

Participatory Drama and Sex Education: Fadehan International College Ile-Ife, Osun State - Nigeria Experience

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ABSTRACT

The paper explored the effectiveness of participatory drama as a tool for teaching sex education in secondary schools. It again examined the use of improvised drama to achieve sex education at Fadehan International College Ile-Ife. It also investigated participatory drama as an aspect of theatre for development. This was with the view to facilitating the understanding of drama as a tool for teaching sex education. This paper employed both primary and secondary sources of data. The primary source comprised improvised drama presentation at Fadehan International College Ile-Ife, Osun State-Nigeria. A 30-minute improvised drama was rehearsed among some selected students and performed. Post production discussion was conducted to ascertain if the drama presented reflect the social reality of the students. Follow up and baseline approaches was adopted at the end of the workshops. Questionnaires were administered on 5 teachers and 50 students of the school to measure the effectiveness of participatory drama on sex education. The secondary source included books, journal articles and the Internet. The data collected was analyzed using Paulo Freire's *Pedagogy of the Oppressed* and Augusto Boal's *Theatre of the Oppressed* models. Finding showed that participatory theatre engaged the student intellectually, and contribute to their learning process. Findings also revealed that improvised drama reflected the students' social reality and connect emotionally to the play presented to them, since it was put together from the students' experiences. The paper further revealed that participatory drama presentation educates and passes vital information to them. The paper concluded that participatory drama, if well put together, could serve as an effective circulation of information and facilitates dialogue and exchange of ideas among the students.

Keywords: Participatory drama, sex education, Theatre-for-Development, Theatre Interventions, Sex Health Education

INTRODUCTION

A significant number of young people are either currently sexually active or have previously had sexual relations while in secondary school (Centers for Disease Control and Prevention [CDC], 2000). Sexual activity among youth, especially unplanned, unwanted, or unprotected behaviour, has significant repercussions for both physical and mental well-being, such as early pregnancy, psychological trauma, and sexually transmitted infections (Schutt-Aine and Maddaleno, 2003). Parents as well as educators struggle to communicate openly and clearly with adolescents about their sexual development and related issues (Amie and Pamela 2017). Despite the best intentions, adults are often unsuccessful in helping youth filter and interpret the plethora of mixed messages so they can make healthy sexual decisions (Brenda et al., 2009). Teenagers all over the world today grapple with sexual health problems, where some of them are as a result of sexual health knowledge (Amy, LCSW; 2022). This trend is perpetuated by lack of correct information regarding sexual issues and necessary actions to take regarding sexual harassment, which often leads to early pregnancy (Cedeno and Bohlen, 2022). However, there are contrasting findings on several evaluation studies which show that sexual and reproductive health interventions for young people are often not effective because they do not reach their intended target groups or lack implementation fidelity (Chandra-Mouli, Lane, and Wong 2015). Comprehensive sexuality education is one of the interventions that have been proven to be effective in advancing young people's sexual and reproductive health and rights, provided that it is implemented well. (Kirby 2008).

Traditionally, many school-based sexuality education programmes tend to focus mainly on the dissemination of knowledge using drama education. In addition, the content of comprehensive sexuality education programmes is often considered controversial by sex educators and in communities. (Green et al. 2017), De Haas and Hutter 2019). This background therefore forms the bases for this study

REVIEW OF RELATED LITERATURE

Sex Education

Sex education is broad in nature. However, David Campos (2002) defines sex education as finding out about sex from parents, family, friends, to, adults in general or mass media. Anything that informs about sex is what is regarded as sex education. Halstead and Reiss (2003), explains that sex education is more than the study of human sexuality in biology and social sciences courses. The aim of the study is for student to come to know more about sex, including encouraging certain kinds of skills, attitudes, dispositions, behavior and critical reflections on personal experience. Kenney (2009) also defined sex education as involving a comprehensive course of action by the school, calculated to bring about the socially desirable attitudes, practices and personal conduct on the part of children and adults, that will best protect the individual as a human and the family as a social institution. Thus, sex education may also be described as ‘sexuality education’, which means that it encompasses education about all aspects of sexuality, including information about family planning, reproduction (fertilisation, conception and development of the embryo and fetus, through to childbirth), plus information about all aspects of one’s sexuality including: body image, sexual orientation, sexual pleasure, values, decision making, communication, dating, relationships, sexually transmitted infections (STIs) and how to avoid them, and birth control methods (Kenney, 2009). Kindendall (2011), also expresses, that sex education is not merely a unit in reproduction and teaching how babies are conceived and born. It has a far richer scope and goal of helping the youngster incorporate sex most meaningfully into his or her present and future life, to provide him with some basic understanding on virtually every aspect of sex by the time he reaches full maturity.

Good Therapy (2007-2023), explains the three categories of sex education, namely: Abstinence-only, Health and safety-oriented sex education and comprehensive sex education. Abstinence-only sex education teaches the children to wait until they are married or adult to engage in sexual relationships, the teaching will only emphasise the risk in engaging in sexual behaviour. Health and safety-oriented sex education teaches the student the mechanics of sex as well as basics of birth control and sexual consent. This form focuses mainly on physical and psychological well-being and make student more equipped to protect themselves. Comprehensive sex education teaches both safety and emotional concern regarding sex. This form is highly controversial, but generally shows the lowest rate of teen pregnancy and STDs. Students who are educated on this form are said to be ready for sex whether they wait until marriage or not.

Boskey (2022), goes further to explain that research has shown that abstinence-only education does not work. Pregnancy prevention and safe sex education needs to start young but should be a lifelong process. Teaching extensively about sex does not encourage kids to have more sex, it only helps them to get and understand information that has to do with sex from the right source, which will guide them to the right part. This study, therefore, will go beyond abstinence-only; the main focus is on sexual consent, which checks also on the physical and psychological well-being of the student. Mbachaga Jonathan (2010) posits that “sex education is a preventive measure against venereal diseases or pregnancy as well as a cultural force for the development of mature psycho-sexual relationship in engaging adults”. When sex education is down played, this can jeopardize not only the physical health but long term emotional, economic, and social wellbeing. This risk includes unintended pregnancy, which easily leads to unsafe abortion and its complications. Mbachaga Jonathan (2010) also asserts that helping young people face these risks becomes an imperative because the route to safer sex behaviour is accurate information and knowledge. Teenagers need information that will prepare them towards starting healthy relationships, devoid of short falls such as STIs as well as HIV/AIDS. This means that accurate information regarding sexual issues especially the practice of safer sex, will enable youths avoid the school of “hard knocks” and regrets as well as the accompanying problems that come as a result of wrong information and exposure to risky behavior.

Kendall (2013), highlights four silence on the researches on sex education.

- i. How should the effects of sex education on students be conceptualized and studied?
- ii. How should sex education be understood as a part of school system and culture (as opposed to a stand-alone programme implemented in a school setting), and how ought the effects of sex education programme within the broader system to be analysed?
- iii. How can the consequences of community-schools and teacher- student interactions around sexuality and sex education best be examined?
- iv. How do school systems and cultures interact with, become affected by, and affect the broader social, political, economic, culture and policy environments in which students, teachers, parents, communities and schools operate.

These are important to this research as they provide more guide and reasons for the necessity of participatory drama on sexual education

Theatre Interventions on Sex Health Education

Nogueira (2007) submits that Tufte (2005) identifies Entertainment-Education strategy as the one that employs education and entertainment as an approach to create social change in the targeted audience. It entails different, comprehensive, highly planned, and strategically assembled media messages for a particular period of time, designed to increase awareness, inform, or change behavior in targeted audiences. Nogueira further reports that EE has for long been used in the world as one of the strategies in health communication. As Tufte (2005) has argued, "the use of EE has for decades been seen in addressing health related issues as blood pressure, smoking, vaccine promotion and family planning". Again, Taylor (2020), submits, that the application of theatre to the highly contested and politicized educational space of sexual health draws much of its influence from Brazilian theorist and director, Augusto Boal's *Theatre of the Oppressed* and on the similar lines, Paulo Freire's educational work *Pedagogy of the Oppressed*. Sexual health promotion theatre intervention incorporating elements of Boal and Freire pedagogy have been termed "theatre-for-development".

Taylor asserts that, for audience, sex education theatre delivered by performers of similar age and background tends to be more culturally and developmentally appropriate. It will evoke empathy and therefore, contribute to the effectiveness of the programme. He further reports that for the group of youth acting as peer educators, desired intervention effects may be magnified, and peer educators may benefit from additional personal and social gains. Also, Dunlap (2017) finds that "near peer" college student educators performing for high school students: 1) Express improved sexual health awareness and critical consciousness; 2) questioned their own sexual health education and challenged previous beliefs; and 3) demonstrated self-efficacy related to intended behavior change and their previous role as social justice advocates. This research set to explore the use of Secondary School aged peer educators to impact the health and well-being of the other teenagers.

Ball (1994) proposes, a philosophical basis for the use of drama in health education on the basis of a number of common threads linking the two concepts. Both drama and impactful health education involve: affective and cognitive involvement, active learning, an exploration of attitude and values, role-taking, emphasis on self-empowerment, consideration of what is to be human and a community dimension. Again, Taylor identified three classification of theatre for sexual health interventions, based on strategies to engage with issues related to HIV: 1. "Drama as didactic", which prioritizes the message over aesthetics and often presents ready-made solution to social problems; 2. "Drama as spectacle", which prioritizes the aesthetics and entertainment value of the performance over education or social change; and 3. "Drama as process", a more participatory approach engaging young people in improvisation and discussion to develop context - and age - appreciate solution to issues related to sexual health. Drama as a process is theoretically informed by Boal's *Theatre of the Oppressed*. This study fit neatly into the three categories, since it involves teenagers in participatory drama on issues related to their sex health education, it is to entertain them and teaches them moral lessons.

Taylor, further reports that, Salman and Heather (2015) subscribe to a classification system developed by Kidd (1979) based on a spectrum of the level of theatre practitioner versus community member involvement. Theatre for social change initiatives is categorised as "for, with, or by" the people. Theatre "for" the people involves the community's opinion in developing the content of the play, which is then performed by outside actors, students, or development workers. This approach allows the facilitator the power to control the messages delivered, which may not reflect the accurate perspectives of community members. Theatre "with" community members is both created and performed with theatre practitioners or audience members who are invited to participate in the performance in a Boalian fashion. This approach may be useful in engaging community members to problem-solve together. Theatre "by" the people is created and performed by community members from their own perspectives in a process usually facilitated by the theatre practitioner. Theatre "by" the people is considered the most labour and time-intensive and participants involved in the creation. This research can best describe as theatre "by" the people.

Thus, through the works of theorists such as Brecht, Aristotle, Turner and Bennett, Selman and Heather (2015) identifies some core approaches on examining how theatre led to audience impact in the schools: 1) Pleasure - pleasure derived from entertainment, including the pleasure of humor and evoking emotion, lead to openness, creativity and receptiveness among audience members. Audience is more likely to remember information that is presented in a way that evokes a pleasure response. 2) Identification: Recognition to Engagement- focusing attention on relatable character can build emotional engagement. For the greatest impact, theatre creator should make characters that are similar to the audience and place characters in relatable situations. When teenagers identify with material, they are better able to apply information to their own lives. 3) Distancing) - In addition to engaging audiences, theatre for sex education should break engagement to encourage critical thought. 4) Fiction - Using fictitious stories, as opposed to young people's real stories, further allows for both engagement and critical assessment since a safe space is created for participants to make and test suggestions. 5) Participation) - Opportunities for praxis allow audiences to recognize and exercise agency. Audience has the chance to assess and experiment with strategies and is thus implicated in the action and its meaning, without having to experience real-life consequences. The five core theories are presented by Selman and Heather (2015) to explain program impact on students' audience members attending a performance of an award-winning participatory touring Canadian play, "Are We There Yet?" (1999). This study aimed to identify forum theatre theory and problem-posing system of education theory to check the mechanisms of action of the participatory drama on secondary schools in Ile-Ife, theatre intervention on peer educators, with a focus examining the individual and community context of youth Participant.

METHODOLOGY

Based on forum theatre technique and problem-posing system of education theory, this study explores the effectiveness of participatory drama as a tool in teaching sex education in two secondary schools in Ile-Ife; namely: Seventh Day Adventist Grammar School and Fadehan International College. It examines the use of improvised drama to achieve sex secondary school. This was in view to investigating participatory drama as an aspect of Theatre for Development.

The study employed both primary and secondary sources of data. The primary source involved improvised drama presentation in Fadehan International School and Seventh Day Adventist Grammar School, which involved 100 students in each school. A 30-minute improvised drama were rehearsed and performed among some selected students. Follow up and baseline approaches were adopted at the end of the workshops. Questionnaire was administered on five (5) teachers and fifty (50) students of the selected schools to measure the effectiveness of the participatory drama on sex education. Secondary sources included books, journal articles, magazines, documented interviews and the Internet. The data collected were analysed using Paulo Freire's *Pedagogy of the Oppressed* and Augusto Boal's *Theatre of the Oppressed*.

Fadehan International School Experiment

Fadehan International School is a private school, located at Ife Central Local Government Area, it is a mixed gender school. It has a primary section and secondary section which comprises of both junior and secondary section. It has the total number of about 1000 students. Both the junior and secondary sections are involved in

this exercise, because sex education is what everyone should be aware of. Introduction letter was received from the Head of the Department of Dramatic Arts, which was submitted to Mrs. Adisa Akosua, the coordinator of the school. She directed me to Mrs. Patience, a supervisor in the secondary school section to grant my requests, also to assist me in coordinating the students. The exercise involved the JSS to SSS, while the SS3 class were said to be writing their WAEC at the time. The school assigned the periods of the student's extracurricular activities for the exercise. The researchers started by introducing themselves to the students as the facilitators, the students were engaged in games, exercises and songs in order to create a friendly and lively environment for discussion. Meanwhile, some student could give the meaning of sex education and how to prevent unwanted sex.

A small group of students were selected from a larger group of students to gather information on sex education. The groups were formed base on gender, boys discussed separately from the girls. This is to know if any of the students has anything to discuss privately, that seems difficult to say in the presence of the opposite gender. During the discussion, it was discovered that the SS2 section of the school withdrew from the discussion, none of them talked about their experience on sex related issues, while then SS1 section shared their experiences on how their parent educated them, their question is also "how they can sustain and prevent themselves when their hormones are active", "how a boy can prevent himself from sexual harassment". This is what led to the drama skit formation, the drama centered on sensitizing the students on sex hygiene, sex-related stigma, sexually transmitted infections, healthy relationships and how to communicate their worries on sex matters to the right channel for counseling.

Scenario Formation and Drama Sketch

The play centered on Tunji, a secondary school student who is handsome and has many girls at his disposal. Girls are attracted to him, to the extent of fighting each other because of him. His friend Femi, who is also very brilliant, tries to caution him on his wayward lifestyle, that their studies and ambition should be the main focus at the moment. Tunji doesn't listen, he says Femi is over serious and not everyone can be like him. Tunji sees nothing bad in what he is doing; he believes he is only having fun. After some times, Tunji develops illness. His busy mother tries to manage the sickness at home but since he is not responding to treatment, she asks him to go and see their family doctor. The doctor run some test on Tunji, she discovers that Tunji is HIV positive. Tunji and his mum were shocked seeing the test result, Mama Tunji is surprised of seeing what his son has turned into. Tunji also blames his mother of his predicament; the mother begins to question him. Tunji, opens up on how one of his aunties, who used to live with them used to abuse him sexually, he could not tell his mother since she is always busy. When the aunty, Joke, left the house, he could not control himself and this makes him have multiple girlfriends to satisfy his sexual hunger. The mother laments, while the doctor tries to calm them down, advises Tunji that since the mother is so busy, he would have confided in his class teacher or herself as the family doctor, he wouldn't have landed himself in the big trouble. Nevertheless, it is not the end of the road yet, she places Tunji on medications, which will help Tunji sustain himself, and ask him to invite his sexual partners to come for same medical check-up.

Performance descriptions and script excerpts

Scenes	Topics	Descriptions	Script excerpts
Scene 1	Academic backwardness	The scene shows, young adolescent tends to face academic backwardness once their mind is divided	Teacher: (addressing the student) the scores in your class test is not encouraging at all, you all performed really poor, except Femi (other students clap for him)
Scene 2	Bad peer influence	The scene shows young adolescent like to feel among by doing what their mates are doing	Tolu: (shouting) boyfriend snatcher Bimbo: what is this one talking about (hiss) Tolu: liar! You want to tell me you don't

			<p>know Tunji is my boyfriend</p> <p>Bimbo: and so, Tunji is a fine boy, so he can be anybody's boyfriend.</p>
Scene 3	Positive peer influence	This scene shows that teenagers with good intentions are likely to have positive impact on their mate	<p>Tope: Bimbo, you are my friend and I will tell you Tunji is not a guy you should have anything to do with.</p> <p>Bimbo: why?</p> <p>Tope: he has too many girlfriends, you know we live in the same neighborhood, come and see the way he does flock around different girls</p> <p>Bimbo: thank you, dear friend, I will trace my steps with him.</p>
Scene 4	Rebellion	The scene shows, it is not enough that teenagers move with positive peers, some are rebel base on some other circumstances not necessarily bad peer influence.	<p>Femi: seriously, we need to talk. You need to change your lifestyle, we are still very small to be flocking around women, our ambition should be our target at this age</p> <p>Tunji: you just have to understand, everyone can not be like you that loves to read day and night</p> <p>Femi: what if you impregnate any of the girls</p> <p>Tunji: (he laughs), I can't impregnate any of them. I am just having fun</p>
Scene 5	Sickness discovery	Sickness is bound to set in ones there is unprotected sex and numerous partners	<p>Mama Tunji: how are you feeling now with the medications you took yesterday</p> <p>Tunji: I am not feeling any better mum</p> <p>Mama Tunji: I have already called the Doctor, go and see him</p>
Scene 6	Sexual harassment Lack of parental care	This scene shows a lot of adolescents becomes victim due to lack of proper parental care, the scene provide the solution by advising young adolescent to confide their challenges to either their school teacher or family doctor.	<p>Mama Tunji: what am I seeing. HIV positive. How come? At this tender age, where did you get this from?</p> <p>Tunji: God! I have finally gotten myself into trouble, I should have listened to cautions and face my studies. Mum see what you caused me, you destroyed my life.</p> <p>Mama Tunji: foolish boy, you can still blame me for the wrong path you choose to follow?</p> <p>Tunji: do you care to know how Aunt Joke was harassing me when she was living with us? mum, you are always busy,</p>

			<p>you never gave me attention. When she left I found it difficult to control myself. This makes me have numerous girlfriends. (They both breakdown in tears)</p> <p>Doctor: I am sorry about this Tunji, but you would have spoken up, if your mother wasn't available, you would have confided in your class teacher, even me as your family doctor</p>
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Students' Participations

The students were excited about having such programme in their school. They were engaged during the play scenario formation, though the play was finally put together by the facilitator. The play was rehearsed and performed by selected student from the senior section of the school. The researcher chose to rehears the senior section so as to make fully participate in the program, since the look withdrawn during the entry discussion. The method really worked, they gradually loosen up and cooperated through the four weeks of rehearsals. Each rehearsal workshop involved warm-up exercises that focused on theatre skill development through body, voice and content creation. These activities gave the students opportunity to showcase their talent and also discover themselves, it made the workshop more interesting to them. Role-play was assigned to only the students, who serve as peer educators; each character has a double cast, so as to bring about healthy competition and more seriousness on the part of each character. The play consists of six (6) scenes performed by fifteen (15) peer educators, including skits and songs covering topics including peer influence, contraception, unhealthy sexual behavior, Sexually Transmitted Diseases (STD) and Human Immunodeficiency Virus (HIV). The play duration was within thirty (30) minutes. During the play production, the students of the school were assembled together in their school hall, while the play was performed before them. They were active audience during the production.

Post-Performance Discussion

At the end of the performance, the students and teachers commented on the drama and expressed what they have learned from the play. Two (2) students were asked to give the summary of the play presented which they did perfectly. The students exhibited enthusiasm towards the play performed; they admitted the play gave them more insight on sexual hygiene, abstinence from sex, the danger of HIV/AIDS. The students also admitted that the play performance made them realized the danger of HIV/AIDS, how it spread, how it is prevented and controlled. The student admitted they have learned how to abstain, by making their studies the most priority and always have focus on their ambition, they should always communicate with their parents on sex matters, or better still confide in their class teachers, school counselor or family doctor on matter relating to their health and sex matters. The students were asked to describe the production with befitting words. Some said it was "interesting", while some said it was "educating". Two (2) students said they would have loved if the storyline is more elaborate, "it seems not long enough". The responses from the students gave an assurance that the production is of positive impact on them.

The teachers also commented that the play showed the reality of what happens among the students, and they would appreciate if programme like this comes more often in their school, it will serve as good reminder to their students. One of the teachers Mr. Tobi used the opportunity to give the students more orientation on sex education. He also commented on the student that performed the play, which he saw a lot of creativity and cooperation in the drama they presented. The teacher admitted that the students had acquired more informed knowledge on sex education; no doubt they will be able to take informed decisions as far as sex is concerned. The teacher also acknowledged the fact that, the drama presented places emphasis on the fact that improper sex education does not only affect the females but both genders, unlike the way the society place emphasis on the female gender. Five other teachers also commented on the drama presented as a positive way of reaching the students, they said sex education seen as a sensitive topic to discuss with teenagers, using drama to teach them make it simple, as it used entertaining approaches to disseminate the information to the student. They

confessed they look forward to welcome such workshop in their school, including other topics such as; drug abuse, skill acquisition and morals among others.

Analysis of the Questionnaire

No	Questions	Yes	No
1	Student awareness of sex education before the participatory drama workshop	47	3
2	Student that thinks sex should be taught in school	50	0
3	Student that thinks sex education is best taught using participatory drama	46	4
4	Student that thinks the drama presented to them is good at teaching sex education	43	7
5	Student that wants more participatory drama workshop in the school	43	7

		Home	School	Religious setting	Mass Media
6	Where the student heard the first information about sex education	9	37	4	2
7	Where the student is the best place to learn about sex education	25	19	3	2

		Abstinence from sex	Use of contraceptive	Danger of abortion	Importance of early sex education	Nothing
8	what the students learnt from the participatory drama	33	0	0	13	4

		Interesting	Educative	Informative	Confusing
9	How would you describe the participatory drama	10	24	14	2

Analysis of the Teacher's Questionnaire

No	Questions	Yes	No
1	Does the participatory drama have positive behavioural impact on the student	5	0
2	Do you think the students reaction is reflective towards the drama presentation	5	0
3	Do you think participatory drama is best method of teaching sex education	5	0
4	Will you encourage another participatory drama workshop in your school	5	0

To gauge the students' reactions to the participatory drama on sex education that was presented to them, fifty (50) copies of questionnaire were given to the students at Fadehan International School. Fifty students were randomly chosen from among those who took part in the participatory drama exercise. Three (3) students

stated they were unaware of sex education before to the interactive drama workshop, while forty-seven (47) out of fifty (50) students were aware of it. According to the students, they learned about sex education from the media, their homes, schools, and places of worship. Nine students (at home), thirty-seven (37) in the school, four (4) in a religious environment and two (2) in the media were informed about it. When asked where they believed that sex education should be taught, 25 pupils chose home, and 19 said in school. Two pupils selected a religious environment, while two more selected the media. The fifty (50) pupils in total agreed that sex education ought to be taught in schools. According to the data, young adolescents should learn about sex education in school and at home as the first and most suitable settings.

Also, forty-six (46) students agreed that sex education is perfectly taught using participatory drama, while four (4) students disagree. Thirty-three (33) students claimed to have learn abstinence from sex in the drama skit presented to them, thirteen (13) learnt the importance of early sex education, while four (4) students claimed to have learn nothing. Students were expected to choose multiple answers here, but they seemed to choose their answers based on what came first to them. What is important is that they are all a form of sex education.

Lastly, the students were asked to describe the participatory drama presented to them. Ten (10) students found it interesting, twenty-four (24) claimed it is educative and fourteen (14) found it informative. It is impressive that larger percentage of students found it educative and informative. The main target of the workshop was that the participatory drama should not only be interesting but must possess high level of positive education and information.

Just like in the previous school, all the teachers admitted that the participatory drama had positive behavioural impact on the students. They claimed that their reaction was reflective towards the drama presentation. They all admitted that participatory drama is the best method towards teaching sex education and they are looking forward to seeing more participatory theatre workshop in their school, touching other aspects of life like: poverty eradication, human right sensitization, stopping and advocating against gender discrimination, how to care for one another and morals.

After the follow-up exercise, it was discovered that students enjoyed the participatory theatre workshop; it is an effective and interesting way to educate the young adolescents. The facilitator met with school teachers on how to make participatory drama a continuous workshop in the school. The Vice Principal Mrs. Patience said the school already has a drama group that does tour scripted plays around to other schools. The facilitator added, it will be of greater advantage if the school can add participatory drama to their curricula and address diverse topics affecting teenagers. The participatory theatre workshop must be done at least twice in a term.

DISCUSSIONS

In Paulo Freire's seminal book pedagogy of the oppressed, he articulates the theory of education "problem-posing system of education" in relation to the fundamental of theatre, and its role in effecting social change. He establishes the distinction between banking system of education and problem-posing system of education. He states that banking system of education only deposits knowledge in the student without allowing them to think on their own, what is being taught. In contrast to the banking system of education, is the problem-posing system of education. This encourages the student to participate actively in the learning process by asking critical questions on topics being discussed. Problem-posing system of education relies on dialogue process with the teachers who, with the students, collectively discuss the topic and proffer solution in the same manner. Problem-posing system of education is the perfect theory of education adopted for participatory drama on sex education in the two schools. The students were engaged in discussion from the beginning till the end of the workshops. They contributed their knowledge on sex education and also asked questions related to the topic. The improvised drama in the school was put together from the questions and suggestions of the students. The students were the ones that carried out the enactment of the play by themselves and for themselves. The students were opened to ask questions at the end of the performances and make suggestions. Follow-up exercise was performed to further check the mind of the student. Problem-posing system of education theory was fully utilised in the participatory theatre workshop on sex education in the two schools. Knowledge was not imposed on the students, rather the facilitator and the students went through the learning process to learn and discover more on sex education.

Forum theatre was propounded by Augusto Boal in his book *Theatre of the Oppressed*. It is a form of theatre for social reform, where by the community in the question are engaged actively in the theatrical process in order to provide possible solution to their problems. Theories of forum theatre are used to carry out the participatory theatre workshops in the schools. Forum theatre makes use of non-actors, the students in the schools are not trained actors, they were prepared to perform as peer actors to bring about social reform on sex education. Forum theatre makes use of participatory exercises and games at every rehearsal. This was adopted throughout the workshops with the students. The games and exercises helped the student to loosen up, it was used to develop their awareness and to use their own senses. One of the major techniques in forum theatre is improvisation; play scenarios were built around what was discussed with the students, more reason why the plays in each of the schools were different. Also, attention was placed on the use of dialogue rather than visual aspect. Unlike, a conventional theatre that places emphasis on spectacles, what is important here is the dialogue and the messages being passed across through the drama presentation. Because of this the performances took place in the halls of the two schools with no set design. Additionally, role play is also one of the major techniques used in forum theatre, the students were encouraged to take roles of different characters and re-examine a number of difficult situations. Participating in role play helped the participants to put themselves in other's shoes, experiencing the consequences of unhealthy sexual behaviour. The use of peer educator could easily generate empathy from the fellow students, they could easily connect to the situation on stage and as well as put themselves in their shoes.

There is striking similarity in Paulo Freire's problem-posing system of education theory and Augusto Boal's forum theatre. The aim is to challenge the traditional passive role of the audience and involves them as active participant in the drama and use theatre as an educational tool to bring about social change.

RESULTS AND CONCLUSION

Findings showed that participatory theatre is effective tool in teaching sex education because it engages the students intellectually so much that they could contribute to the learning process. The study also showed that the improvised dramas reflected the students' social reality, and they could connect intellectually and emotionally to what was presented to them. This was because the students found participatory drama presented to them as interesting way of educating and passing vital information to them.

The study holds that participatory drama ensures effective circulation of information amongst the participants; it facilitates dialogue and exchange of ideas among the participants and support the identification and realisation of concrete set of action and finding solution to the problem faced. The students were engaged in role play and follow-up exercise, which is the main aim of participatory drama as an aspect of theatre for development.

RECOMMENDATIONS

This paper strongly recommends that the use of participatory drama in teaching sensitive topics, such as: drug abuse, sex education, choice of career and morals should be included in secondary school curriculum. Hence, Participatory drama should massively be employed to communicate any development issues in the in the community, such issues could include: fighting poverty, promoting sanitation and hygiene, advocating for conservation and environment. Theatre students in tertiary institutions should be encouraged to tour the communities and schools with theatre projects, using participatory theatre technique to bring about social transformations.

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