Mabiriri monekane

Marinda maitu
Mahurwo baathi
Mabiriri monekane

HAIYA

Marinda maitu
Mahurwo baathi

Mabiriri monekane

5. *Na Wakui ni muthungu*

EH?

Na Wakui ni –

*Muthungu huuui
Ni gikonde kiiru*

Ii haaeumae

HAAE HA – IYA

Haaeumae

HAAE HA – IYA

Wakui ni _

*Muthungu huuui
Ni gikonde kiiru*

6. *Muthungu huuui
Ni gikonde kiiru
Ta mwaririe*

YES?

*Githungu huui
Uigue niagucookia
NO!*

Ta mwaririe

*Githungu huui
Uigue niagucokia*

Yes?

NO?

7. *Ni ruikunwo ndiroreire ndiri nyaga
Ni ruikunwo ndiroreire ndiri nyaga*

EEH!!

Ndiri nyaga na

EEH!

*Ndigura na ndiina
Mutwe mutheri*

Ii haa – e umae

HAAE HA – IYA!!

Haae – e umae

HAAE HA – IYA!!

Ndiri nyaga na -

ndiina

Ndigura na

		<i>Mutwe</i>
<i>mutheri</i>		
8. <i>Nyaga yakwa yoinangirwo</i>		HAIYA!!
<i>Nyaga yakwa yoingirwo ndiroreire</i>		UCU!
<i>Nyaga yakwa yoi –</i>		<i>Nangirwo ni</i>
<i>ndomba muka</i>		<i>Gathuuri</i>
	<i>Ii haa-e umae</i>	
IYA		HAAE HA –
	<i>Nyaga yakwa yoi-</i>	
<i>ndomba muka</i>		<i>Nangirwo ni</i>
		<i>Gathuuri</i>
Solo		Tutti
Now that we dance together, tell me –		I am black bird, I tell you-
Now that we dance together, tell me,		HAIYA
What manner of bird are you (ii haiya)?		I am black bird, I tell you
		Who depleted all your
		mother’s seeds (ii haiya)
Turn out for this dance		Turn out for this dance
Includes even genets		Includes even genets
From banana plantations		From banana plantations

1. No named date
No named date
Can be too far off
What do you say, ladies (ii haiya)?

Ehe!
Let our skirts
Be ironed
To bring out the pleats

Ii haiya

Let our skirts
Be ironed
To bring out the pleats

2. If you are called Kaariko, respond
If you are called Kaariko, respond
It is ridicule to be called mandamu ii haiya

HAIYA

Let our skirts

Ehe!

Be ironed
To bring out the pleats

3. And Wakui is a White

EH?/WHAT?

And Wakui is –

A White (huui)
It is only her skin
That is black

Ii haaeumae

HAE HA – IYA

Ii haaeumae

HAE HA – IYA

wa Kui is

a white (huuui)
it is only her skin
that is black

4. She is a white (huui)
It is only her skin
That is black
Speak

to her in English

	(huui) and you hear Her reply.
Yes?	NO!
SPEAK	
	To her in English (huui) and you hear Her reply
Yes?	NO!
5. I cannot join in the dance without a plume I can only watch from the sides without a plume I have no plume and-	OH! NTSSH NTSSH I cannot buy one I cannot dance Bare headed!
I haaeumae	HAAE HA – IYA
Haaeumae I have no plume and –	HAAE HA – IYA
6. My plume was destroyed My plume was destroyed as I watched My plume was _	I cannot buy one I cannot dance Bare headed! OH!
I haaeumae	destroyed by a little man whose wife I had seduced
I haaeumae My plume was	HAAE HAI – YA HHAE HA-YA destroyed by a little man whose wife I had seduced

APPENDIX IV: THE POEM

TIA ZII, KABISA!

*Alinyaka mbejez kutoka kwa mihandoz
Akajiwai changez na yakez
alinyakanga bake ya shosh yakeyaz
na kugeuzianga kwa mihandoz ya wife wa his*

*Maneti ya fish ya anko wa yourz
Zilichotangwa na wodez ya rive?
Ama venye michwaz zilikamungu
Ndo magranaries zilibakingi bilaz?*

*Wodez zenye si na mambuyu tulizimanya
Zilipewanga manames kutengwaz?
Maponds sos zilizazanga mapots zetu
Kwetuz kutoka bako zilikuwa sare*

*Kutoka maplains noma namagrao noma,
Penye macows zilidish na macrops kumeanga
Tukishoiwa, ujanjez na unoma tuliendashwanga,
Ya yenye ilikuwa yetuz alimekingi keyaz.*

*Kutokanga manorth n amasouth, kutokanga easti na westi
Malamentations zetu zilikuwanga ndefu na mauchunguz
Lakini bilaz ma anchors ya shakez ya mbuyuz,
Kujitoanga tukichujika kila msee.*

Manze clearly hio daliliz ya mahills

*Vistrong ndo ilikuwa witoz ya mavalleys-
But viclear ndo mavision ya uhuru ya bafo
Na kivistrong manjaa za kuzinyakanga tenaz.*

*Kutokanga kila hao na kila clano,
Kutokanga kila mshadha na kila riye,
Kila msee na will noma tukaamuanga kisolo
Kutokanga mbelez majuu kusufferz viwronz zii.*

*Mastruggles kwetuz zilikua ndefu na uchunguz,
Tulifesiingi maopponenets wameji armed vinoma
Wadhii wako oppressed sana wakigather pamojaz
Hakuna silaha ya msee inaeza go thru*

*Tuliwin shakez yetuz back
Tuliwin kafreedom yetuz back
Shakez yetuz tulitumia ving'ori
Kafreedom yetuz tulitumia ving'ori*

*Bro alinyaka mob na kusare
Alafu, wakidi wa bro walikosa kiroma ya kudish
Yenye ilikua malavidavi kwa heartz yetuz
Geuzanga kuwa mahatred kwa wakidi wetuz.*

*Kile kioppressor kia kawa,
Hasira za mbuyu wao kililetwanga,
Lakini umalice na mahatred kuingizwanga,
walikuwa armed na kugeuziana wenyewe kwa wenyewe.*

*Maneiba waliwashiana mahao nare
Manephew kusanya macows za uncle zao
Maniece kurapiwa na makuzo
Mapain na masauti zilizaa kwa shake*

*Wazayee kidesperado walidai kuwe na peace
Zilidundia kwa madeaf ears
Manze tulisuffer vishamefull
Venye mastranger waliweka hao yetu viorderly*

*Tulijidunganga kwa kidarkness na kudunda,
Tuliumianga maknees na mihandoz
But manze sai tujirise na kitugetha tuvow*

NEVER, EVER AGAIN

He took the hoe from my hands,
And replaced it with his own.
He took away your grandmother's basket,
And in her hands he put his wife's.

Were your uncles fish traps
By flood waters swept downstream?
Was it from a locust invasion
That granaries remained empty?

The waters we and our fathers knew,
Were all given the name *reserved*,
The rich ponds that had long filled our pots,

Were to us from then on forfeit

From the best plains and the best fields,
Where our herds grazed and crops flourished,
By guile, wiles and might we were driven,
And what was ours he made his own.

From north and south, from east and west
Our lament was both long and bitter
But without the anchor of our fathers' land,
Separately we had all drifted apart.

Clear still was the beckon of the hills,
Strong still was the call of the valleys-
But clearer was the vision of past freedom,
And stronger the hunger to get it back again.

From every house and every clan,
From every village and every ridge,
All with unshakable will as one we resolved
From a foreigner to suffer wrong no more.

The struggle for us was long and bitter,
For we faced a better armed adversary
But against a people by long oppression bound together
No weapon by man wrought could have prevailed.

We won our land back,
We won our freedom back,
We misused our land,
We misused our freedom.

Brother took enough and to spare,
While brother's children went starving,
What had been love in our hearts,
Turned into bitter hatred in our children's.

Against a common oppressor once,
Our fathers' wrath had been directed,
But by malice and hatred now driven,
We armed and rose against one another.

Neighbor torched neighbour's house,
Nephew drove off uncle's herds,
Niece was raped by cousin,
Pain and wailing filled the land.

The elders' desperate appeals for peace,
On deaf ears again and again fell,
Till we all suffered the shame,
Of strangers putting our house in order.

We tripped in the dark and fell,
We skinned our knees and our hands,
But now let us all rise and together vow:

NEVER, EVER AGAIN!