

Performing Citizenship and Civil Discourse in Gen Ed: The Power of the Vote

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This article details the innovative pedagogy of a general education class entitled Theatre as Social Change at Georgia College & State University. The class is based on the work of the late Brazilian theatre theorist Augusto Boal and includes work with at-risk high school students that explores race, gender, class and the power of the vote. The article discusses the assessment results for the five years the class has been taught, including the use of AAC&U VALUE rubrics and reflection assessments.

Keywords: theatre, social change, Boal, general education, community based learning, civic engagement, educational assessment, at-risk, voting

INTRODUCTION

Through a core curriculum general education class entitled Theatre as Social Change at Georgia College & State University (GC), both sophomore GC students in the class and at-risk middle and high school students from public schools explore race, gender and class and the power of the vote. Utilizing the theatre techniques developed by the late Brazilian theatre theorist Augusto Boal, the class examines civil discourse in race, gender and class to promote positive debate and voting behaviors.

GC participated in a voting participation challenge called the All-In Challenge as part of the Campus Democracy Challenge in which I was on the leadership team. Previously, GC students had a poor voting record. However, in the Donald Trump versus Hillary Clinton Presidential election, GC won a Bronze Medal for achieving a 50-59 percent student voter participation rate (All in Challenge, 2017). And yet, my Theatre as Social Change class of fall 2016 reported that almost none of them had voted. So for the very next mid-term election, in fall 2018, it seemed an imperative that we address citizenship and voting as our cause. Woodard writes that “the Knight study [a major research study on nonvoters] reinforces academic research that indicates voting is a social behavior and that any effort to organize a significant number of chronic nonvoters will require complex, long-term interventions and a more nuanced understanding of this poorly understood portion of our electorate” (Woodard, 2020, p. 6).

GC is the public liberal arts university of Georgia and, as such, promotes the values of creative and critical thinking as well as diversity. The goal of this general education class endeavor is to perform the problems inherent in an uncivil society and to resolve hate, discrimination, and bullying with the power of both language and the vote. Partnerships were negotiated with the Principal of Early College that assured the participation of the at-risk teens from the Early College program, a program of Baldwin County. Baldwin County Public Schools are under the United States Department of Agriculture’s Community Eligibility Provision (CEP) that provides one hundred percent free school lunches in the public schools for the “nation’s highest poverty schools and districts” (Baldwin County Public Schools and USDA Food

and Nutrition Service). Woodard's article quotes Chris Arnade, who documents the lives of "America's underclass," stating "these are people who are generally below the poverty line, with a lot of job turnover and family disruption, whose lives are busy living paycheck to paycheck... [who] don't really have a lot of time to watch the news or to vote... Every interaction [with the system] brings hardship" (Woodard, 2020, p. 9). The partnership of the Theatre as Social Change class is designed to empower and educate at-risk teens, enable the teens to perform alongside college students to learn the value of election discourse versus physical violence, and promote ways in which they can engage in citizenry through appropriate protest and, when old enough, the vote.

Bolstered by three years of an ENGAGE grant from the Georgia College Center for Teaching and Learning (CTL) of \$2,500.00 per year to support the Quality Enhancement Plan of Community-based Engaged Learning (CbEL), which provides IRB approval, this program collected data each year over a five year period (2015-2019) to assess the success of the program.

BOAL'S THEORY OF THEATRE

As someone who personally studied with Augusto Boal, it is clear to me that Boal's Theatre of the Oppressed techniques used to address citizenship can enlighten and engage in unique ways to embody the values of a just society. In his book *Games for Actors and Non-Actors* Boal stated that his social change theatre "is pedagogical in the sense that we all learn together, actors and audience" (Boal, 2002, p. 242).

The Theatre as Social Change class is comprised primarily of non-theatre majors. After being immersed in Boal's social change techniques, and engaging in extensive classroom discussion on political, social and health issues, the GC students are divided into three groups. Each group researches and creates short plays on vital social, political or health subjects that promote social change and good citizenship goals.

Consistent with Boal's social change theatre, the short plays created by the students provoke issues and end with a lack of resolution on the subject of the play. The Early College teens must then embody characters to solve the issues. They become spect-actors (Boal, 2002, p. 267), Boal's term for spectators-actors who participate as both actors and audience. Afterwards, the teens themselves, coached by GC students in a demonstration of the scholarship of teaching and learning, develop their own issue-based plays around the same topics.

Some of the issues raised by the class in their work with Early College are: how to manage rejection; how to respond when you witness injustice; and how to have a respectful discussion about politics with someone with whom you disagree. All of these subjects worked well in creating active engaged citizens in both the college students in the class and the Early College participants. The Theatre as Social Change class served what Boal calls in *The Aesthetics of the Oppressed*, "an apprenticeship for citizenship" (Boal, 2006. P. 37). Undergraduate education bears some responsibility to create better citizens. Kindelan summarizes the "intellectual skill approach" to undergraduate education to include the "value-focused skill" of "citizenship (civic, social, and personal responsibility; social awareness)" (Kindelan, 2012, pp. 46-47). This course aims to achieve development of those skills.

COURSE METHODOLOGY

Quantitative assessment data using the Association of American Colleges and Universities (AAC&U) LEAP VALUE Rubrics and a seven question pre and post-test for the college students, as well as qualitative data, was compiled and analyzed over the five year period. The assessment data and qualitative data demonstrate a very positive change in the GC students due to the experience of performing citizenship, which inspires collaboration, critical thinking, and motivation to promote the public good.

Applying Boal's work to college students and middle and high school students works well since as Boal states in his book *The Aesthetics of the Oppressed*, "Theatre is the most natural form of learning, and

the most primal, since the child learns to live by means of theatre, playing, acting characters...” (Boal, 2006, p. 37).

In addition to implementing the work of Boal, the class also includes the study of short plays from several countries on important social issues in those countries, such as civil war in Syria, and child labor in India. Almost every class section included a time for an open and sensitive discussion based on newspaper articles on racial injustice, discrimination against the LGBTQ+, and gun rights. Debates are heated in this class where conservatism thrives in the deep South of Middle Georgia. Before their work with Early College later in the semester, the college students work collaboratively to develop plays on issues such as race and education and violence against women. They learn to respect different opinions and that Republicans and Democrats can argue respectfully.

The use of improvisation is an important part of the class work. Michael Rohd, in his book *Theatre for Community, Conflict and Dialogue* states that “Pure improv involves living in a pretend world, in a given circumstance, from a character’s point of view, and playing every moment truthfully and imaginatively” (Rohd, 1998, p. 74). The students in the Theatre as Social Change class become trained in this type of improvisation for social change through collaborative work to address a topic, such as civil discourse, substance abuse, bullying and gender differences. In their three groups of eight or nine students, the students collaboratively develop the theme, the topic, the situation and the characters in conflict in a fourth credit lab time.

Boal believes that “the child must learn to live in society and also to question it” (Boal, 2006, p. 37). One of the goals of the Theatre as Social Change class is to bring both the college students, some of whose ancestors may have fought in the Confederate army in the Civil war, and the Early College students to the realization that they need to question their belief systems and use critical thinking skills. The class discussions and the development of new plays force these college students to discuss things they have never discussed and to listen to the views of others on these subjects. The Early College middle and high school students (many who in Milledgeville, Georgia have not felt much agency) are confronted with plays without a planned solution and, with the assistance of one of the college students playing the “joker” (Boal, 1985, p. 182) or master of ceremonies, they are given the opportunity to solve their own problems through both discussion and performance. They take the stage in place of a character to try to solve the situation raised by the play created by the college students. As Boal writes in *The Aesthetics of the Oppressed* the work “should be a rehearsal for action in real life, rather than an end in itself” (Boal, 2006, p. 6). The Early College students learn to understand that they can solve their own problems as they attempt to solve the open-ended play.

EDUCATING FOR EMPOWERMENT AND CIVIL DISCOURSE

This class, of course, pushes against the more conservative public education theories where, in the words of Dave Hill in his book chapter *Class, Capital, and Education* “focus is on the production of a... compliant citizenry” (Hill, 2010, p. 136). Vibrant, engaged and active citizens is the goal of the Theatre as Social change class. It also works in opposition to the type of educational system where Richard Van Heertum, in his book chapter *Empowering Education* states “Citizens become consumers who contribute to society primarily through the work they do...” (Van Heertum, p. 214). It is also interesting to note that one of the public school teachers of the Early College high school students complained to me that the students came back from their interactions with the Theatre as Social change class college students and kept wanting to discuss the solutions to the plays presented. She had apparently wanted a clear direct “answer” given to the students so they wouldn’t need to engage in further discussion. Boal believed that “it is more important to achieve a good debate than a good solution” (Boal, 2002, p. 259). The extended discussions during the rest of the day are an important indication of the success of the Theatre as Social change class. The discussions after the class indicated that the high school students were using critical thinking skills.

One performance that took place before the state, local and congressional elections of fall 2018 was devised to teach the teens differences in the Republican and Democratic Parties and how to discuss and

debate politics using appropriate language. It began with the college students divided into the Reds and Blues with costumes to match displaying a bad example of how angry discourse can lead to violent action. In the play, name-calling and threats from both sides devolved into destruction of property in the form of signs and posters sabotaged with spray paint (that was actually silly string that the actors could clean up later). When the Blues realized what the Reds had done, the script continued:

Blues Character 1: “Yeah they were spray painting all over our posters.”

Blues Character 2: “OK, so we need to spray paint all of their stuff to make sure we sabotage them more!”

(As they were spraying, several Reds characters arrive)

Reds Character 1: “What are y’all doing?”

Blues Character 2: “You guys started it!”

(and just as the anger between the Blues and Reds grows, the Joker steps in the freeze the action).

In the solution, the teens took the incident to the next level and began a real fist fight. Just in time, the college students shaped this into a slow motion fight to ensure that no one would be hurt. In the discussion that followed the teens realized this was not a constructive solution. It took several tries for the teens to successfully solve the issue through civil discussion and debate. The teens then tried their hand at improvisation and with guidance from the college students began their own play involving a heated discussion of a real topic for them – which was better, Wendy’s or Burger King. At first everyone screamed at once. After coaching, the teens began to listen to one another. When asked later on what they had learned, one high school student put it succinctly: “to listen.”

CIVIC ENGAGEMENT AND THE VOTE

In her book *New Creative Community: The Art of Cultural Development*, Arlene Goldbard says “Authentic citizenship requires action: social intercourse, forthright exchanges on the subjects that matter most to us and our societies, satisfying experiences of working together to make things happen” (Goldbard, 2006, p. 44). The Theatre as Social Change class, when discussing numerous issues, also addresses the ability of a citizen to act on those issues in our democracy. The class met during the fall 2018 semester when elections took place in Georgia for state and local officials, including a closely contested race for Governor, and for members of the House of Representatives. The Governor’s race received national attention since there were allegations of voter suppression and the Democratic candidate was Stacey Abrams, the first Black woman nominee of a major United States political party for Governor (Martin, et.al., 2018; Rubin, 2018; and Ellis, 2018). The class discussed why people vote and why people don’t vote and how to address injustice through various acts, including voting. There was never complete uniformity on any issue or on what to do about injustice. The important factor was that the class facilitated a civil debate on important social issues among students who were strangers before the class began. Boal’s goal of a good debate describes the consistent civil discourse that occurred in the class.

AAC&U VALUE RUBRICS ASSESSMENT

One of the assessment techniques utilized to determine each college student’s progress in the class was adapted from the AAC&U’s LEAP VALUE Rubrics. LEAP stands for Liberal Education and America’s Promise and VALUE stands for Valid Assessment of Learning in Undergraduate Education.

These assessment techniques are particularly appropriate for use at GC as Georgia's public liberal arts university with a public school tuition and small class sizes. The AAC&U states that their LEAP program "responds to contemporary demands for more college educated workers and more engaged and informed citizens" (AAC&U, 2020, p.1).

Ratings in these VALUE rubrics run from highest, capstone 4 (often achieved only by seniors), to milestone 3, milestone 2, and to the lowest benchmark 1. The excellent scores falling primarily in the capstone 4 and milestone 3 categories, that the Theatre as Social Change students received are indicative of the pedagogy of the class in developing the engaged and informed citizens that the LEAP program envisions and assesses. Appendix A includes five years of assessment data from 2015 to 2019 on the 177 GC students who took the Theatre as Social Change class during that time period.

Assessment using the modified AAC&U VALUE rubrics reveal overall strong scores by the Theatre as Social Change students in many categories, including, for example, critical thinking. Brookfield states that "developing critical thinkers is a complex but vital activity" (Brookfield, 1987, p. 65). In the critical thinking VALUE rubric 37% of the 177 students received the highest score (capstone 4) and 52% received the second highest score (milestone 3). 0% received the lowest score (benchmark 1) and 11% received the second lowest score (milestone 2). Scores on civic engagement, problem solving, and teamwork skills were also high. As a theatre class, creative thinking was also emphasized as a means to effectuate change. In creative thinking 32% of the students received the highest score (capstone 4) and 51% received the second highest (milestone 3).

Scores on the information literacy VALUE rubric and the oral communication VALUE rubric were also high. The lowest scores were for the global learning rubric, the foundations and skills for lifelong learning VALUE rubric and the quantitative literacy VALUE rubric. Overall, the VALUE rubrics assessment indicated that the students scored highest in areas that the course emphasized and that most parallel the skills and activities of an engaged citizen.

In addition to the assessment utilizing the AAC&U LEAP VALUE rubrics, the course also includes a seven question pre and post-test that the college students take on their first and last day of class to assess their development of engaged citizenship characteristics. The format of the survey is that the students anonymously answer the same seven questions about their own activities with never, once, occasionally, or regularly. The same survey is completed during the first class (the pre-test) and the last class (the post-test). The answers to the pre-test indicate that most of the students are not engaged citizens at the beginning of the class. As their professor, I can attest that many are very uninformed about critical issues, other cultures, and social needs within other communities, and have not participated in community outreach activities. The overwhelming majority of the GC students are Caucasian and from relatively well-to-do suburban backgrounds in the Atlanta area. They are introduced to working with the majority Black Early College students (from two surrounding counties) who live in the rural central Georgia area surrounding the campus.

PRE AND POST-TEST ASSESSMENT

The results of the pre and post-test over the same five year period (2015-2019) for the 177 GC students who took the test are listed in Appendix B. The results indicate a truly exceptional change in the attitudes and activities of the college students from the beginning of the Theatre as Social Change class to the end of the class. For example, in response to the sixth question: "Do you have a clarified sense of civic identity and commitment to public action that is evident in your activities?," there were major changes in the attitudes of the students after taking the class. The number of students answering "regularly" went from 14% on the pre-test to 40% on the post-test after taking the class. This newfound sense of civic identity and commitment to public action indicates stronger, more active and effective citizens.

Another post-test example is the results of the answers to the first question: "Did you participate in civic engagement activities that address social needs and contribute to the community?" There was a very substantial favorable change in students' participation. 44% of the students answered "occasionally" or

“regularly” on the first day of class and 79% of the students answered “occasionally” or “regularly” at the end of class. This large increase indicates a major heightening of participation in civic engagement after taking the class. An increase in these types of civic engagement activities involving social need and contributions to the community is an important goal of the class in promoting good citizenship and community engagement. Goldbard states that “active participation in the life of one’s society is a self-evident social and individual good, one that ought to guide every culture that values democracy” (Goldbard, 2006, p. 44).

A third example of the change in attitudes as a result of taking the class is with respect to the answers to question three. Question three asks: “Do you reflect on your attitudes in relating to people from other cultures and diverse communities and promote other’s engagement with diversity?” 28% of the students answered “regularly” to this question at the start of the class while 54% answered “regularly”: at the end of the class. Many of the Theatre as Social Change students previously had only limited encounters with the diverse population surrounding the university prior to taking this class. Kindelan states that theatre programs help students in “experiencing diverse cultures and issues” (Kindelan, 2012, p. xv). The class not only introduced them to working with the Early College students through theatre but also to frank discussions on diverse culture, race and identity issues.

The percentage of students answering “regularly” to positive engagement goals had large increases from the first class to the last class in response to all seven questions. This has been a consistent pattern for students taking the Theatre as Social Change class for each of the five years that the class has been assessed with these tools. The pre and post-test results indicated a dramatic rise in the attitudes and activities of the students with respect to civic engagement, diversity, social needs, and civic identity. These changes promote a responsible citizen engaged in “action and social intercourse” (Goldbard, 2006, p. 44). The results of these pre and post-tests indicate that relatively apathetic and uninformed citizens who began the class transformed into active and engaged citizens who gain the skills to participate in civil discourse.

REFLECTIVE JOURNALING

The GC students are also required to write reflective journals as part of the class. The journals resulted in numerous indications of active change in their engagement as citizens and increased awareness and interest in issues that promote active citizenship. For their three required journals during the semester, the students responded to the following prompts:

- 1) Asset mapping – describe your partners/environment
- 2) Did you make an impact or not?
- 3) What did you do for your partner? What did they do for you?
- 4) What did you learn from your research? And this experience?
- 5) How did you collaborate, and did it go well or not with your GC partners?
- 6) Did this go as you had hoped? How? If not, why not?
- 7) Have you changed or not as a result of your experiences? How?
- 8) What mistakes did you overcome? What could you have done differently?
- 9) Was it a success?
- 10) What are your goals?
- 11) What are your expectations?
- 12) What are your concerns?
- 13) What did you learn from working with another major and a community partner?
- 14) Have any of your attitudes changed? In what way?
- 15) Did a particular individual impact you? Why?
- 16) What was most challenging about the experience?

17) What were the easiest aspects for you?

A number of students indicated in their journals that the class provided them with important skills that they can utilize in many aspects of their life. One student wrote:

Now that this course is coming to an end, my goal now is to use the lessons that I have learned and apply them elsewhere in my life in order to be successful. I now expect myself to look at the challenges that I will experience in my future with a different outlook than I originally would have had before this class because of the skills that I have acquired. I believe that our performance was a success because of our focus and dedication to educating a young and impressionable audience on a topic [“How to respond when you witness injustice”] that might very well affect them in their near future.

Many students have indicated in their journals how important it was for them to work with Early College students who came from such a different background that helped them understand others. One student wrote:

After performing for Early College, I learned that not all children are as privileged as I am. I mean I always knew that I was privileged and that other children have not grown up with the same security as I have in family, school and goals. However, I got to witness that first hand when we performed for Early College. I was able to clearly see how hard it must be to grow up in a non-privileged school system and have negative influences always trying to tear you down. The experience taught me the importance of reaching out to my community and establishing a positive influence on younger generations. I believe that teachers are the most powerful influences in the lives of younger children and adolescents.

CONCLUSION

Kindelan states “Theatre activities can elicit transformative experiences and help advance social responsibility by developing informed, empowered, and responsible learners” (Kindelan, 2012, pp. 117-118). As indicated by the class assessments using VALUE rubrics and the seven question pre and post-tests as well as the reflective journals, the class is transformative for the students as it empowers them as engaged citizens. They learn through the use of theatre and especially through Boal’s techniques to become more active and involved voting citizens. They work in teams as they develop collaborative skills. They use new found skills in critical thinking in classroom discussions on current contested issues, and they learn to engage in pressing societal issues utilizing civil discourse through theatre. The Early College students learn to address real problems and gain agency through their interactions in theatre with college students. The goal is to create new voters and newly engaged citizens, having endowed them with the skills and motivation to change society for the better.

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APPENDIX A

2015-2019 FIVE YEAR ASSESSMENT RESULTS FROM AAC&U RUBRICS FOR GEORGIA GC2Y THEATRE AS SOCIAL CHANGE STUDENTS

AAC&U Value Rubrics for Georgia College Theatre Department Undergraduate Research Grant Report
Based on the 2015 New Adaptation of the AAC&U Value Rubrics Redefined by the Theatre Department

CIVIC ENGAGEMENT VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark 1	Total
Civic Identity and Commitment	104	62	11	0	177

CREATIVE THINKING VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark 1	Total
Innovative Thinking and Problem-Solving	56	91	27	3	177

CRITICAL THINKING VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark 1	Total
Student's Position – Perspective, Thesis/Hypothesis	66	92	19	0	177

ETHICAL REASONING VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark 1	Total
Application of Ethical Perspectives/Concepts	48	60	66	3	177

GLOBAL LEARNING VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark 1	Total
Perspective Taking and Cultural Diversity	44	61	66	6	177

INFORMATION LITERACY VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark 1	Total
Evaluate Information and its Sources Critically	68	37	66	6	177

INQUIRY AND ANALYSIS VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark 1	Total
Analysis and Design Process	54	52	68	3	177

INTEGRATIVE LEARNING VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark 1	Total
Reflection and Self-Assessment	49	77	41	10	177

INTERCULTURAL KNOWLEDGE AND COMPETENCE VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark 1	Total
Skills – Verbal and Nonverbal Communication	51	65	55	6	177

FOUNDATIONS AND SKILLS FOR LIFELONG LEARNING VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark1	Total
Transfer	40	69	58	10	177

ORAL COMMUNICATION VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark1	Total
Delivery, Language, and Support Materials	79	55	40	3	177

PROBLEM SOLVING VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark1	Total
Evaluate Problem Solving Outcomes	70	63	41	3	177

QUANTITATIVE LITERACY VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark1	Total
Communication	34	69	65	9	177

READING VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark1	Total
Interpretation	52	69	50	6	177

TEAMWORK VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark1	Total
Fosters Constructive Team Climate	98	53	26	0	177

WRITTEN COMMUNICATION VALUE RUBRIC	Capstone 4	Milestone 3	Milestone 2	Benchmark1	Total
Content Development of Written Communication	65	60	45	7	177

APPENDIX B

GEORGIA COLLEGE GC2Y THEATRE AS SOCIAL CHANGE CLASS SURVEY RESULTS

The GC2Y Theatre as Social Change classes during the five year period 2015 to 2019 took an anonymous survey of seven identical questions in the first class and the last class. Below are the results.

Question #1 – Did you participate in civic engagement activities that address social needs and contribute to the community?

	% answering No, Never	% answering Maybe Once	% answering Occasionally	% answering Yes, Regularly
First Class	21%	35%	41%	3%
Last Class	2%	19%	57%	22%

Question #2 – Do you review and evaluate your learning and changes in attitudes on cultural diversity?

	% answering No, Never	% answering Maybe Once	% answering Occasionally	% answering Yes, Regularly
First Class	8%	27%	45%	20%
Last Class	1%	9%	47%	43%

Question #3 – Do you reflect on your attitudes in relating to people from other cultures and diverse communities and promote other's engagement with diversity?

	% answering No, Never	% answering Maybe Once	% answering Occasionally	% answering Yes, Regularly
First Class	3%	20%	49%	28%
Last Class	1%	5%	40%	54%

Question #4 – Do you synthesize knowledge from your classes to address social needs and review your own significantly changed perspectives?

	% answering No, Never	% answering Maybe Once	% answering Occasionally	% answering Yes, Regularly
First Class	8%	23%	52%	17%
Last Class	0%	9%	45%	46%

Question #5 – Do you clearly express in writing and orally your experiences to deepen your understanding of social needs?

	% answering No, Never	% answering Maybe Once	% answering Occasionally	% answering Yes, Regularly
First Class	18%	35%	36%	11%
Last Class	4%	14%	48%	34%

Question #6 – Do you have a clarified sense of civic identity and commitment to public action that is evident in your activities?

	% answering No, Never	% answering Maybe Once	% answering Occasionally	% answering Yes, Regularly
First Class	12%	31%	43%	14%
Last Class	1%	14%	45%	40%

Question #7 – Do you have an individual plan for action that clearly addresses an identified social need?

	% answering No, Never	% answering Maybe Once	% answering Occasionally	% answering Yes, Regularly
First Class	32%	34%	28%	6%
Last Class	6%	18%	52%	24%