

# Development Theatre as Channel in Dengue (Dengue Haemorrhagic Fever) Prevention Campaign

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**Abstract:** The study aimed to ascertain the effectiveness of Development Theatre as channel in dengue prevention campaign and specifically determined the socio-demographic characteristics, knowledge level before their exposure to theatre about dengue prevention, knowledge level after exposure to theatre about dengue prevention, relationship between some socio-demographic characteristics of the respondents and their knowledge level after their exposure to theatre, difference in the knowledge level of the respondents on the effectiveness of development theatre as channel in dengue prevention campaign, and the suggested activities of the respondents to be conducted in order to prevent the occurrence of dengue in the area. Most of the respondents were females (69%); married (76%) with ages belonged to 36-40 years old (55%), belonged to Cebuano tribe with educational attainment either high school level or elementary. There was a change or increase in the knowledge level of the respondents after the development theatre presentation on dengue prevention from 741 total pre-test score, to 858 total post-test score. T-test analysis on the significant difference between the pre-test and post-test scores of the respondents revealed significance of the T-value from the pre-test and the post test is equal to 7.24, which was higher than the level of significance. There was no significant relationship of some socio-demographic characteristics of the respondents namely sex, age, tribe and educational attainments on their knowledge level on dengue prevention. Most of the respondents agreed that development theatre was effective channel in dengue prevention campaign based on comprehensibility (98%) acceptability (100%) self-involvement (94%); and persuasiveness (94-100%).

**Keywords:** Communication campaign, development theatre, Dengue, Entertainment Effectiveness, knowledge level.

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## I. INTRODUCTION

Society changes towards development, a social change for the better. Change either individual or societal, communication is a vital element. Communication is defined as the process of transmitting messages, ideas, information, and attitude or emotion from one person or group to another or others through a channel or medium.

In communication process, often involves three levels such as intrapersonal, interpersonal and mass communication. On these degrees, people are informed and consequently find ways to solve their individual and community problems. Through these information, education and communication (IEC) endeavours offer a package of campaign techniques purposively to solve practical and current problems in the community.

Interpersonal communication is defined as face-to-face or person-to-person communication. It has been further expanded with new communication technologies that allow one person to communicate within a room with people reaching them at one time – but still on a person-to-person basis (Ongkiko et. al., 2003).

Development theatre or theatre for development is a form of interpersonal communication. It is usually used as a tool in communicating information across a wide range of discipline like health, to bring attitudinal and behavioural change, and changes in life style. This kind of theatre, a group of actors performs a play containing a particular message, often with little or no audience participation or discussion.

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Theatre comes from the Greek word *theatron* or “seeing place”. It is a place where something is seen. Its companion term drama comes from the Greek word *dran*, “to do”. It is something done. An action. theatre: something is seen; something is done an action witnessed (Cohen, 2003).

At present, the word theatre is used in different ways. It is sometimes describe a building where place are put on like the architecture, the structure, and the space for dramatic performance or the place where something is seen. This is something that is done, a body of ideas, a vision that animates the artists and integrated them with the body of plays. Theatre, in this sense, is a combination of people, ideas, and the works of arts that emanates from their collaboration.

Theatre is a performance, an action or series of actions taken for the ultimate benefit (Information, attention, education, entertainment, enlightenment, or involvement) of someone else or the audience. Live performance certainly has the quality of immediacy. The action of the play is taking place immediately, as it is being watched and anything can happen. But perhaps most appropriately, the immediacy of live performance creates a presence that embodied the fundamental uncertainty of life itself.

According to Cohen (2003), one prime function of theatre is to address the uncertainty of human existence, and the very format of live performance presents a moment-to-moment uncertainty right before our eyes. Ultimately, this “immediate theatre” helps us to define the questions and confusions of our lives and grapples us, in the present with their implications.

As an evolution on the purpose of theatre as plain entertainment, it is now considered as a tool for development and is easily accepted in developing countries like the Philippines. It builds upon the culture and traditions of the Filipino people such as the travelling theatre, storytelling, puppet shows, socio-dramas, mimes, songs, dance and riddles. For generations, rural populations have relied on the spoken word and traditional forms of communication to share knowledge and exchange information on social, health and agricultural themes, and to provide entertainment.

Entertainment suggests “amusement,” and thus one immediately thinks the hilarity of comedy and farce; indeed most of the literature regarding theatrical entertainment concentrates on the pratfalls and gags that have part of the comic theatre throughout its history. But entertainment goes beyond humour. Another definition for *entertainment* is “that which holds the attention.” It means that entertainment includes the enchantment of romance, which stimulates curiosity about ones emotions and longings. It takes in the dazzle of brilliant debate, witty epigram, and biting repartee; the exotic appeal of the foreign and the grotesque; the beauty and grandeur of spectacle; and crescendo of a musical or rhythmic line. It accommodates suspense and adventure, the magic of sex appeal, and the splendour of sheer talents. Finally, entertainment includes any form of drama that stirs the feelings and heightens awareness of human condition.

The potential to entertain gives theatre and advantage over some other information and communication methods. Advantages of the use of theatre for development, identified in the literature, include: it can be culturally appropriate and context sensitive; it can be a means to listen to the voice of the silent sectors of the community and allow expression of issues by peer groups rather than by agents of the development organizations; it is a public non-intrusive vehicle to communicate information; it can foster ownership by the partner community, of strategies that have been developed together, it can serve as a social lubricant for those changes; it is portable and thus can be presented in many places; is it recordable and thus useful for broader dissemination; it is cost-effective in terms of one performance reaching many people; its methods can be used by field-workers to facilitate dialogue and ensure ownership of cultural action and change; performances may be adaptable to local contexts, especially when accompanied by workshop; it can be be used with other media to reinforce its message (e.g. pamphlets, radio) and it does not requires a literate or otherwise specially educated public (Prenki and Lacey, 2015).

In the Philippines, there are many communication methodologies used such as broadcast (e.g. radio plug, spot announcement and school on the air), print (e.g. leaflet and pamphlets) and interpersonal communication like development theatre which is cos-effective in terms of one performance reaching many people and the public, non-intrusive channel or medium to communicate information to answer the needs of Filipino to be informed on health problems more specifically on the epidemic dengue.

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Dengue, a mosquito-borne infection is common in tropical countries and sub-tropical regions around the world, is recognized as a global health problem of major public importance. It affects young and old, rich and poor alike especially those living in densely populated area. Cases of dengue are observed to increase during rainy season. A rise in the number of cases usually starts in July or few days after the onset of the rainy season and peaks in October and November or two months after the peak rainfall. During rainy months, water collects in containers that serve as breeding places for the mosquito vectors (Ebol, 2007). Thus, one of the remedies to alleviate this problem is to inform and educate the people especially the affected areas on how to control and prevent its spread. It is on this premise that this study was conducted to ascertain the effectiveness of Development Theatre as a channel for dengue prevention campaign.

## II. OBJECTIVES OF THE STUDY

The study aims to ascertain the effectiveness of Development Theatre as channel in dengue prevention campaign among residents of Menzi Housing Dahican, City of Mati, Davao Oriental.

### Specific objectives:

1. To determine the knowledge level of the respondents before their exposure to theatre on dengue;
2. To measure the knowledge level of the respondents after the exposure to theatre on dengue;
3. To determine the relationship between some socio-demographic characteristics of the respondents and their knowledge level after their exposure to theatre.
4. To find out the significant difference in the knowledge level of the respondents before and after their theatre exposure on dengue. and
5. To determine the perceptions of the respondents on the effectiveness of development theatre as channel in dengue prevention campaign.

## III. MATERIALS AND METHODS

### Locale and Respondents of the Study:

This study was conducted among the residents of Menzi, Dahican, Mati, Davao Oriental. Menzi is one of the puroks (small village) of Barangay Dahican with 99 total households.

This area was chosen as the site of the study since it posed the numerous presence of dengue-carrying mosquitoes *Aedes aegypti* (30.00%) and *Aedes albopictus* (52.00%) based on the *Aedes* larval summary of the City Health Office. There were 12 cases of dengue listed from Barangay Dahican from the month of May to August and three (3) of them were from Menzi housing.

### Sampling Procedure:

This study utilized the simple random sampling technique where all of the households were given a chance to be chosen as members of the sample. With the use of Sloven's, formula, 49 households-representatives were taken as respondents from the 99 total households in the village.

Sloven's Formula:

N

N = -----

1+Ne<sup>2</sup>

n = sample size

N = population size

e = allowable error (10%)

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### Research Instruments:

Since the study was conducted to ascertain the effectiveness of development theatre as channel in dengue prevention campaign, the instrument used are the questionnaire, theatre forum and evaluation form.

The questionnaire was utilized in the pre-tests and post-test and it was divided into two parts namely the socio-demographic characteristics of the respondents and the test questions on dengue prevention campaign.

After the development theatre presentation, a theatre forum followed to determine the activities to be conducted from the suggestions of the respondents in order to prevent the occurrence of dengue in the area.

In addition, evaluation forms which contain the five components of effectiveness namely: attractiveness, comprehensibility, acceptability, self-involvement, and persuasiveness by PCARRD-DOST (1997) were distributed after the forum. This determined the perceptions of the respondents on the effectiveness of development theatre as channel in dengue prevention campaign.

### Primary Variables:

The variables in this study were categorized as independent, intervening and dependent variables. Independent variable was the development theatre presentation on dengue prevention while the intervening variables were the selected socio-demographic characteristics such as age, gender, tribe and educational attainment. The effectiveness of Development Theatre as tool in dengue prevention campaign served as the dependent variable.

### Research Design:

This study adopted the pre-experimental method using pre-test and post-test without control group design. A one-hour development theatre presentation was done in presenting dengue prevention campaign based on the advisory of the Department of Health (DOH). The advisory of DOH contains the basic information about dengue and the steps on how to prevent it. The presentation was held at the village multi-purpose stage building early in the evening where the respondents gathered.

The information portrayed in the theatre were formulated into test questions as pre-test of the respondents and after 2 weeks, the respondents were exposed to development theatre presentation/play on dengue prevention campaign in the area. After they watched the theatre, post-test was given with theatre forum in order to give the participants to reflect and take actions towards the issue presented following the theories of Paulo Friere on education, development and emancipation (Sloman, 2011). In addition, an evaluation on the effectiveness of the play was conducted.

### Methods of Analyses:

The gathered data were analysed through simple frequency counts, percentages and Chi-square test were employed to describe the socio-demographic characteristics of the respondents and to ascertain the significant relationships between the effectiveness of development theatre and some socio-demographic characteristics of the participants such as age, gender, tribe and educational attainment. T-test was used in establishing the significant differences in the knowledge level of the respondents before and after the exposure on development theatre presentation on dengue prevention campaign.

## IV. RESULTS AND DISCUSSION

### Socio-Demographic Profile of the Respondents:

The results of the socio-demographic profile of the respondents as shown in Table 1 revealed that the respondents were composed of females (69%) and males (31%), married (76%) and a slight number were singles (20%) and widowed (4%). On the other hand, respondents have varied distribution in their ages thus many of them (55%) belonged to age bracket 36-60; 25% belonged to the age bracket 19-35; 16% were 60 and above; and 4% belonged to the age bracket 12-18 years old.

Findings also revealed that the respondents have different tribes but many were Cebuano (47%); 20% were Mandaya (one of the indigenous people of Davao Oriental); 18% belonged to the Leyteño tribe; and 14% were Boholano. It also shows that all of the respondents have varied formal education but many got high school education.

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**Table1. Socio-Demographic Profile of the respondents.**

Sex	Frequency	Percentage
Male	15	31%
Female	34	69%
Total	49	100%
Civil Status		
Single	10	20%
Married	37	76%
Widow	2	4%
Total	49	100%
Age		
12-18	2	4.1%
19-35	12	24.5%
36-60	27	55.1%
61 and above	8	16.3%
Total	49	100%
Tribe		
Cebuano	23	47%
Mandaya	10	20.4%
Boholano	7	14.2%
Leyteño	9	18.4%
Total	49	100%
Educational Attainment		
Elementary level/graduate	16	33%
High School level/graduate	19	39%
College level/graduate	14	28%
Total	49	100%

*Note: The age bracket is based on the development tasks from infancy through later maturity of general psychology book.*

Results of the total scores of the respondents before and after the development theatre presentation on dengue prevention showed a raw difference. From the 741 total pre-test score, it increased to 858 total pre-test score. This the finding descriptively showed that development theatre is an effective channel in raising the knowledge level of the respondents which supports the claim of (Cravens, 2005) when it launched a project on theatre as a tool for development taking the topics on domestic violence and HIV/AIDS education.

**Table 2. Knowledge level of the respondent's base on the total pre-test and post test score.**

Test on the knowledge Level	Total Score
Pre-test	741
Post-test	858

**Results of T-test analysis on the knowledge level of the respondents before and after development theatre presentation:**

Results of the T-test analysis showed high significant difference between the pre-test and post-test scores of the respondents. Since the significance of the T-value from the pre-test and the post-test is equal to 7.24, which is higher than the level of significant of 0.01, this means that it is highly significant. This implied that knowledge level of the respondents increased after they were exposed to development theatre (Table 3). This finding affirmed that development theatre is an effective tool for education and an effective medium in community development (Chambulikazi,1989).

**Table 3. T-test of the knowledge level of the respondents before and after development theatre presentation**

Test on the Knowledge level	$\Sigma X$	$\Sigma X^2$	$\bar{X}$	$S^2$	T-value	Df	Tabular Value
Pre-test	741	11367	15.12	3.36	7.24**	98	$t_{.05}=1.987$
Post-test	858	15112	17.51	1.84			$t_{.01}=2.63$

Legend: \*\* - highly significant

**Chi-square Correlation Between some Socio-Demographic Characteristics and knowledge of the Respondents:**

Chi-square correlation on some selected socio-demographic characteristics of the respondents to include sex, age, tribe and educational attainment did not affect their knowledge (Table 4). This means that regardless of psychological and sociological strata of the participants, theatre turned to be effective tool in increasing their knowledge which signifies the universality of theatre as a means in affecting attitude, knowledge, and skills (Sloman, 2011). Further, this proves that development theatre does not require higher level of education nor literacy skills or clever speaking to be effective (Prentki and Lacey, 2015).

**Table 4. Significant relationship between the effectiveness of development theatre and some Socio-demographic characteristics such as sex, age, gender, tribe and educational attainment**

Socio-Demographic Characteristics	Knowledge Level		Total	$X^2$	C	df	$X^2_{.05}$	$X^2_{.01}$	Remarks
	Low	High							
<b>Sex</b>				1.63	0.18	1	3.84	6.63	Not significant
Male	10	5	15						
Female	16	18	34						
Total	26	23	49						
<b>Age</b>				4.41	0.28	3	7.82	11.34	Not significant
12-18	1	1	2						
19-35	9	3	12						
36-60	20	7	27						
61 and above	3	5	8						
Total	33	16	49						
<b>Tribe</b>				1.75	0.19	3	9.84	11.34	Not significant
Cebuano	13	10	23						
Mandaya	6	4	10						
Boholano	4	3	7						
Leyteño	3	6	9						
Total	26	23	49						
<b>Educational Attainment</b>				0.4	0.09	2	5.99	9.21	Not significant
Elementary	9	7	16						
High School	9	10	19						
College	8	6	14						
Total	26	23	49						

**Perceptions of the Respondents on the Effectiveness of Development Theatre as Channel in Dengue Prevention Campaign:**

Based on the evaluation form of five components of effectiveness by PCARRD-DOST (1997), Table 5 shows that most of the respondents agreed that development theatre is an effective channel in dengue prevention campaign. This means that theatre presentation is 88% to 100% attractive; 98% to 100% comprehensible; 98% to 100% acceptable; 94% to 98% for self-involvement; and 98% to 100% persuasiveness. This further confirmed that development theatre catalyses social change as in the experience of PAN International when they lunched a theatre project in Burma which resulted to some astonishing community progress ranging from the return of drop-outs children into schools, roads and bridges reconstructions, to reductions in alcoholism and domestic abuse. Indeed, they were mostly impressed on the personal

growth in those they trained. Traumatized and retiring individuals have become impressive new leaders in communities and agents for change (PAN, 2015).

**Table 5. Results of Evaluation Base on the Five Components of Effectiveness**

Five Components of Effectiveness	Oo (yes)		Dili (no)		Walay Komento (No comment)		Total
		%		%			
<b>A. Attractiveness</b>							
1. Nindot ba ang istorya? ( <i>is the story attention-catching?</i> )	49	100%	0	0%	0	0%	100%
2. Klaro ba ug hapsay ang tingog sa mga karakter? ( <i>are the characters have clear and modulated voices?</i> )	43	88%	2	4%	4	8%	100%
3. Nindot ba ang kanta o sound effects nga gigamit? ( <i>the sound effects used are appropriate to the story</i> )	48	98%	0	0%	1	2%	100%
<b>B. Comprehensibility</b>							
1. Masabtan ang mensahe o unod sa palabas ( <i>the contents and messages of the show are understandable</i> ).	49	100%	0	0%	0	0%	100%
2. Ang simultihan o dialect nga gigamit sa palabas sayon sabton. ( <i>the language or dialect used in the show is easy to understand</i> ).	48	98%	0	0%	1	2%	100%
3. Dali ba sabton ang tema sa istorya? ( <i>Is the theme of the story is easy to understand?</i> )	49	100%	0	0%	0	0%	100%
<b>C. Acceptability</b>							
1. Uyon kaba sa mensahe sa palabas? ( <i>do you agree with the messages of the story</i> )	48	98%	0	0%	1	2%	100%
2. Kakuhaan ba ug dugang kahibalo ang palabas? ( <i>can you get some knowledge from the show?</i> )	49	100%	0	0%	0	0%	100%
3. Katuohan ba ang palabas? ( <i>Is the show realistic?</i> )	48	98%	0	0%	1	2%	100%
<b>D. Self-Involvement</b>							
1. Para ba kanimo ang palabas? ( <i>is the show directed to you?</i> )	47	96%	1	2%	1	2%	100%
2. Makatabang ba kini kanimo? ( <i>do you think the show is helpful to you?</i> )	46	94%	0	0%	3	6%	100%
3. Ang mensahe ba sa palabas nagpahinumdom kanimo sa butang nga angay nimong buhaton? ( <i>Is the show reminded you of the things you need to do?</i> )	48	98%	0	0%	1	2%	100%
<b>E. Persuasiveness</b>							
1. Ang sundon ba nimo ang gitudlo sa palabas? ( <i>are you going to follow what has been taught by the show?</i> )	48	98%	1	2%	0	0%	100%
2. Nagtuo kaba nga pinaagi sa mensahe nga gipakita sa palabas makatabang ug dako sa pagkontrol ug paglikay sa sakit nga dengue? ( <i>do you believe that the content of the show can help you control the spread of dengue?</i> )	49	100%	0	0%	0	0%	100%
3. Makatabang ba gyud ug dako ang panaghi-usa sa panghinlo aron malikayan ang sakit nga dengue? ( <i>Do you believe that sanitation and cleanliness help a lot in controlling the disease?</i> )	48	98%	1	2%	0	0%	100%



## V. CONCLUSIONS AND RECOMMENDATIONS

### Conclusions:

Based on the foregoing findings, conclusions were drawn as follows:

1. There was an increase in the respondents' knowledge level after the development theatre presentation on dengue prevention based on the pre-test and post-test scores.
2. Some socio-demographic characteristics of the respondents like sex, age, tribe and educational attainment have no relationship to the increase of knowledge level.
3. Development theatre was effective channel in dengue prevention campaign based on T-test analysis.
4. The over-all theatre presentation was perceived as effective based on the five components of effectiveness, comprehensibility, acceptability, self-involvement and persuasiveness.

### Recommendations:

When campaigning for dengue prevention and control or other any other social issues, implementers should observe the following:

1. Use development theatre to increase the knowledge level of the clientele.
2. Theatre should be conducted during night time to add aesthetic pleasure to watchers/audience due to additional lights and other technical effects.
3. Development theatre can be used in presenting other issues towards community development like illegal logging, mining, gender sensitivity, poverty, drug addiction and others health-related activities.

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