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**Creative Drama: A Tool for Reducing Teenage Pregnancy in Calabar Metropolis**

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**ABSTRACT**

This research addresses the pervasive issue of teenage pregnancy, a critical concern in the realm of reproductive health that has drawn international attention. Focused on the Calabar Metropolis, the study aims to evaluate the efficacy of creative drama as a proactive tool in mitigating teenage pregnancy rates. The primary objective is to address and rectify the prevailing sexual attitudes among teenagers, which often lead to unintended consequences such as unwanted pregnancies, premature childbirth, abandonment of infants in distressing locations, abortions, school dropouts, and the heightened risk of sexually transmitted diseases (STDs), including HIV/AIDS. Employing experimental and survey methodologies, the study utilised drama, narratology, and questionnaires as instruments, subjecting the gathered data to scientific analysis. Educational institutions, namely the University of Calabar Staff School, Obufa Esuk Orok Primary School, and Inih Andem Nursery School in Calabar, were selected for a comprehensive assessment of the potential impact of creative drama on reducing teenage pregnancy. Key findings underscored that creative drama significantly influences teenagers' attitudes towards premarital sex, with a majority expressing a negative stance on engaging in such behavior. Respondents emphasised the importance of waiting until after marriage for sexual activity and acknowledged creative drama's effectiveness in curbing teenage pregnancy. The study concludes that the adoption of creative drama as an educational tool yields positive outcomes, recommending that parents play an active role in providing both emotional and material support to their daughters. Additionally, it suggests implementing creative drama in schools for educational purposes and advocates for further research on various aspects of reproductive health concerns related to teenagers.

**Keywords:** Creative drama, tool, teenage pregnancy, reducing, Calabar Metropolis.

## **INTRODUCTION**

Creative drama has always been in existence. According to Edisua Offoboche (1998), it has been in every society and culture where man has lived. Long before the cave man's sympathetic magic, the Greek Dionysian festival, and the Egyptian dramatisation of their god, "Oris," creative drama existed. She continues the discussion by saying that creative drama was developed by the children of the day. Children have a fantastic imagination. From babyhood on, no child needs prompting to play. Playing comes as naturally as breathing. Children pretend to be characters they see in the adult world. They take on a wide range of roles. Girls play mummy, and boys play daddy. Other times, their toys take on different characters and meanings. They play individually or in groups (Offoboche, 1998).

The term creative dramatics is commonly referred to as educational dramatics since it is characterised by spontaneous, flexible drama, as distinguished from the more familiar formal type of drama, which is rehearsed and produced for an audience (Hornbrook, 2012). Creative dramatics was officially defined in 1978 by the American Association of Theatre for Youth as an improvisational, non-exhibitional, process-centred form of drama by a leader to imagine, enact, and reflect upon human experience (Gears, 2003). Nellie McCaslin (1990) acknowledges in her book that activities in creative dramatics are always improvised, that the players create the dialogue, and then what is created is not intended for an audience. Participants are guided by a skilled leader rather than a theatre director. It is a learning process for the participants. Creative dramatics need a skilled leader to guide the participants, like the children's theatre, which requires a theatre director to direct the play as well as the artists—in fact, the entire crew (Mitchell, 2008). However, both creative dramatics and children's theatre work harmoniously together for the benefit of the child. They complement rather than conflict with each other. When a child who has worked through many creative dramatic experiences becomes a member of an audience in a children's theatre, his or her appreciation and interest are exceptionally strong. On the other hand, if a child first becomes interested in drama by seeing plays in a children's theatre, his or her understanding and enthusiasm generally lead him to make plays with other children of his own age.

Understanding the purpose behind creative dramatics, we see that it may be defined as a group activity in which meaningful experience is acted out by the participants as they create their own dialogue and action. This kind of drama is a strong force in child development. Besides children, creative drama is also useful in working with other groups like the mentally retarded, the emotionally sick, the elderly, and indeed, all manner of people. So, apart from viewing drama as a medium of entertainment, it could also be viewed as a medium of informing, mobilising, and educating.

Creative dramas, whose goals are to inform, mobilise, and educate, would go a long way towards reducing the rate of teenage pregnancy and its numerous problems (Wessells, 2015). These problems, of course, have attracted the concern of world bodies like the World Health Organisation (WHO) and non-governmental organisations (NGOS) such as AIDSCAP, G.P.I., NYAP, and DreamBoat, among others. They have adopted various means, including counselling, health education, sex education, workshops, and seminars, among others, with the latest introduction of female condoms (Udoette, 2015; Udoette, 2018). Even with all these steps, the rate of teenage pregnancy is quite alarming. It is the concern for our teenagers that has led this researcher to seek a subtle and appealing means to teach with the aim of reducing the rate of this malady in our society as it affects the primary school pupils.

Since its goals are to inform, mobilise, and educate, it would go a long way towards reducing the rate of teenage pregnancy and its numerous problems. These problems are the concern of our teenagers, which gave birth to this study in a bid to seek out subtle and appealing means to teach pupils.

### **CREATIVE DRAMA: CONCEPT, STRUCTURE, AND USES**

Creative drama is an informal kind of drama, an innovation of the twentieth century, whose roots are embedded in man's natural instinct to play. Winifred Ward, a nationally known authority on children's drama and Professor of Dramatic Production at Northwestern University, led the way in pioneering in the field of creative dramatics in the elementary schools in Evanston, Illinois (Tennyson, 1999). Since that time, drama for the child participant has spread to children in many parts of the country. It has been introduced into outstanding school systems from kindergarten through junior high school, and many high schools offer creative dramatics as an elective class in the daily programme.

Creative drama does not require a large number of people. It could be between 30 and 100 people (Jennings, 2017; Okoko et al., 2023). And it does not depend on theatre technology; that is, it is not scripted, it does not make use of elaborate costumes, and staging is of little concern. It is not concerned with training children to become actors or creating plays for an audience. It is aimed at the development of the whole child—socially, emotionally, intellectually, physically, and spiritually. Here, it is the process rather than the product that is the region of emphasis in this activity.

In terms of structure, creative drama makes use of improvisation; it is an on-the-spot, impromptu version of the event or situation. It is also participatory. The leader provides the participants with the stimuli upon which the drama is built. He provides the starting point and problem, for which the participants find solutions. He provides fictional or factual situations, and the participants invent on-the-spot storylines, characters, dialogue, and action.

There are a wide range of drama modes to be used by the skilled facilitator or leader, such as drama, story/story-telling, mime, music, song, puppets, costume, games, role-play, acting/acting-out, dance, sound, and poem, etc. Of importance is the use of exercises or games (as warm-up activities) to stimulate the children. The drama teacher, facilitator, or leader must have a theme, and whatever mode is used must be on the theme. For instance, if a drama teacher wants to use story-telling to teach personal hygiene, the story would be based on personal hygiene such as the care of the teeth, the care of the mouth, the care of the nails, etc. This would highlight the advantages of hygiene and the disadvantages of not practicing it.

Creative drama can happen anywhere—market, street, home, classroom, bus, just about anywhere—as long as it has a skilled facilitator or leader. The space used should have facilities for writing, reading, and sound effects (Zipes, 2004). The atmosphere should be conducive, relaxed, and devoid of distractions, and it should be a physical environment that encourages creativity. The uses of creative drama are quite enormous and cannot be overemphasized. Many people feel that creative drama is used only with children. This is fallacious. It can be used with any group of people in a variety of settings. It is used to promote the goals of the institution for which it is used.

Creative drama is used in therapy (Feniger-Schaal & Orkibi, 2020). This is usually employed by psychiatrists to tackle or solve emotional and mental problems. It is employed in prisons, hospitals, remand homes, and clinics. This kind of drama is called psycho-drama (therapeutic drama or drama therapy). The founder of this kind of drama (that is, psycho-drama) is Jacob Levy Moreno (1987), who was a medical doctor from Vietnam. Here, he made his patients relate their problems—the agony they once

experienced—and would build or develop a play using the problems. And they themselves would act out the play. And Winifred Ward (1957) concludes by saying,

Better than any school experience, the arts offer opportunities for channeling emotions into constructive areas. Music, the graphic arts, the plastic arts, dance and drama all direct them into this channel that bring aesthetic and spiritual satisfaction to the child (p. 4).

A second use of creative drama is in human relations, clinics, business, industry and classroom. It uses role-play, simulations and games to explore group problems and dynamics. And this kind of drama is called socio-drama and was first employed still by Jacob Levy Moreno. A third use of creative drama is in play-house, camps, homes, or even in clinics. Its main focus is to enhance a balanced and complete growth of the child, spiritually, physically, emotionally and intellectually. It focuses on personality building. This is called Development Drama. Brian Way opines that:

Drama is largely being concerned with the experience of the participant irrespective of any function of communication to an audience. It encourages originality and helps towards some fulfillment of personal aspiration and thus, is important to the full development of personality (Pickering et al., 2023, p. 65).

Ruth Lease and Siks subscribe to this view when they said that,

Dramatics is aimed towards the development of the whole child, socially, emotionally, intellectually, physically and spiritually. It is one of the channels available to the adult teacher or parent which has been found to be a strong force in child development (Pickering et al., 2023, p. 66).

Thus, creative drama is concerned with the process and values for the children involved.

A fourth use of creative drama is in the promotion of intellectual growth. This enhances the capacity of the child in cognitive studies. Through playing, a child learns better and remembers more. It can be employed in museums; for history lessons, in libraries to encourage reading, and in the classroom to aid the class teacher. In the church, it can promote biblical teachings and doctrines. A fifth use of creative drama is in recreation. It could be aquatic, outdoors, indoors, and excursions or whatever form of recreation. Its major goal is to help the participants relax, get refreshed and rejuvenate. Dorothy Lydds opines that,

Dramatics is one of the strong forces in recreation that offers a multiplicity of opportunities... the adolescent and the adult increasingly find enjoyment in dramatic activities in recreational settings (Wilson, 2021, p. 76).

As a sixth use, creative drama is an effective tool in teaching morals. Siks submits to this assertion when she writes that,

When children watch an idea acted out with its cause and effect, they stand a better chance to take decisions on the idea than when it is printed on pages or verbalized (Akhan & Altikulaç, 2014, p. 17).

Brian Way agrees with this view when he says that part of growing up is that of coming to terms with sets of rules and modes of behavior that are not natural instincts, but the essential forms of discipline which can be forced by these means can yield negative and positive results, perhaps more negative than positive as the children will tend to lose respect for adults and can only develop control and discipline through variations forms of fear and which makes the child grow up without the ability to take decisions (Courtney, 1989). Thus, a child should be humanized and socialized through creative drama. He further asserts that creative drama offers direct experience, leads an inquirer to moments of direct experience transcending more knowledge enriching the imagination, possibly touching the heart and soul as well as the mind (Courtney, 1989). The purpose of learning is to effect a change of behavior. As opposed to the traditional or conventional method of

teaching, creative drama is an effective method of teaching/learning process. It offers learners active participation and makes learning more permanent.

Lynn McGregor et al., (1977) agree to this view by asserting that, “through drama, an individual can be brought to an understanding of issues, themes and explore them from the perspective of interpersonal behavior (p. 24). They also believe that through watching others in role, one will find out more of other’s perceptions and interpretation of the world and this helps in change of behavior. Finally, the last but not the least, creative drama is used in the reformation of prisoners. It has been effectively employed. Timberlake Westenbaker supports this view by citing a letter written to her by Joe White, a prisoner:

Prison is about failure normally and now we are reminded of it each day of every year. Drama and self-expression in general is a refuge and one of the only real weapons against helplessness of those places. Theatre and drama are of course essential parts of all societies, and I’m glad to say that they are alive and kicking within these Walls. (Offoboche Lecture Note).

Creative drama is an effective tool in therapy like earlier said. Roger Brown affirms that important roles leave a residue in the personality. He says that “indeed personality is largely an interaction of all the roles that have been played,” therefore good for the treatment of a psychiatric patient. In fact, the uses of creative drama abound. It offers one the opportunity to see oneself through others and this leads to a change of attitude. It clarifies issues through creative dramatic experiences. And people are becoming increasingly aware about its role. It is employed in the rehabilitation of cursed lunatics.

The uses of creative drama cut across all facets of life and serves different purposes. It is no more regarded only as an entertainment medium. Its educational, therapeutic, correctional values among others are being appreciated now. Creative drama is evolving.

## **TEACHING IN PRIMARY SCHOOL**

Teaching is the conscious or unconscious activity that takes place in an environment aimed at imparting knowledge with a view of having a change in behavior of the learner. The conscious aspect of teaching is the knowledge imparted by teachers, while the unconscious aspect is the knowledge imparted by the parents. What makes primary teaching worthwhile for most teachers is first and foremost the children. Teachers tend to find them more honest, spontaneous, enthusiastic and amusing than adults. Herbert Kohl (2009) found that,

they were purer, more open, and less damaged than I was... they could dare to be creative where I was inhibited; they could write well because they did not know what good writing was supposed to be; they could learn with ease, whereas I was overridden with anxiety over grades and tests (p. 140).

Teaching primary school pupils can be varied, stimulating, and creative. No two days are ever the same. With twenty (20) or thirty (30) unpredictable personalities in the class, the job needs to never be boring. In the words of one teacher, ‘the children help you stay alive.’

The traditional mode of organisation in primary schools is through class teaching. The junior teacher is primarily a class teacher, associated with a group of children for an academic year, getting to know them as individuals with their own interests and needs. A class teacher is immersed in classroom life, creating a world in her own image, and coming to identify with her own class in the same way that head teachers identify with their schools. The classroom becomes the creative hub of the teacher’s life and a ‘home from home’, a source of inspiration for her and her children. It is in the classroom, with

the children, that our thinking about teaching children should begin, for it is they who lie at the heart of the enterprise.

Teaching and learning go hand in hand. According to Robert Fisher (1998), learning is the process by which knowledge, skills, and attitudes are acquired or extended. Learning is not to be confused with simply the completion of tasks. A child may complete a task correctly and have learned or gained nothing from it. Or the child may have learned something quite different from what the teacher intended. Such incidental learning can be very productive, or it can be faulty and cause later problems. The teacher provides the content for learning in the classroom. Two of the basic elements a child needs for effective learning in the classroom environment are security and challenge.

Like adults, children feel secure in an environment where they can make sense of the situation and confidently predict what will happen. For this, the child needs to know: what the teacher expects of him or her, how to win the teacher's approval, what the child may or may not do, where the child may or may not go, what the child may or may not use, and when the child may or may not do certain things. In addition, the curriculum of the primary school should give children the opportunity to acquire skills and knowledge that will prepare them first for the transition to secondary education and ultimately for adult life. It should help them develop socially as members of their school community, learning to work and play together and to accept responsibility.

## **TEENAGE PREGNANCY**

Teenage pregnancy has over the years been identified as one of the problems of reproductive health and one of the logs in the wheel of progress in society, especially in Calabar. It has deterred the opportunities of youth as leaders of tomorrow. The causal factors are attributed to the weakness of the family, school, and society in teaching much about sex and its effects on teenagers. In effect, this social cankerworm has eaten deep into the youth's sense of morality and discipline, leaving behind a youth culture marked by wretched lives, marital instability, and a deteriorating socio-economic lifestyle (Benson, 2008; Benson, 2023).

Pregnancy occurs as a result of the fusion of the female sex cell (ovum) and the male sex cell (sperm) (Udoette, 2023). Hence, teenage pregnancy can be defined as a pregnancy that occurs among female teenagers and is unwanted. According to statistics, more than a million teenagers get pregnant each year; this problem is widespread and cuts across racial and socio-economic lines. Whether a girl lives in an urban ghetto, a farm, or a posh, sophisticated suburb, if she is sexually active, she is at risk of an unwanted pregnancy. This is a result of a failure to practice contraception and self-control.

This malady has quite a number of causal factors, one of which is the family. The family could be blamed for such ignorant beliefs and for failing to provide adequate role models and socialisation concerning the causes and consequences of teenage pregnancy. Such inadequate socialisation may be a function of the financial, political, and social class of the parents in question (Ottuh, et al., 2023). Kenner and Zernike observed that the socio-economic class of the parents, whether measured by poverty status, family income, or parental guardian education, lowered the proportion of teenagers with sexual experience (Canseven, 2015; Asangaeneng & Udoette, 2019). This implies that teenage pregnancy occurs most in families of low socio-economic class due to economic hardship. This explains why teenagers at this socio-economic level go in search of materialism by indulging in prostitution. Youths of high socio-economic class are believed to have engaged in social and academic activities and are well-cared for. For instance, after school, the child goes for recreation, music lessons, adventure, and Bible classes, virtually closing the gaps of stress and want. These help minimise the occurrence of teenage

pregnancy. However, the greater the degree of freedom to associate, the higher the rate of indulgence in sex due to constant social contact with peers of the opposite sex. Loran argued rather that “most secret abortion” is commonly done by teenagers of high socio-economic class in order to maintain their good homes, family prestige, and educational pursuits.

Broken homes are not only a threat to the parents but to the children as well, especially female teenagers. This is because parents of such homes become preoccupied with their matrimonial problems rather than paying any attention to the activities of the children. Furthermore, Western culture is fast penetrating Nigerian society (Tom and Bassey, 2023). Today, it doesn't mean anything for a Nigerian parent to expose his children to pornographic films. This has been aggravated by the television and video craze that is characteristic of the 1980s and 1990s, and lately by the internet. Indeed, an attempt to emulate the immoral activities of the gangsters in such films has given teenage pregnancy an upsurge in “modern Nigeria.”

Again, indiscipline, negligence, and immoral behaviours of the parents themselves cannot be underestimated as possible causes of teenage pregnancy in Nigeria. Nowadays, parents are prone to the habit of talking about sex in the presence of their children, even though the children are not taught how to go about sex. Nwachukwu Iwe asserted that this parental attitude is enough motivation in the child's socialisation process to encourage, particularly the female teenager, to carry out a self-experimentation of sex even before puberty (Lemoha, et al., 2020). The parents and family are therefore acknowledged as the fundamental and indispensable cells of all human societies. Hence, the family may be regarded as the cradle of civil society, and it is to a great extent within the circle of family life that the destiny of the child is fostered.

The influence of peer groups is another cause of teenage pregnancy. Statistics show that over 40% of teenage pregnancy cases are due to peer pressure. Quite often, we hear girls or teenagers who have fallen victim say, “I was forced to do it” or “my friends forced me to do it.” The low importance attached to female education in most of the Nigerian communities is no impetus to the multiplicity of teenage pregnancies that is characteristic of our society. Female enrollments in schools are low compared to those of their male counterparts.

Writing from the Concord Press, Chike Okacha of the News Agency of Nigeria (NAN), in his article captioned “what Hope for Female Education”, laments the situation. He maintains that male teachers have lost their professional consciences so much that it does not cost them anything to be engaged in illegal sexual intercourse with their pupils or students, with a promise to exchange such sexual activity with marks (Emenyeonu, 1997).

An innate quality of the teenagers themselves also causes teenage pregnancy. Some children are born with characteristics inherited from either parent. It is therefore not doubtful if a promiscuous parent produces a promiscuous child. Suffice it to say that the factors contributing to teenage pregnancy are numerous. But for now, let's look at the consequences of this malady. These consequences range from unwanted pregnancy, abortion, sexually transmitted diseases (STDs) (AIDS and HIV, psychological damages, teenage parenting, disrupting education or dropping out of school, and abandonment of babies in pits and gutters.

For those who have no option but to keep the pregnancy, childbearing at this teen age carries a lot of health damage to the mother and the unborn child. When such babies are delivered, they die more during childbirth than children of mature mothers. One of the grievous health consequences of teenage pregnancy is called 'vesica-vaginal fistula' (Amalia, et al., 2022). This is when there is severe damage done to the vagina and bladder of a teenage girl during childbirth (labour). Normally, when the baby is about to be

delivered, the head forces its way to the vagina. The vagina, in preparation for this process, becomes elastic in a mature woman. But in the case of a teenager, the canal is unprepared (non-elastic). So that the process of childbirth or labour is prolonged, causing the head of the baby to press on the bladder, thus leaving a 'hole' in the bladder. This condition leaves the girl to permanently drip urine uncontrollably for the rest of her life. This condition can only be treated through a special surgical operation. But when there is no means of having a successful repair of the 'hole', the girl becomes a social outcast. She is deserted by friends and relatives because of her smell of stale urine and she can easily die of infection. The case of Glory Effiong James testifies to this. She was an applicant and was delivered of triplets at the University of Calabar Teaching Hospital (UCTH), Calabar. But the delivery was not easy. According to Dr Richard Ewa of the same hospital (UCTH), from history and physical examination, a diagnosis of prolonged labour, multiple pregnancy and fetal distress was made. Glory was resuscitated, and an emergency caesarean operation was done for the delivery of the triplets. The teenage father simply identified as Kama, from one of the western states of Nigeria, an applicant and a part-time bus conductor fled because he had no money to pay the hospital bill.

### **THE INFLUENCE OF MEDIA AND ARTS ON PRIMARY SCHOOL PUPILS**

Entertainment media and the arts have exerted a great influence on people, especially teenagers, who are not critical of what they watch, listen to, and read (Ogar & Iwuagwu, 2021). They swallow every bit of it—hook, line, and sinker. "Promiscuous life styles involving multiple sexual partners with or without legal trimmings have been widely practiced and publicly paraded by the entertainment world," laments Cooper (1995). He further stated that the degradation of the exhibition of sexual intimacy on screen fuels the obsession with sex.

Television, one of the 20<sup>th</sup> century innovations, is one of the ways in which attitudes can be affected. Explicit love scenes on afternoon soap operas are not helping matters. As a result, teenagers tend to have a very skewed and unrealistic view of relationships between men and women, which can be very harmful. Since children learn by watching or copying others, precisely adults, they copy a lot of nonsense from the television, such as crazy fashion, violence, and even crime. I know of a little boy who is only nine (9) years old who acts violently because of the kind of programmes he watches on television. It is a shame nowadays to see our little girls wearing skimpy dresses in the name of fashion." The average TV watcher in America encounters some 14,000 sexual references in a single year. Such taboos as incest and bestiality are now shown on television. A book, "Watching America," gives this as the reason "sex sells." As the networks and production companies discovered that they were titillating more viewers than they outraged, they gradually increased the sales potential of their product by permitting more and more taboos to be broken, even in a more explicit fashion; hence, its consumption has increased its rate of production.

Film and video equally exert a great influence on our teenagers. The films produced are always full of romantic scenes, and our teenagers are allowed to watch them without restraint. Music, which is a form of entertainment, is fast becoming a source of evil. Some song lyrics are provocative, such as "Let's Grind" and "I want to sex you up." And these are the kinds of songs that our teenagers are crazy for. These would work through their minds and land them into immorality. Movies are not left out of their unwholesome effect on teenagers. In support of this view, Peter Slade (2006) writes that youth copy characters seen on film screens, and this is evidenced by "their facial expression, movement, hair styles, flashy clothes, make-up, sinister ways of wearing hats, and sulky expressions.



Onokoome Okome (2004) agrees with this view when he writes that a British Broadcasting Corporation (BBC) correspondent reports about the incessant alarming rate of daylight robberies and attributes it to the watching of movies. Reading materials that are meant to give information on burning issues rather encourage sex, crime, and violence. They no longer help to improve the reader's command of the English language but a vocabulary of romance (sex). Awake Magazine affirms this assertion by writing that:

Many popular books are brimming with sex and violence, and tell how reading materials found in United States and Canada are full of 'horror stories targeting youths as young as eight'.

To buttress this view, Dr Thomas Radeck says that "the intensity of violence and degrading sexual material in these magazines is shocking." Pornography is another factor that fuels sex obsession. It is a bad influence on teenagers. Awake Magazine reports that "teenagers who are exposed to a study diet of pornography develop a distorted view of sexual behavior." Apart from the above examined factors, the introduction of pills and contraceptives and other things like condoms even for women have encouraged loose sexual attitude. Most girls now go into premarital sex without fear because of the availability of these things. Awake Magazine has this to say:

The changing social environment and the introduction of birth control pills into the market in 1960 transformed the sexual behavior of millions of women. The pill gave women a perceived sexual equality with men, a sexual freedom or interdependence never before realized. Like men, they could now experiment with short term relationships, uninhibited by the fear of unwanted pregnancy, male and female alike pushed natural family and sexual roles to the very edge of extinction.

### **THE USE OF CREATIVE DRAMA IN TEACHING TEENAGE PREGNANCY**

Creative drama has played a significant role in shaping people's behaviours. This is so because it presents life experiences. Just like the saying goes, "seeing is believing", creative drama offers one the opportunity to see, hence to believe. So, when people see "tales" become reality, it makes much impact on them. To support this assertion, Bene Madunagu says that when the children were informed of the consequences of teenage pregnancy through seminars, workshops and posters, a less meaningful progress was made as some of them did not believe in such stories until creative drama was introduced.

In confirmation of Bene's opinion, Juliet Uvara says that, they are moved by seeing the suffering of a teenage mother. Catalyst, a Theatre-in-health education company offers a lot of services. It uses creative drama to teach teenage pregnancy. Julia Fry, a staff of Catalyst confirms this. To effectively enlighten the teenagers on facts about premarital sex and teenage pregnancy, Dr Perpetual reports that, when the teenagers were enlightened on these facts through creative drama, they responded well. The children were eager to talk.

Creative drama has been used by health workers working in communities to examine people's attitude towards premarital sex, the causes and consequences of teenage pregnancy, and also to teach sex education. In Ethiopia, creative drama was employed as a medium to break sexual barriers so as to build a healthy sexual relationship. This has proved effective and elicited a change of attitude in youths. One of them, Abraham Tsegaye posits that, "ever since that day, I developed a strong commitment to work towards alleviating the social evils of unwanted pregnancy and STDS. Suffice it to say that, the effects of creative drama abound.

### **METHODOLOGY**

Three schools were involved in this study with a total number of three hundred pupils. A sample size of one hundred pupils was randomly selected from primary 4 to primary 6 in

each of the schools. The selection comprised of both boys and girls ranging from 9-13 years of age. Boys were involved because they too need to know the consequences of pregnancy as it takes two to tangle.

The instruments designed were drama, story/storytelling, role play and questionnaires were administered (Pre-test and post-test) at different times to elicit responses from the sample population. Likert scale of attitude measurement was developed where questions and statements were presented to the respondents who then selected responses based on their attitudes and perceptions. I drew a lesson plan detailing how the lesson will be executed. A creative drama experience has three phases: warm-up, main activity and evaluation.

### **WARM-UP**

The warm-up phase is an introductory phase or beginning activities. Some games, dances and exercises were used to create appropriate climate for psychological security generating good feelings, relaxing the class, uniting the children in common efforts, encouraging movements, focus and concentration, imagination, social cooperation and self-control. These were fun and they also enlivened the learning of certain skills needed for drama. The first set of questionnaires were administered at the end of this phase.

### **MAIN ACTIVITIES OR ACTING-OUT**

In this phase, the participants and the researcher created a storyline based on teenage pregnancy exploring its meaning causes, consequences and solution. This was later acted out in form of drama and it was titled "A Girl's Dilemma". There was role play where an open-ended story was narrated and children were asked to end the story and they acted the end out and was titled "It Is My Fault" which was followed by story/story telling titled "In a Shamble". Some teaching aids such as pictures were used to further deepen understanding on the part of the pupils.

### **EVALUATION**

Evaluation or wind-down is the reflection phase. This was a session for questions and answers, followed by a talk show by the children and guided by the researcher. Finally, the second set of questionnaires were administered at this point.

### **DATA ANALYSIS**

#### **Hypothesis 1**

This null hypothesis states that the attitude of teenagers toward premarital sex is not significantly positive. To test this hypothesis, the population t-test analysis for single mean was adopted. The expected and observed mean attitude of teenagers toward premarital sex and pregnancy was computed and compared using the population t-test. The expected mean value was computed by adding the values of the Likert-type questionnaire (i.e. 4+3+2+1) and dividing it by the number of cells

$$\frac{(4+3+2+1)}{4}$$

4

and then multiplied by the number of items testing that variable.

$$\frac{(4+3+2+1 \times 15)}{1}$$

1

The expected mean attitude therefore gave the value of 37.50. Based on the respondents' responses, the completed observed mean attitude towards premarital sex was 44.26. When these two means were compared using the population t-test, a significant t-value of 13.65 was obtained. This value at .05 alpha level and with 99 degrees of freedom was

found to be greater than the critical t-value of 1.96. The null hypothesis was thus rejected (see table 1).

**Table 1: Population t-test analysis of pupils’ attitude towards premarital sex and teenage pregnancy (n=100)**

Variable	No. of Items	Expected Mean (M)	Observed Mean X	SD	T
Pupils’ attitude toward premarital sex	15	37.50	44.26	4.95	13.65

Significant at .05; df=99; critical value = 1.96.

Further examination of table 1 reveals that the observed mean attitude ( $x=44.26$ ) was higher than the expected mean attitude ( $x=37.50$ ). The differences in mean however, when compared using population t-test was found to be significant. This implies that the attitude of students toward premarital sex is positive.

### Hypothesis 2

This null hypothesis posited that the attitude of teenagers toward premarital sex and pregnancy after creative drama is not significantly positive. Using the population t-test analysis, this hypothesis was tested. The result of the analysis is presented in Table 2.

**Table 2: Population t-test analysis of pupils’ attitude after creative drama activity**

Variable	No. of Items	Expected Mean (M)	Observed Mean X	SD	T
Pupils’ attitude after creative drama	13	32.50	37.49	6.47	7.71

Significant at .05; df=99; critical value = 1.96.

The result of the analysis revealed a significant t-value of 7.71. This value was found to be greater than the critical t-value of 1.96 given .05 alpha level and 99 degrees of freedom. The null hypothesis was rejected and the research hypothesis was retained. A further look at the table reveals that the expected mean of 32.50 was lower than the observed mean of 37.39, thus resulting in a positive t-value of 7.71. This result shows that there is significant change of pupils’ attitude after creative drama.

### Hypothesis 3

This null hypothesis stated that the effectiveness of creative drama in changing attitude of teenagers towards premarital sex and pregnancy is not significantly high. A population t-test analysis was done to test this hypothesis. The variable involved here was the effectiveness of creative drama in changing attitude of teenagers towards premarital sex and pregnancy. The result of the population t-test analysis served a significant t-value ( $t=5.47$ ;  $df=99$ ;  $P<.05$ ) (see Table 3).

**Table 3: Population t-test analysis of pupils’ perception of creative drama as a tool for reducing teenage pregnancy**

Variable	No. of Items	Expected Mean (M)	Observed Mean X	SD	T
Effectiveness of creative drama	13	32.50	37	8.23	5.47

Significant at .05; df=99; critical value = 1.96.

Examination of table 3 revealed that a significant value was obtained ( $t=5.47$ );  $df=99$ ;  $P<.05$ ). This Further examination of table 1 reveals that the observed mean attitude ( $x=44.26$ ) was higher than the critical t-value of 1.96 at .05 alpha level and with 99 degrees of freedom. The null hypothesis was thus rejected.

The positive t-value obtained in this result means that observed mean perception of pupils ( $x=37$ ) was higher than the expected mean perception of ( $M=32.50$ ). The mean comparison was found to be statistically significant. This result means that creative drama is significantly effective in changing teenagers' attitude toward premarital sex, hence, a reduction of teenage pregnancy. Therefore, it is a good tool for the reduction of teenage pregnancy.

## **DISCUSSION OF THE RESULT**

### **Hypothesis 1**

In reference to the attitude of pupils (teenagers) towards premarital sex and pregnancy, it was not significantly positive. The result obtained showed that teenagers' attitudes towards premarital sex and pregnancy are positive. The result obtained here contradicts public opinion concerning teenagers' attitudes towards premarital sex as being significantly negative. A possible explanation for this positive attitude towards premarital sex and pregnancy could be attributed to the fact that the respondents love sex, not minding the consequences.

### **Hypothesis 2**

As touching hypothesis 2, which posited that the attitude of teenagers towards premarital sex and pregnancy after creative drama is not significantly positive, The result obtained from the analysis of the hypothesis proved otherwise, that is, there is a significant change in teenagers' attitudes after creative drama activity towards premarital sex and pregnancy. This significant change could be attributed to the fact that creative drama is concerned with acting out situations or events applicable to one's life, and it affects each individual who actively participates in this art experience, thereby enhancing the full development of personality and leaving room for clearer understanding and awareness.

### **Hypothesis 3**

The null hypothesis, which speculated that the effectiveness of creative drama in changing the attitudes of teenagers towards premarital sex and pregnancy is not significantly high, was rejected. Rather, it was perceived that creative drama is an effective tool for reducing teenage pregnancy. The finding from this hypothesis, therefore, shows that creative drama has a high degree of ability to reduce teenage pregnancy.

## **FINDINGS**

1. The result of my findings showed that creative drama does influence the attitude of teenagers towards premarital sex.
2. The majority of the respondents significantly feel that premarital sex is not good. They feel that it is good to wait until after marriage before having sex.
3. Creative drama is an effective tool for reducing teenage pregnancy.

## **CONCLUSION**

This paper has effectively explored the potential of creative drama to correct the attitude of teenagers towards premarital sex and teenage pregnancy, thereby reducing its rate.

The scientific method of inquiry proved very useful. It is hoped that this paper will add to the general effort of non-governmental organisations (NGOs) and other agencies that are involved in the crusade against adolescent sexuality issues. Even schools would benefit if they employed creative drama as a tool in teaching any subject or concept of their choice since it is participatory, making the experience worthwhile and rewarding.

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