

# *The Red Boat*

USING COMMUNITY THEATER TO PROMOTE  
SOCIAL AND BEHAVIOR CHANGE



**A GUIDE FOR COMMUNITY-BASED  
DRAMA GROUPS IN SOUTH SUDAN**



**TOGETHER FOR  
EACH OTHER**



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# ACRONYMS

<b>ANC</b>	Antenatal care
<b>FP</b>	Family planning
<b>MNCH</b>	Maternal, newborn, and child health
<b>SBC</b>	Social and behavior change
<b>USAID</b>	United States Agency for International Development
<b>WASH</b>	Water, sanitation, and hygiene

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# INTRODUCTION

This guide is part of the social and behavior change (SBC) tools developed by Breakthrough ACTION South Sudan to promote SBC in communities on issues of family planning and reproductive health (FP/RH); water, sanitation, and hygiene (WASH); and maternal, newborn, and child health (MNCH). The guide presents the SBC methodology for conducting effective community theater performances with the objective of increasing learning and dialogue about FP, MNCH, and WASH within the communities.

The storylines in this guide have been adapted for theater from an SBC radio serial drama titled The Red Boat, which is produced by Breakthrough ACTION South Sudan. The characters reflect characters in the radio drama.

Breakthrough ACTION is a global SBC project funded by USAID that is designed to increase the practice of priority health behaviors and enable positive social norms, including gender norms, for improved health and development outcomes, with an emphasis on FP/RH, HIV, MNCH, zoonotic diseases, and malaria. The Johns Hopkins Center for Communication Programs leads the project, which was launched in 2017, in partnership with Save the Children, ThinkPlace US, ideas42, Camber Collective, the International Center for Research on Women, and Viamo.

In South Sudan, Breakthrough ACTION designed both the radio drama and the community theater mobilization focusing on FP, MNCH, and WASH issues.

Breakthrough ACTION provides technical support to USAID implementing partners to build their capacity to use the SBC tools and materials. Breakthrough ACTION partners in South Sudan are the Johns Hopkins Center for Communication Programs, Camber Collective, ideas42, ThinkPlace US, and Save the Children.

# PREFACE

## Theater - An SBC Tool for Mobilizing Communities

Theater is a dynamic and powerful medium of communication. It is entertaining and educational and can be used as a tool to mobilize communities to find solutions for better health. The model of community theater explained in this guide is based on SBC communication principles.

The biggest barriers to change are social factors. Change can be hard, even when people really want to make changes in their lives. Through theater, audiences can relate to dramatic characters and see how they confront challenges and solve problems. Theater performances can move audiences to see and think about things differently, kindle new conversations, encourage dialogue, restore empathy and humanity, and help them to make changes in their lives and in the community.

This guide discusses the steps to engage and interact with community audiences to trigger discussion and dialogue and embark on an action plan for change. The theater performance is just the beginning. It is a catalyst designed to ignite dialogue and discussion that in turn leads to action. The community theater performance, as explained in this guide, is the springboard for change.

### Training and Implementation of Community Theater Storylines

Two organizations helped to develop the storylines and guide. Given the nature of how the storylines are developed, it is recommended that you use these groups to train drama teams or to implement this guide directly.

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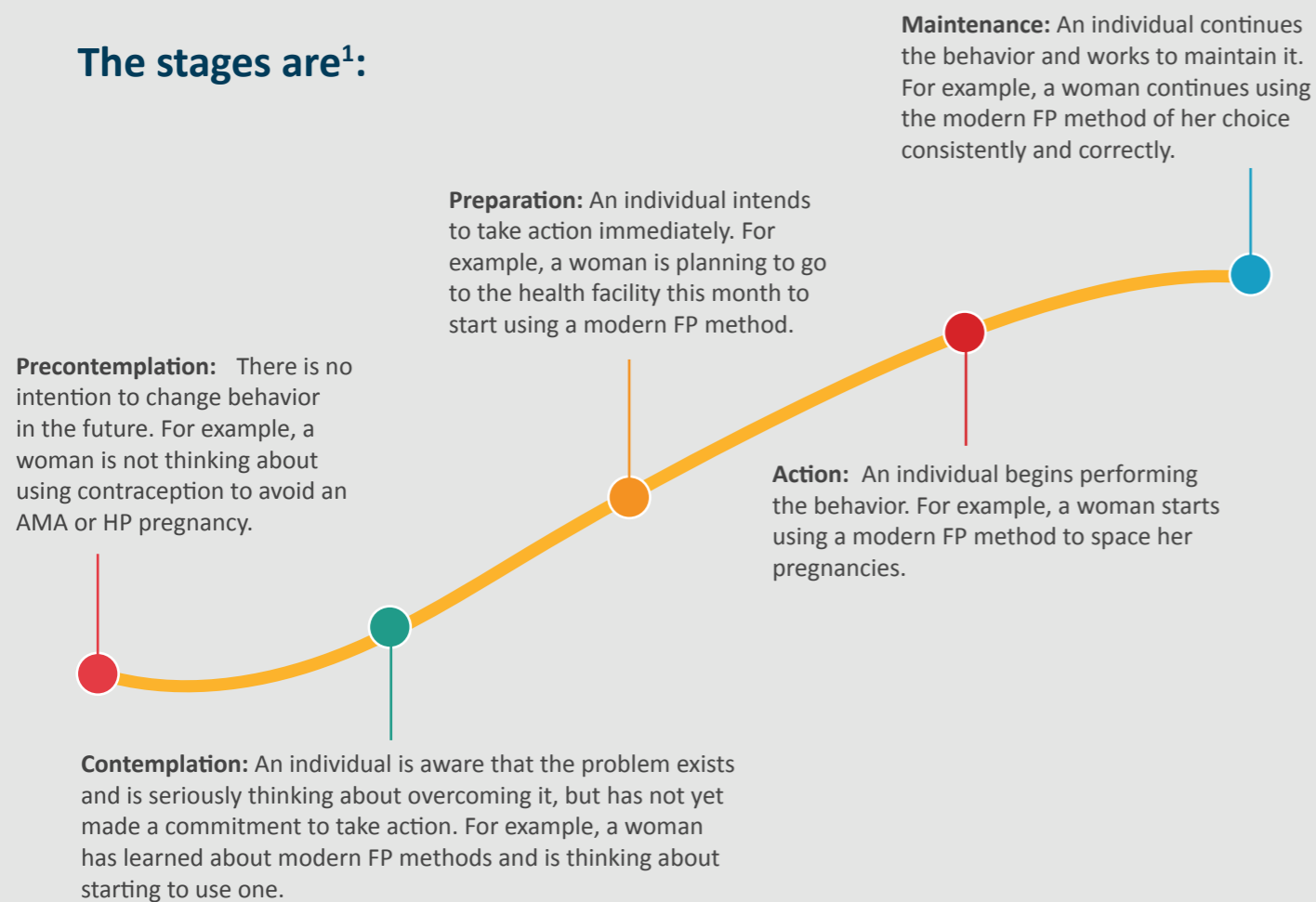
## Social and Behavior Change

Communication works. But research has shown that behavior change rarely happens when simply exposed to messages. Think about the last time you made a change in your behavior. Did it happen immediately after someone told you to do it? Or did you do it through a series of stages or steps that happened over a period of time?

One of the most important steps when designing social and behavior change activities is to try to understand where your audience is in the decision-making process. That way, you can select the right form of communication, the right messaging, and the right support to help make that happen.

The transtheoretical model, or stages of change, outlines steps to behavior change. This model is an easy to understand way to think about an individual's readiness to change and how he or she moves through that process.

### The stages are<sup>1</sup>:



Some SBCC professionals have added a sixth stage to this model – Advocacy. Advocacy is the stage in which a woman is maintaining her use of a modern FP method, as well as promoting the benefits of modern FP methods to her friends and encouraging them to try it, too.

1 <https://sbccimplementationkits.org/htsp/annex-a-key-sbcc-theories-in-fp/>

## The Storylines

The guide lays out three storylines that focus on three different topics: family planning (FP); maternal, newborn, and child health (MNCH) with a special emphasis on antenatal care (ANC); and water, sanitation, and hygiene (WASH). In each story, a character or characters face a problem or challenge. At key points, the dramatic action ends on a note of suspense, during which a moderator invites the audience to find a pathway to a solution and relate the drama to their own experiences. The performances aim to reflect what is happening in the audience members' own lives and should encourage them to grapple with the issues raised.

The stories themselves do not prescribe solutions and are not designed to tell the audience what to do. The goal is not to teach the audience or instruct them on how to live their lives or how to behave. Rather, each storyline invites the audience to assess the topic, discuss how the characters deal with the related issues, and then propose ways to confront challenges, solve problems, and work out solutions for themselves.

## The Characters

Community theater offers the opportunity to play out real-life situations within family or social contexts. The three storylines in this guide involve dramatic scenarios related to primary health by focusing on behavior change within the context of family relationships in the Yaba Samaga household near Juba in South Sudan. In one storyline, 20-year-old Nunu is considering using FP but does not know if she has the confidence or support from her husband Hakim or other family members to act on her needs. In another, Kimbo and Hadiya are expecting their second child and need to access a full ANC plan at the local clinic, but they must first convince their family to support their decision to attend the clinic for ANC and delivery. In the final storyline, the entire Yaba Samaga family has to work together to form a plan to get clean water and healthy, hygienic sanitation for their household.

The stories pose questions about family and social norms, beliefs, and ways of doing things. For example, what are the benefits of change? Which characters wield the greatest influence and why? How do families interact and make the best health decisions? Through these on-stage portrayals, the audience may examine their own knowledge, attitudes, and practices with a view to making better decisions or adopting new behaviors.

This guide will help you establish a community theater performance that triggers dialogue and discussion about certain issues. However, this activity likely will not lead to immediate change, as the audience needs time to take ownership of issues and come up with their own solutions. This guide thus aims to start a process of change. The best outcome from this play would be to have audience members remember it long after the performance is over and to continue discussing and taking action on the topics presented. If an audience member later says, "That theater performance helped us to change our lives for the better," then the play has achieved its goal.

# HOW TO USE THE GUIDE?

## **Section 1**

introduces the guide and how it should be used, including tips for the moderator to facilitate audience engagement on the key issues raised by a community theater performance.

## **Section 2**

presents community theater rules of engagement, including guidelines for conducting effective community engagement sessions and how audiences can learn by discussing and sharing ideas.

## **Section 3**

presents preparation by the drama groups, including activities, materials, and skills needed before conducting performances in the community.

## **Section 4**

describes the “universe” of the drama, including the characters, their roles, and their relationships.

## **Section 5**

presents the three storylines for community theater performances on issues related to FP, ANC, and WASH.

## **Section 6**

describes an action planning session by the theater group and community forums, to be held after the community theater performance. This section highlights the SBC principle that the performance is just the start of the change process.

# SECTION 1: ABOUT THE GUIDE

## Who is this Guide for?

This guide is designed for community-based drama groups who have undergone orientation in SBC communication, effective communication, and the community theater approach. It is a ready-to-use or “hands-on” guide with a step-by-step flow of activities, moderator tips, notes on community theater performance, and references for key messages that form the basis of SBC communication. The provided questions and references to key messages will assist the moderator in facilitating discussions on specific issues.

## What are the Moderator’s Notes?

The Moderator’s Notes include all key messages for audience engagement and help guide the moderator on what questions to ask the audience during discussions.

# SECTION 2: COMMUNITY THEATER RULES OF ENGAGEMENT

## Steps to Guide the Community Theater Process

1

**STEP ONE: Preparation**  
 In Step One, the drama team will:

- Develop/adapt stories and scripts
- Conduct rehearsals
- Mobilize communities for performances

2

**STEP TWO: Performance - Introduction**  
 The first part of performing is the introduction. The moderator will:

- Welcome the audience
- Inform them of the methodology
- Call for the actors to begin the performance

3

**STEP THREE: Performance - Act 1**  
 Act 1 is the first part of the story. During this step the actors will:

- Tell the story through acting
- End the story with a cliff hanger

4

**STEP FOUR: Audience Engagement**  
 It is important to take a pause during the story. In Step Four, the moderator will facilitate audience engagement, discussion and response by:

- Asking questions
- Soliciting for solutions to the problem

5

**STEP FIVE: Performance - Act 2**  
 During Act 2, the actors will continue with the story. It is important during the last scene that Actors end the scene with characters making decisions

6

**STEP SIX: Audience Engagement**  
 During Step Six, the moderator will again engage with the audience. The moderator will:

- Solicit solutions
- Emphasize the key lessons and take away messages

7

**STEP SEVEN: Action Planning**  
 In Step Seven the moderator will guide the audience to come up with a plan on a series of actions that will move them towards change

8

**STEP EIGHT: Follow-Up**  
 The final step is follow-up. After some time (1-2 months), the team should conduct follow up on the actions planned by the audience.

## Practical tips for getting good feedback

As moderator, you want to get as much community feedback as you can. Here's how you engage a community audience:

- Speak clearly and confidently so that everyone can hear you and understand you.
- Assure your audience that all responses are valid as long as they are offered with respect.
- Emphasize that the purpose of feedback is to share information, ideas, feelings, attitudes and values freely and without judgment.
- Thank participants for speaking up. They respond well when they feel appreciated.
- Try to create a safe space to help audience members connect their own experiences to the story and issues raised.
- Avoid interrupting people, and apologize if you must interrupt someone who is talking too long.
- Open up the discussion to as many people as possible. Encourage this by saying, "I'd like to hear from someone who has not spoken yet."
- Listen carefully and considerately to what people say so that you can understand their situation better. Speaking in a group takes courage. When people feel someone is listening, they are able to speak more freely and honestly.
- Probe the audience and test their understanding of the information and issues raised.
- Ask them to respond to points of view raised by other members of the audience.
- Be aware that sometimes there are sensitive issues that are difficult to talk about openly. For example, a perpetrator or a victim of domestic abuse may find it uncomfortable to witness a scene of domestic violence on stage and may not wish to speak about it. As moderator, use phrases like "Together, let's share ideas on how we can help our friends [the actors] on stage solve their differences." That way, audience members can contribute to problem-solving by sharing their own private experiences and problems via the characters on the stage.
- Advise the audience to seek help in problem-solving. Ask them who they can speak to in confidence, how they can find allies, or where to go for support.

## Tips on Asking Questions

- Ask open-ended questions that require full and meaningful answers, rather than close-ended questions that can be answered in a single word or phrase. Open-ended questions begin with words like “Why...?” “What/Which...?” “When...?” “Who...?” “How...?” and “Tell me more about...” For example, the question “Why should we wash our hands after using a toilet?” could elicit a lot of responses that promote understanding, learning and sharing of ideas. In contrast, a close-ended question, such as “Did you wash your hands?” requires only a “Yes” or “No” response.
- Pause after asking a question to give participants time to think of their answers. Look around the group as you wait for someone to answer. If no one responds, ask the same question using different words and pause again, waiting for them to answer.
- If someone volunteers a response, do not be too quick to go on to the next question. Rather, ask if someone else has something to add to the first response.
- Listen to the responses for important points and commend the speaker.
- When someone gives an answer that is wrong or seems to endorse “bad behavior” or a negative social norm, do not admonish them. Try to understand their reasoning or, better still, ask if someone else has a different answer or opinion. When the correct answer is given, repeat it so that the correct information is emphasized.
- Be attentive to the section of your audience that is not speaking. Sometimes, one or two people will try to dominate sessions with their opinions. You may need to support those who are not speaking and assert their right to express their point of view or experience. Other audience members are likely to have different points of view, but some might be too afraid to speak up. Try to elicit the voices of the voiceless.
- If you do not know the answer to a question that is asked, it is okay to tell the group you will find an answer for them. Refer to this guide or ask a health professional for guidance. Also, you can refer the person to the primary health care center or clinic for more information.

## SECTION 3: PREPARATION

Community-based drama groups require adequate preparation of materials, tools, and skills before traveling to the community to conduct theater performances, in order to achieve the objectives of the community theater program. The following are key needs of the drama group:

**An organized group of artists.** Each drama group requires passionate members who are skilled in theater, gender balance between males and females, and a defined leadership structure.

**Knowledge and skills in community theater and key SBC messages.** Each drama group must be oriented to understand that the purpose of the drama is to educate and help audiences solve issues related to FP, MNCH, and WASH within their community.

**A script, story, or play.** A script is the heart of any community theater performance. While dialogue may not be scripted, it is nevertheless important that the actors remain faithful to the story and purpose of the drama. They should not stray off topic or reinforce negative stereotypes.

**A cast.** A cast is a team of actors selected to perform the different characters in the drama. Cast members are not encouraged to take on any other roles like moderator, stagehand, and so on. The audience likes to identify one actor in a specific role. This approach helps to trigger audience discussion around a particular character in the drama. Similarly, the director should preferably remain the director. In general, keep the cast small (no more than three actors on stage at the same time) so that the audience gets to know the characters well.

**Costumes.** The actors' wardrobe is dictated by the script or play and helps to make specific characters recognizable, familiar, or relatable to the audience.

**Props.** These tools or materials, which the actors use within the play, help to enhance action and significance of the play to the audience. Props can include pens, books, knives, walking sticks, letters, radios, and many other items.

**Rehearsals.** A series of practice sessions, or rehearsals, help the actors learn their roles thoroughly. A cast that has not rehearsed is not likely to impress the audience, which spoils the intention of the performance. Drama groups are advised to start rehearsals early. Choosing a director for the performance can ensure timely and effective rehearsals.

**Mobilization and promotion of the shows.** When the drama groups are ready to perform, they must mobilize communities to attend the shows. It is important to identify who the audience will be. For example, does the theme of the play relate to rural or urban audiences or both? Is it aimed at children or adults, men or women, rich or poor? You cannot mobilize an audience of children to attend a community theater performance on family planning. Generally, you want audiences to recognize characters in the drama and identify with them. These characters should feel familiar, like somebody they know. You want the audience to feel, "I know someone just like that!" "She is like one of us." "That could be me." This familiarity helps the audience connect with the issues. Then, if that character experiences challenges, audience members who are experiencing similar challenges can identify with that character and start finding solutions.

**Invite experts.** A lot of SBC dramas show characters seeking health services. In our dramas, the character Nunu wants to find out more about family planning. Kimbo and Hadiya are about to access antenatal care services at the local clinic. It is a good idea to have experts, like a health provider, counselor or somebody from the community who is engaged in health provision at the performance. During and after feedback sessions this expert can offer valuable information and advice on how and where to access the relevant services.



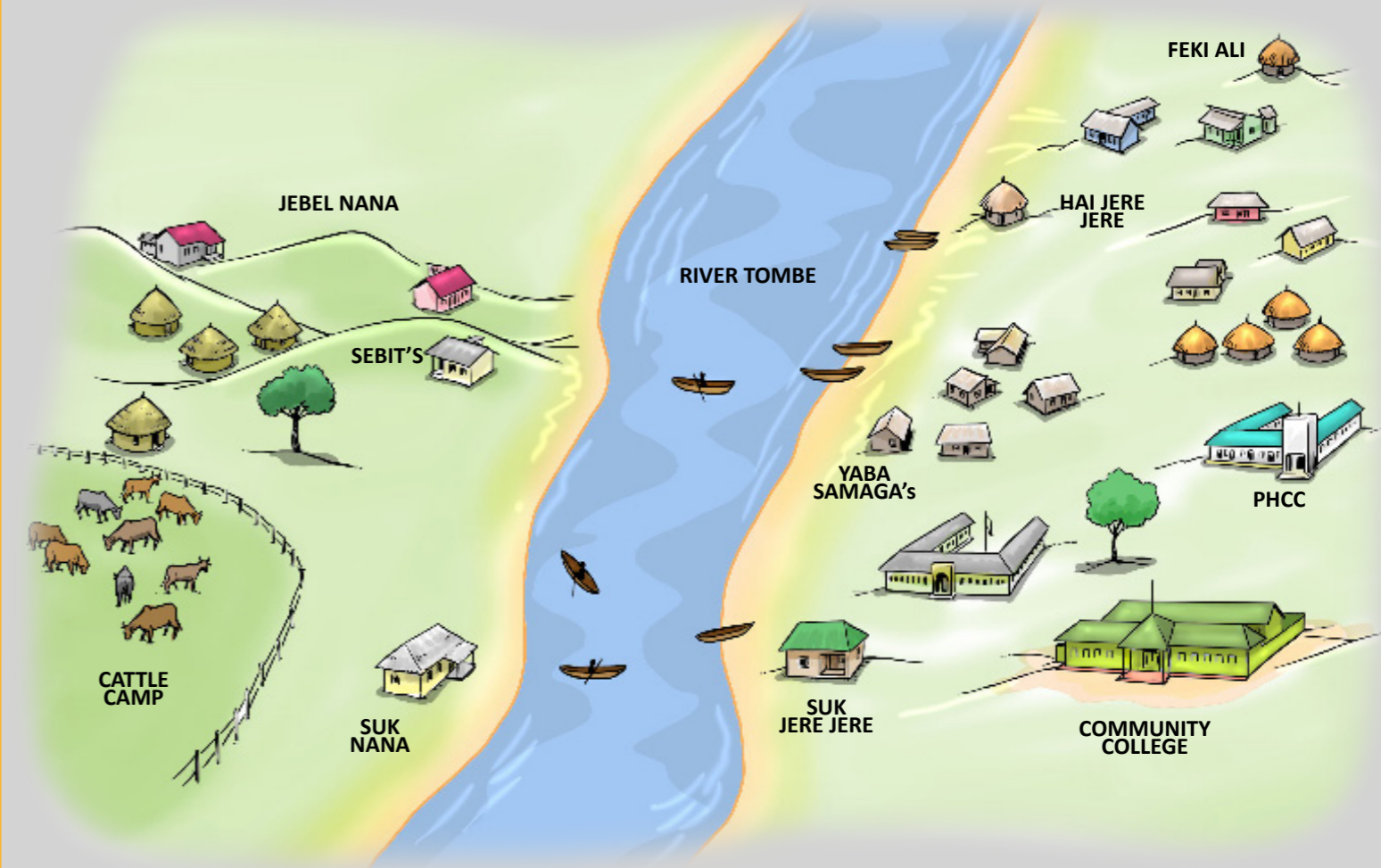
*Master of ceremony engages with the audience during their practicing in Juba*



*Participants engaged in a rehearsal session at Juna Landmark Hotel during the community theater training*

# MAP OF SETTING/ YABA SAMAGA

The environment around Yaba Samaga

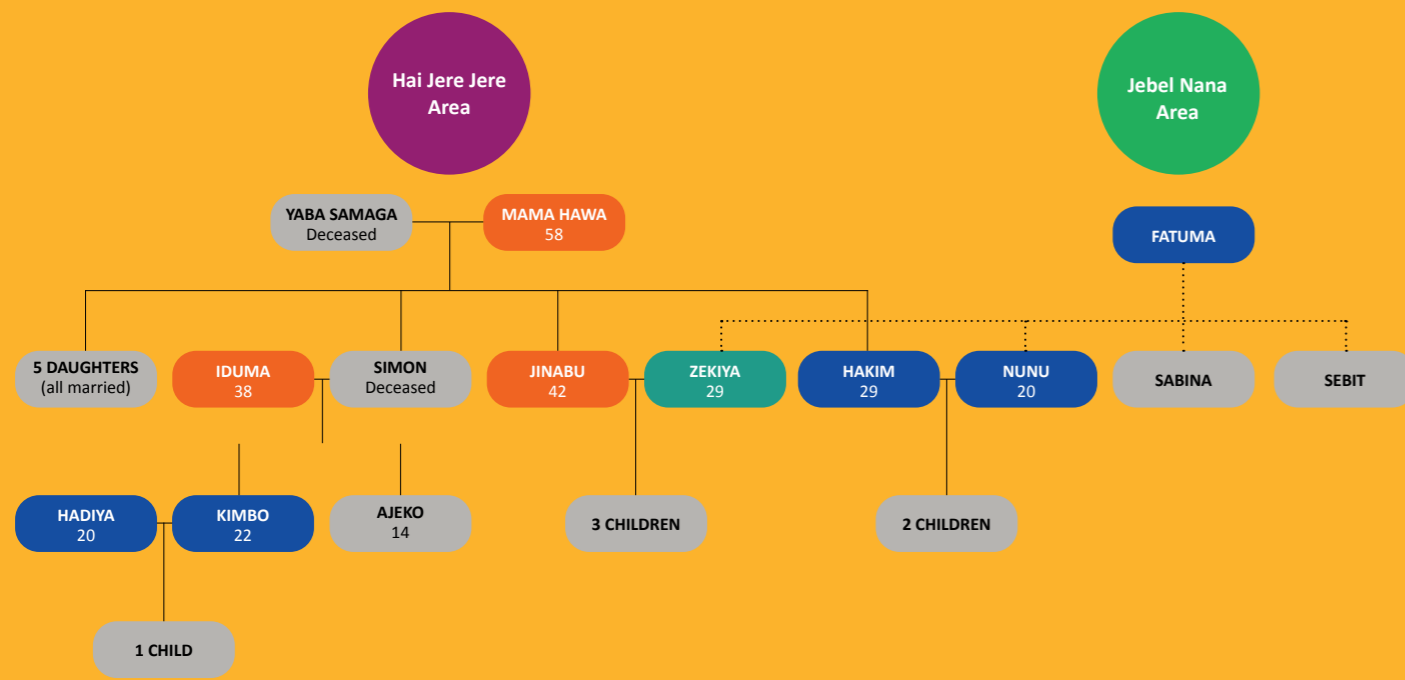


## SECTION 4: THE UNIVERSE AND DRAMA

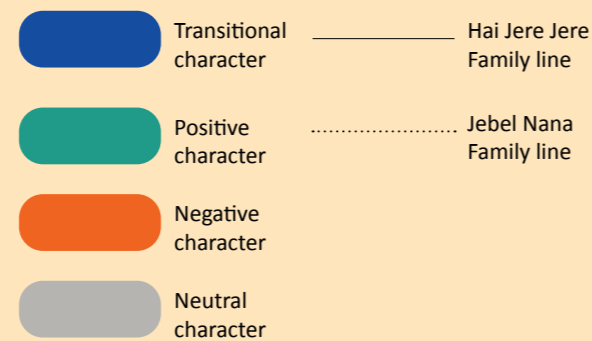
## The Dramatic Universe

The dramatic universe is the social context in which a story or stories take place. In this community theater performance, all three storylines occur in the universe of the Yaba Samaga family, a large family living in a peri-urban setting somewhere near Juba, South Sudan, very close to the river. In the performance, various family members encounter issues related to FP, ANC, and WASH. The following chart provides character profiles for each role.

## Yaba Samaga - Dramatic Characters



### Key



# CHARACTERS IN SBC DRAMA

The storylines in this guide are structured according to the methodology of social and behavior change communication. In each storyline there is a **transitional character** - who will go through a process of behavior change. The transitional character is a character who is similar to the audience - surrounded by positive and negative influences and dramatic characters that either facilitate their process of change or act as barriers to change.

In the FP storyline, the transitional character is Nunu. She will eventually become a user of FP. At the start of her story, however, she has many barriers to achieving that objective. But once she becomes aware of the benefits and overcomes the social barriers or resistance in her own family she will gain the information, skills, support and confidence to become a successful FP client.

Nunu's husband, Hakim, also becomes a transitional character in the FP storyline because he models a behavior change from the point of view of offering male partner support to Nunu. Many social barriers are related to gender so his spousal support also comes with time. His behavior change is a process too.

In the ANC storyline, the transitional characters are Kimbo and Hadiya. Kimbo has to change his behavior, too, by supporting his wife, Hadiya, to access antenatal care at the local clinic. The couple have to overcome a lot of social barriers and resistance within the family to Hadiya accessing ANC. As a young wife or in-law, she will have to overcome resistance from older women in her husband's family. Kimbo's support is significant, therefore, because it goes against some gender and social norms.

In the WASH storyline, individual behavior change is less important than a community behavior change. This storyline emphasizes dialogue within the Yaba Samaga household which leads to action around environmental health and safety. However, because Jinabu is the patriarch, and head of household, the story is structured so that he is the one who appears to sanction the behavioral changes. In reality, his behavior is influenced by discussion and dialogue in the household that the women have triggered. The women drive the change, even though Jinabu (like a typical male head of household) likes to think he is still in charge.

# CHARACTERS IN THE RADIO DRAMA



## NUNU

Nunu is 20 years old and married to Hakim, with whom she has two children. **In SBC drama she is a transitional character with an unmet need for FP who learns to access and use an FP method with Hakim's support.** She hopes to take a vocational course in business to better support her husband and children, but she is afraid that the older women in the household will disapprove.

## HAKIM

Hakim, 29, is Nunu's husband and Jinabu's younger brother. **In this drama he is also a transitional character because he will learn to support his wife, Nunu, in using FP.** He is a fisherman who is passionate about family and work and takes his wife's views into consideration when making family decisions.

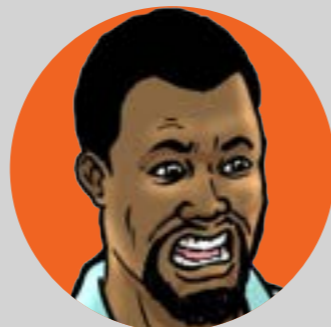


## ZEKIYA

Zekiya, 29, Jinabu's wife, operates a stall in Jere Jere market. She is already using an FP method, but Jinabu disapproves. **She advocates for Nunu to access family planning and is therefore a positive character in this drama.** She is passionate about work and family and is the breadwinner because of her business acumen, but this makes her husband insecure.

## JINABU

Jinabu, 42, Zekiya's husband, is the head of the Yaba Samaga household. He is a strict authoritarian and traditionalist who hates work but loves a good life. He does not want Zekiya to be independent and believes it is his right as a man to discipline her. **In this drama, he represents negative norms and is a negative character.**



## Mama Hawa

The maternal head of the Yaba Samaga household, Mama Hawa, 58, is the mother of Jinabu and Hakim. As a widow, she is passionate about keeping the name of her late husband alive and likes to make sure the young women in the family follow tradition. She is against Nunu's decision to access FP and she doesn't want Hadiya to go to the local clinic for antenatal care. **In this drama she is a negative character, and a barrier to change.**

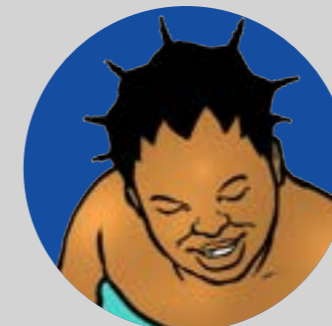
## IDUMA

Iduma, 38, is the widow of the late Simon, the eldest son of Mama Hawa, and mother of Ajeko. According to inheritance laws, she has become the levirate wife of Jinabu. She is devoted to tradition and consults Feki Ali and other traditional healers for everything from diarrhea, the common cold, pregnancy, birth, and bad hair days. She is totally against Hadiya and Kimbo going to ANC but learns to accept that there are some things Feki Ali can't fix which should be referred to a modern health facility. **In this drama she is a negative character, and a barrier to change.**



## KIMBO

Kimbo, 22, is married to Hadiya, and they have one child and are expecting a second. He is the son of the late Simon and Iduma, and the nephew of Jinabu and Hakim. **He is a transitional character who learns to support Hadiya in using ANC services.** In SBC drama he models couple communication, male engagement, and shared decision making on MNCH. He is studying economics and works with his uncle Hakim in his boat transport business.

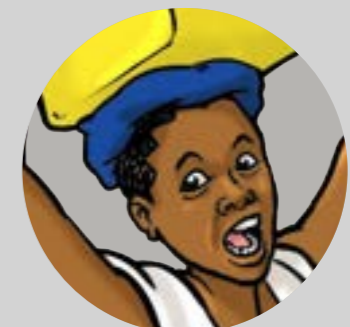


## HADIYA

Hadiya, 20, is married to Kimbo. **Hadiya is the transitional character for MNCH who accesses and uses ANC services safely by learning to speak openly and work with her husband.** She got pregnant while in school and spent part of her pregnancy and childbirth with her mother, according to culture. She had a difficult first pregnancy.

## AJEKO

Ajeko, 14, is Iduma's daughter, and brother to Kimbo. She recently started menstruating and her role is largely to reference menstrual health and hygiene as a significant factor in a young girl's transition to maturity and adulthood.



## DIKTOR JUMA

As the Boma health worker, Diktor Juma travels to villages giving health education and monitoring mothers' and children's health.

## FEKI ALI

He is a traditional healer and herbalist in Jere Jere.

## SECTION 5: COMMUNITY THEATER PERFORMANCES

### Family Planning Story

#### Moderator's Notes

At the start of the performance, give introductory remarks, greet the audience, welcome them, and thank them for coming. Introduce yourself, tell them about the project and its sponsors, and introduce your team. Welcome any local leaders in attendance and invite them to speak at the end of the performance. Explain the staged drama performance and the discussion afterward. To avoid creating bias, do not discuss the themes of the stories. State the house rules for quiet and focused attention, then invite the actors on stage. During the performance, stay by the stage and observe the audience reactions. Try to determine whether they understand the drama playing out on stage. Look out for a point to freeze the action on the stage.

NOTE: This introduction applies for each storyline performance.

#### Act I, Scene 1

At home at the Yaba Samaga household, Mama Hawa is wondering why the compound is so filthy, yet she has daughters-in-law (Nunu, Iduma, and Zekiya) who she expects to keep it neat all the time. She wonders where they are and calls for them. Iduma comes on stage. Mama Hawa asks, "Why is the compound filthy? Where is Nunu? Where is Zekiya?" Iduma tells her they went to fetch water at the borehole. "Does it take all day to fetch water?" she asks.

Meanwhile, Jinabu, Mama Hawa's oldest living son, also comes on stage unannounced, also looking for his wife Zekiya. He is hungry. "I came back to an empty home, no lunch, no drinking water, nothing!" he rants. Jinabu warns that when he sees her, he will teach her a lesson. He leaves the stage annoyed. The women are left baffled. They suspect the worst for Zekiya from an angry Jinabu!

#### Transition to scene 2

#### Act I, Scene 2

Outdoors, Zekiya and Nunu chat while walking from the borehole carrying containers with water. They are talking about their future plans and big dreams. When they reach Jinabu's hut, Nunu puts her container down and picks a letter from her pocket and shows it to Zekiya. Zekiya reads the letter aloud...

"Dear Nunu, we are proud to inform you that you have been admitted to Jere Jere Vocational School. You are required to respond to us with confirmation that you will take on this opportunity within seven days, or the opportunity will be given to another person. Yours sincerely, Principal."

After reading it, Zekiya congratulates her. Nunu is excited but also concerned. She really wants to take the course, but she is scared that if she gets pregnant she will not complete it. Zekiya says that there is a solution: family planning. She tells Nunu about a time when she wanted to develop her business at the market, and she knew another pregnancy would prevent that, so she used an FP method. Nunu asks if Jinabu is aware. Zekiya says she asked him about it, but Jinabu didn't want to listen to anything about FP, so she went ahead and got it anyway. Nunu wonders if she should do the same, but Zekiya says it would be good to speak to her husband Hakim about it first. Zekiya says Hakim is a good listener, unlike Jinabu. Nunu doesn't know where to start. As the youngest wife in the household, she is afraid of upsetting the status quo.

Suddenly, an angry Jinabu enters the stage. Upon seeing him, Nunu stealthily moves away because, frankly, he terrifies her when he is in this kind of mood. Jinabu is mad at Zekiya. He wants food, but there is no food and no water. Zekiya tries to defend herself, but Jinabu does not listen. He holds up a pack of family planning pills that he has found in her absence. He wants Zekiya to explain what exactly they are. She fearfully admits what they are for. Jinabu never gave her permission to use FP methods. He beats her for going to the clinic and for using the pills behind his back. Zekiya calls for help. Nunu rushes in but can't do much because Jinabu is out of control. Nunu runs away, shouting for her husband Hakim. Hakim comes in quickly and gets between Zekiya and Jinabu. Furious with Hakim for interfering, Jinabu tells him that he is disciplining Zekiya for using an FP method. Hakim tries to calm him down, but Jinabu turns on him. "You are here trying to boss me around, yet you don't know whether Nunu is already on FP or not. Go fix your house first," he tells Hakim. Jinabu leaves the stage.

Nunu turns to Hakim and asks, "What if you found out that I was on FP? Would you beat me like Jinabu has done to Zekiya?" Hakim is confused and speechless.

Moderator freezes action.

#### End of Act I

##### Moderator's Notes

At this point, the moderator comes on stage and engages the audience in discussion by probing for responses and soliciting feedback with guidance from the following questions:

1. What are your thoughts about Jinabu's character in this scene? Is he justified or not? What right does a man have to beat his wife?
2. Was Zekiya justified in seeking Family Planning? Does the man have the final say? What part does a woman play in making decisions about household and family? Explain your answer.
3. What happens in your community? Who controls decisions around planning a family?
4. Nunu has been admitted to the vocational school. However, she is scared that she may get pregnant and fail to finish the course. She has been advised to use family planning but after seeing what happened to Zekiya, she is scared. What advice do you give her?

When you are satisfied with the discussion, introduce the next story by saying, for example, "Let us watch more and see how the story unfolds."

## Act II, Scene 1

At the Yaba Samaga household, Nunu approaches Mama Hawa and shows her the admission letter to the vocational school. Time is running out. She now has only four days to confirm her acceptance to the school or she loses the slot. She confides in Mama Hawa that she wants to try out FP so that she can attend and complete this vocational course. Mama Hawa disagrees with this decision. She tells Nunu that she married into the Yaba Samaga family to give birth to children, and besides, she doesn't trust family planning methods because people say bad things about them. She says, "If it were me, I would fulfill my obligations to this family and be a good wife and bring children into this family." This is not the answer that Nunu wanted to hear. She leaves the stage depressed.

#### Transition to scene 2.

## Act II, Scene 2

At Zekiya's hut, health worker Diktor Juma has come to carry out his routine home visits. Zekiya tells him she was beaten by Jinabu for using an FP method. Diktor Juma learns that this couple has not communicated well about Zekiya's decision to use FP. He suggests that Zekiya help Jinabu understand why she decided to start FP. "It's for his own good also," says Diktor Juma. Zekiya says she has tried to explain, but Jinabu never wants to listen to her and in the end, she gave up trying to convince him. She realized she really needed FP, though, to have enough time to build her business before having another child. Diktor Juma offers to mediate between the two and ensure that Jinabu supports Zekiya while on FP. "We have to help him to understand the benefits in FP," he says.

Nunu enters the stage and joins Zekiya and Diktor Juma. Nunu now has two days to confirm her position on the admission to the vocational school. Time is running out. She says Mama Hawa told her FP is not good for her and she has to produce children because it's her God-given duty to add children to the family and that's that, the beginning and the end of the story. Nunu is disheartened. She looks into the future and honestly does not see any chance of improving their lives if she cannot continue her studies. "It's getting more confusing now," says Nunu.

Diktor Juma explains to her that FP can help her delay the birth of another child if that's what she wants. "It has worked for many, and it can also work for you," he says. Nunu says it is not up to her, however, because Mama Hawa and everyone in this family would be against it. Diktor Juma says he understands but advises her to talk to her husband about the benefits of FP and see if he will support her. She is not sure this approach will work. Diktor Juma suggests that Nunu ask Hakim if he will accompany her to the primary health care center so that they can both be counseled on FP and understand how it works. Nunu is still unsure. "But how?" she asks.

"Tell him the benefits of you taking this vocational course," Diktor Juma replies. "Explain that you will support him to raise finances. He may listen and understand. What you are asking is reasonable, and he may listen to reason."

#### Transition to scene 3.

## Act II, Scene 3

At their hut, Hakim is balancing his business accounting when Nunu comes in and starts telling him that she has one day to confirm or lose her slot at the vocational school. She tells him that she is doing this course to better herself. She needs skills in tailoring to be able to support Hakim financially for the wellbeing of their household. She explains that using FP will help her delay having another child until after she completes her course, at which time she will be able to get pregnant again. This time, Hakim sees sense in what she is saying. "Why didn't you tell me this before?" Hakim asks. Nunu says she also had not understood how it works, but she is getting a better idea now.

However, Hakim is still not convinced about FP methods. “Are they safe?” Nunu tells him that they can go together to the primary health care center and get a much clearer explanation. Hakim agrees to go.

Unannounced, Jinabu comes in and tells Hakim that there is a business deal he wants Hakim to go to and negotiate. Hakim tells Jinabu that he is busy and suggests that they do it later because he is going with his wife to the health center. “Don’t tell me your wife has also blinded you into those FP things!” Jinabu says. Hakim assures Jinabu that he is preparing for his family’s success. He wants to go to the clinic to find out more about FP. “Jinabu, don’t you wonder why you are the only one always struggling financially and having fights with your wife?” This statement annoys Jinabu so much that he immediately starts arguing with his brother. Hakim stands his ground, though, and says he pities Jinabu for insisting on remaining in darkness. “That’s your choice, not mine!” he yells.

**Moderator freezes action.**

**End of Act II**

#### Moderator’s Notes

Once again, engage the audience in a discussion by asking the following questions and probing for responses.

1. Based on the performance, what’s your understanding of family planning?
2. Where and how can you get information on family planning?
3. Based on Nunu’s explanation to Hakim, what are the benefits of using family planning?
4. In your view, how can couples plan together for the wellbeing of their households?
5. What do you think about the argument between the two brothers, Hakim and Jinabu? Who is right? What do you think about supporting your wife and making joint decisions?
6. What major lessons have you learned from this performance today?

When you are satisfied with the discussion, invite the expert or technical person who specializes in maternal and child health (if available) to speak to the audience and respond to any other questions they have about the theme. When done, invite any local leaders in attendance to address the audience. You can also reiterate take-away message, such as where to go for more information on FP services. Be sure to thank the audience for their time before they leave.

## Antenatal Care Story

#### Moderator’s Notes

Follow the same introduction process as indicated in the Moderator’s Notes for the Family Planning story.

### Act I, Scene 1

The scene opens at Mama Hawa’s household, where a party can be heard backstage with sounds of music and voices. The party is to celebrate Ajeko’s transition from childhood to womanhood. She just had her first period. Mama Hawa comes on stage to tell her daughters-in-law, Nunu and Hadiya, to bring more drinks. Mama Hawa finds out that Hadiya has been working hard but doesn’t feel well. Kimbo then enters the stage and is eager to dance with his wife, Hadiya. She would love to dance, but she is feeling weak, so Kimbo returns to the party. Mama Hawa insists that Hadiya go get more drinks, but Hadiya feels dizzy and falls. Mama Hawa wonders whether Hadiya has been drinking. Nunu is concerned, though, and says that Hadiya was not feeling great earlier either. Mama Hawa thinks it’s the bad people who don’t wish her family well. She believes it could be a sign that somebody is bewitching her family. Nunu rushes to call for help. Kimbo comes and finds Hadiya has fainted. He holds his wife dearly. She needs help, quickly. There is a bit of panic. Mama Hawa says they should call Feki Ali, who is also at the party.

When Feki Ali comes, he looks at Hadiya and suspects she is sick or pregnant. He tells them that he didn’t bring his herbs and to wait until he returns. After Feki Ali leaves, Hakim enters the stage. After learning what happened to Hadiya, he thinks they shouldn’t wait any longer and suggests that Kimbo take her to the primary health care center for medical attention. If it’s a pregnancy, they will confirm it there. Kimbo prepares to take his wife Hadiya to the health center.

**Transition to scene 2**

### Act I, Scene 2

At the primary health care center, Kimbo and Hadiya are waiting. Diktor Juma comes with results from the examination done on Hadiya. He breaks the news that Hadiya is two months pregnant. Kimbo and Hadiya are excited. He thanks Kimbo for bringing Hadiya to the health center immediately after realizing she has a problem. He tells them about antenatal care appointments and how Hadiya will have to visit the primary health care center at least four times during her pregnancy. He makes the first appointment for within one month. He encourages Kimbo to come with his wife Hadiya for these visits so that he can learn about how his wife should eat, how to prepare for childbirth, and so on. All of these things help ensure a healthy baby.

**Transition to scene 3.**

### Act I, Scene 3

At home, Hakim is trying to persuade Jinabu to come with him to the river to secure a large and lucrative order for fish. Jinabu is not ready, though, and grumbles that it is Kimbo’s job to close these kinds of deals. “You can’t expect me to be out there chasing fish!” he says. Hakim tries to persuade Jinabu to come with him because he thinks that Kimbo is busy. Irritated, Jinabu tries to call Kimbo’s phone, but there is no answer.

“What is Kimbo doing?” Jinabu asks in annoyance. “What is more important than making a huge amount of

money, as he is supposed to do?” Instead of going with Hakim to the river, Jinabu insists they find out what Kimbo is doing. He drags Hakim to Kimbo’s place, with Hakim complaining that they are wasting time and will miss out on the deal if they don’t go straight to the river.

**Transition to scene 4.**

## Act I, Scene 4

At Kimbo’s hut, Kimbo is restless because he knows that he is supposed to be going to the river with Hakim to sort out a business deal, but Hadiya has reminded him that they have their first ANC appointment at the primary health care center and that he promised he would go with her. Kimbo had forgotten! His phone rings, and he silences it. He is torn. On the one hand, he made a commitment to go with Hakim to close this important business deal. On the other hand, he promised to accompany Hadiya to the clinic.

Hakim and Jinabu enter the stage. They are not happy with Kimbo. They want him to go to the river. Kimbo tries to explain that he had forgotten that he promised to escort his wife for their first ANC visit. Jinabu does not like this explanation. “Are you the one who is pregnant? Let the women do their job! Let’s go.”

Kimbo turns to tell his wife that he can’t go with her and has to go with Hakim and Jinabu. Everyone can see that Hadiya feels devastated. Kimbo had promised her! However, Hakim becomes the voice of reason. He thinks Kimbo should go to the clinic while Jinabu and he go to the river. He suggests that Kimbo join them after the clinic visit. Jinabu does not like this plan at all, especially as he hasn’t had breakfast, he doesn’t have the right shoes, it’s a long way to the river, and Kimbo is the one designated to make these deals happen. Jinabu wonders aloud how Kimbo can suddenly abandon the family business and “everything we stand for as Yaba Samaga” and go running after his wife.

An argument develops between Jinabu and Hakim when Jinabu expresses strong opinions about how a man should provide and a woman should know her place. Hakim says that it’s important that Kimbo look after his wife and the next generation. Jinabu is scornful. He feels that young men are weak nowadays. Hakim argues that Kimbo looking after his pregnant wife is not a sign of weakness, especially since Hakim and Jinabu are perfectly capable of handling the business of the day. Hakim says, “Kimbo is now a man in his own home. We should let him run it.” Jinabu still can’t stomach it.

**Moderator freezes action. End of Act I.**

### Moderator’s Notes

#### Discussion Questions

1. Why do most people in our community delay seeking immediate medical attention at the primary health care center?
2. What are the benefits of attending ANC early in pregnancy?
3. What are your comments on Jinabu’s character in this scene?

When satisfied with the discussion, announce the next act by saying something like, “Let us watch more and see how the story unfolds.”

## Act II

At the home, Iduma and Mama Hawa are looking for Kimbo and Hadiya. No one has seen them since morning. “Where did they go?” Mama Hawa asks. Nunu tells them that they went together to the clinic for ANC and haven’t returned. Mama Hawa thinks Kimbo is becoming unruly. Jinabu enters the stage looking unhappy.

“Where is Kimbo?” he asks. “He doesn’t answer my calls. He chose to escort his wife to the clinic and made us lose a lot of money. We couldn’t raise the amount of fish we needed because Kimbo was supposed to collect from the suppliers he had made orders with. Without him, we lost the deal and are now stuck with fish that are probably going to spoil.” Jinabu wants to teach Kimbo a lesson.

Kimbo and Hadiya enter the stage, returning from their ANC appointment. As the head of the Yaba Samaga household, Jinabu wants to put some sense into Kimbo’s head. “Kimbo,” he states, “this business of your wife controlling you must stop! Your absence just made us lose a lot of money. You have to listen to me and your mother. We are your elders.”

However, Kimbo is ready for this. He stomps his foot and fearlessly tells them that it’s high time they let him be a man in his own family. “You cannot continue to treat me like a child. I am grown up. I have a family. My wife is pregnant, and all I want is a healthy baby.” He continues, “How will I know how to feed my pregnant wife if I don’t escort her to the clinic to learn about it? How will I know how to prepare for her birth? I want to be in charge of my family, and I expect no interference from anyone.” Finally, he says, “I will be doing whatever chores you want me to do, but when it comes to being there for my pregnant wife, I will not allow any interference.” His straightforwardness startles them.

**Moderator freezes action. End of Act II.**

### Moderator’s Notes

#### Discussion Questions

1. From the drama, what’s your understanding of ANC?
2. What are the benefits of attending ANC when pregnant?
3. What are the benefits of men getting engaged in the reproductive health lives of their spouses, like escorting them for ANC appointments?
4. For a couple to have a healthy baby, what should they be encouraged to do?

When you are satisfied with the discussion, invite a technical person to speak to the audience and respond to any other questions. Invite any local leaders in attendance to address the audience. You also can reiterate any take-home message, such as where to find more information or access services. Be sure to thank the audience before they leave.

## Water, Sanitation, and Hygiene Story

### Moderator's Notes

Follow the same introduction process as indicated in the Moderator's Notes for the Family Planning story.

### Act I, Scene 1

Outside, Ajeko and her friend are coming from the borehole where they have fetched water. They are laughing with each other. Daodu, a man from their village, approaches them. He makes sexual advances at the girls, but they are not interested. In fact, they are a little bit scared and want to get away as quickly as possible. When Daodu realizes they are not interested, he tries to grab Ajeko by force. Ajeko fights back, and her friend also tries to pull her away. In the scuffle, the girls spill the water they have been carrying. They cry for help, and Daodu runs away. The girls want to go back to the borehole to fetch more water, but they are scared of being harassed again by Daodu or another man. They decide to instead fetch water from the nearby stream and head home. The water in the stream is not clean.

Transition to scene 2

### Act I, Scene 2

At home, Ajeko's mother Iduma is wondering what is taking the girls so long to fetch water. She expected them to return earlier. When the girls finally enter the stage, Iduma expresses her disappointment. "People are waiting for water to drink and use. Hadiya has a new baby," she scolds. The girls apologize. They are very keen not to be in any more trouble, so they say nothing about the incident with Daodu. Iduma tells Ajeko to give Hadiya some water to drink right away. Hadiya drinks the water and then takes her baby to sleep.

Transition to scene 3.

### Act I, Scene 3

A few days later, Mama Hawa is carrying Hadiya's baby, who is crying. She is wondering why Hadiya is spending so much time in the latrine. She calls for her. Hadiya enters the stage, but before she can take the baby from Mama Hawa's arms, she rushes back to the latrine, sick with diarrhea. Mama Hawa phones Feki Ali to bring herbs, but he does not pick up the phone. She wonders whether he is busy or just unreachable. Kimbo arrives from the river with some fish for lunch. He finds out that Hadiya is still feeling unwell. He remembers that the clinic doctor told him to take her to the primary health care center if she or the baby is not well. Hadiya mentions that Mama Hawa and Iduma wants to take her to Feki Ali, but he is not available. Kimbo is adamant: no Feki Ali. Hadiya and the baby must immediately go to the clinic. When Hadiya asks Mama Hawa to help and hold the baby, Mama Hawa refuses, and they are surprised when she decides to come with them to the primary health care center.

Moderator freezes action. End of Act I.

### Moderator's Notes

#### Discussion Questions

1. What do you think caused Hadiya to fall sick with diarrhea?
2. What other practices can lead to waterborne diseases, such as diarrhea?
3. In your own view, how is gender-based violence related to WASH, using an example of Ajeko from the drama?
4. If girls in your community face similar harassment when they are out doing chores, what strategies do you use to avoid getting sexually assaulted or hurt?
5. What are your comments on Kimbo's acts in the drama after finding out that his wife is not well?

When satisfied with the discussion, announce the next act by saying something like, "Let us watch more and see how the story unfolds."

### Act II, Scene 1

At the primary health care center, Kimbo, Hadiya, and Mama Hawa meet Diktor Juma, who tells them that Hadiya must have drunk contaminated water. He advises them about good WASH practices and tells them to send anyone else in the household who gets diarrhea to the clinic, because it spreads fast. He says he has seen several cases of people who are sick, especially from the market. On their way out, they meet Feki Ali with his own son, who also has diarrhea, whom he has brought for treatment. Mama Hawa is shocked to see Feki Ali of all people seeking help at the clinic. Why is he there? He says as a traditional herbalist, there are cases he cannot handle, especially cases related to poor sanitation. They leave. Mama Hawa is taken aback. If her traditional healer is going to a modern health clinic...

Transition to scene 2.

### Act II, Scene 2

At home, Jinabu is alone. There is no one to cook for him or even make him his favorite drink because everyone is sick. He calls out for anyone, and Kimbo comes. He tells Jinabu that he took Hadiya to the primary health care center, and the doctor said she must have drunk contaminated water. Kimbo tells him that everyone is sick because diarrhea spreads fast in households, and it seems to be a general problem in the village, even at the market.

"You said that it started from Hadiya drinking contaminated water. Who brought that water?" Jinabu asks. "They say Ajeko fetched it," Kimbo says.

Jinabu calls for Ajeko, who enters the stage with her mother Iduma. "First, she is supposed to be at school. Why is she not?" Jinabu asks. Iduma explains that they have issues with poor menstrual hygiene at school. Ajeko is on her period, so she prefers to stay home until it is over. Jinabu is shocked that issues of sanitation are all over. He is still frustrated with Ajeko that she brought contaminated water and asks her why. Ajeko then confesses that they were harassed by Daodu and instead fetched water from the stream, because it was late. Jinabu quizzes Ajeko about the incident with Daodu. It is clear that this young man really harassed her and her friend. He promises to deal with Daodu so that he never harasses his girls.

Meanwhile, Zekiya returns from the market. She has lost money on her fish business today due to a demonstration at the market. The latrine broke, causing sewage to run into the market. Stench filled the air, so the market was closed. As the leader of the market women, Zekiya was attacked. In the scuffle, she lost her fish and did not make any money. Jinabu is not pleased and blames Zekiya for being clumsy. Zekiya defends herself saying it was not her fault and that it all started with the sanitation issues in the market. Jinabu has heard enough and immediately orders a family meeting. Things are falling apart...why?

**Moderator freezes action. End of Act II.**

#### **Moderator's Notes**

##### Discussion Questions

1. In your community, what poor sanitation practices are being practiced that can lead to disease? How are you trying to improve them?
2. Who takes care of water and sanitation issues in your households? Are there effective ways of dealing with WASH issues in your household?
3. For the Yaba Samaga household, what advice would give about preventing sanitation- and water-related diseases in their household?
4. In your own community, what do you think should be done to maintain clean water and the environment?

When satisfied with the discussion, invite a technical person who works in WASH to speak to the audience and respond to any other questions. Invite any local leaders in the audience to speak. You can reiterate any take-home message, such as where to find more information or access services. Thank the audience for coming.

## **SECTION 6: ACTION PLANNING**



