



January 7, 2016

Dr. Ginger Durham  
Assistant Vice Chancellor for Faculty Development  
University System of Georgia

Dear Dr. Durham and Awards Selection Committee:

It is my great pleasure to nominate Ms. Margaret Baldwin, Senior Lecturer of Theater and Performance Studies at Kennesaw State University, for the 2016 Regents' Teaching Excellence Award. Ms. Baldwin is an outstanding teacher, who has had tremendous positive impact on her students, the colleagues she mentors, and the community at large.

As her documentation shows, Ms. Baldwin seamlessly integrates the classroom, the stage and the community as pedagogical venues, masterfully employing high impact practices to draw the students in and push them to grow. In particular, I wish to highlight two. Ms. Baldwin powerfully harnesses writing as a pedagogical tool, enabling non-majors to write and polish their own plays. In addition, she is committed to global learning and multicultural teaching, cultivating global awareness and compassion in her students while at the same time realizing a strategic imperative for both KSU and the University System.

Her colleagues uniformly recognize her as a beacon of pedagogical excellence. For instance, Harrison Long, Interim Associate Dean in her college and himself a multi-decorated award-winning educator, praises her with words like "exceptional," "supreme," "visionary," and "outstanding." Her current and former chairs, Rick Lombardo and Karen Robinson, herself a former recipient of the Regents' Teaching Excellence Award, praise both her teaching and her pedagogical impact on the theater program as a whole: "Her class sessions are prototypes for inventive integration of analytical and practical exercises to deepen understanding of the material." Moreover, they continue, "a large proportion of the distinctive elements we extol in our program are due to professor Baldwin's pedagogical and artistic presence in our midst." Her students are equally inspired. Kelsey Medlin comments: "As a professor, mentor, and role model, Prof. Baldwin has been a crucial part of my academic career at KSU. It is her encouragement and support that has elevated my style of writing and helped me discover my voice as a playwright."

Ms. Baldwin has received multiple accolades and recognitions at the national and international level. We are proud to present her for consideration for the Regent's Teaching Excellence award.

Sincerely,

W. Ken Harmon, DBA  
Provost and Vice President for Academic Affairs

## Margaret Baldwin – Reflective Statement

You make meaning by forging it with your own hands. It is an act that forges the meaning and significance of a life. – Anne Bogart, Director: *And Then, You Act*

Our word “poetry” derives from the Greek word *poiesis*, which literally means “making.” A poet is in the broadest sense is a “maker.” Like poetry—and theatre—learning is a form of *poiesis*: a conscious *making* that pulls together disparate elements into a meaningful whole. My eleven years of teaching in the Department of Theatre and Performance Studies at Kennesaw State University (KSU)—combined with twenty-five years of professional experience playwriting, directing, and performing in the community—have crystallized my philosophy of teaching and learning: *students learn by making and doing*. Working with a wide range of students, I draw upon my tools as a playwright and theatre-maker to structure exercises and experiences that help students learn to think critically about theatre and the world around them. My hands-on approach to teaching blends theory and practice, allowing students to *embody* course concepts and techniques, deepening their engagement with meaning in their lives as they—to borrow Bogart’s image—*forge it with their own hands*. This philosophy of embodied learning supports our department’s pedagogical aim to “cultivate scholar-artists who engage in rigorous research, critical investigation, and creative artistry.” (TPS Strategic Plan 2013-2017)

I am honored to submit this application in support of my nomination for the University of Georgia Regents’ Excellence in Teaching Award. In the following pages I will provide and contextualize examples of my teaching philosophy and pedagogy as they manifest through three primary sites of learning:

**The Classroom** – through learning strategies, feedback methods, course coordination, reflective practice, course evaluations, and assessment

**The Stage** – through creating original theatre works with students, mentoring student playwrights, and promoting undergraduate research and creative activity

**The Community** – through building community partnerships and intercultural exchange in collaboration with students, colleagues, and TPS alumni

In my supporting evidence I will share brief examples **student and alumni success** as students and graduates start to find their place in the world as makers, forging meaning in their lives.

### THE CLASSROOM

**Pedagogy - Creating the Space and Conditions for Learning:** As a teacher, I see my primary role as that of architect for the learning event. Like theatre, learning is a co-creative event, one that happens in space and time and demands an active exchange between makers and receivers. In *The Courage to Teach*, Parker Palmer speaks to our power as teachers to make (or break) the learning event:

Teachers possess the power to create conditions that can help students learn a great deal—or keep them from learning much at all. Teaching is the intentional act of creating such conditions.

I consider this power and responsibility when shaping the layout of my classroom. I teach whenever possible in a circle, rather than at a podium. The circle emphasizes and encourages the dialogic nature of our learning and helps me engage with students as a fellow explorer of course content, concepts, and texts. Throughout the semester I consciously shift the shapes and

conditions of learning (for students and for myself) in the classroom to re-awaken perception, activate discovery, and help us all wake up to the world around us. We work outside, we work in small groups, we flip the classroom and the professor-student dynamic—and then we come back to the circle to reflect on our learning. The simple questions, “What did you notice? What did you feel? What did you learn?” help students not only learn, but learn *how* to learn—how to look, and how to listen, how to pay attention, and how to articulate their viewpoints and experiences as learners and makers.

To help cultivate the conditions for learning in my work with students inside and outside of the classroom, I incorporate high-impact practices (HIPs),<sup>1</sup> including collaborative projects, learning communities, writing-intensive courses, undergraduate research, diversity/global learning, community-based learning, and internships. These HIPs foster deep learning, student engagement, retention, and student success in support of KSU’s strategic goal of “Excellence and Innovation in Teaching” and the pedagogical goal of the TPS program to “approach the study and creation of performance as a method of analysis, a mode of inquiry, and an aesthetic act” (TPS Strategic Plan 2013-2017).

**Learning Strategies for TPS Majors: “Wrighting” meets Writing to Learn:** My learning strategies in the classroom evolve directly out of my philosophy that *students learn by making and doing*; these strategies merge theory and praxis and demonstrate the embodied learning that lies at the heart of performance pedagogy. In the writing-centered classes I teach for majors, I combine my personal *wrighting*-to-learn strategy with various writing-to-learn strategies popularized by the Writing Across the Curriculum movement. My concept of “wrighting” draws inspiration from the word “playwright”, which literally means “builder” or “maker” of plays. Playwright/director/performer Charles Ludlam captures this concrete, physical nature of playwriting in his description of his process as a playwright: “The wright in playwright is worker, maker: one who works in wood such as a shipwright. My plays are wrought as much as written.”<sup>2</sup> Learning in my classes works best when “wrought” through hands-on engagement.

Whereas many representations of Bloom’s revised taxonomy place “creating” at the apex of the cognitive scale, my experience teaching has shown me that the learning process is more cyclical than linear. I construct practical creative exercises that embody course concepts and help jumpstart students into deeper levels of understanding. We follow this active “making” with peer observation, reflective writing, and discussion; the reflection completes the action and spurs dialogue and critical thinking. On whole, this process leads to more thoughtful making and deeper engagement with course content. This approach is especially effective working with theatre students, who tend to be kinesthetic learners. Our majors, who can be fearless while performing on stage or speaking in front of a classroom, often harbor deep insecurities about their skills and aptitudes for “scholarly” writing. I work to demystify the craft of critical writing for these students by emphasizing writing as creative and dialogic *process* that demands hard work, imagination, and multiple revisions. Please see my supporting evidence for examples of my **learning strategies** and **feedback methods** for writing-centered classes.

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<sup>1</sup> See <https://www.aacu.org/leap/hips> for a description of HIPs espoused by the American Association of Colleges and Universities.

<sup>2</sup> See *Ridiculous Theatre: Scourge of Human Folly: The Essays and Opinions of Charles Ludlam*, edited by Steven Samuels (1992).

### **Learning Strategy for General Education and Global Learning – The Play as Map:**

One of my most challenging and rewarding experiences at KSU has been teaching and coordinating TPS 1107: Theatre in Society, the TPS Department's general education course that serves over 1500 students each year in traditional (face-to-face) and online formats. Many of the students in this class have had little prior experience with theatre; they sign up for the course only to take "check the box" and meet their general education requirement. Needless to say, these students present a tough audience, and the sheer scale of the class size (90 students per section) can present major challenges for creating conditions for active learning. One of the most successful strategies that I have developed for this course is a semester-long group project that asks students to create an original adaptation of a folktale from another country and to thread within it a significant global issue focused on development, the environment, or social justice; the students use teamwork, dramaturgical research, and theatrical techniques to create and present their plays to their peers during the final exam period. In my supporting evidence, I provide a further description of this project and samples of student reflections.

### **Course Coordination – Building New Architectures for Global and Distance Learning:**

As course coordinator since 2006, I have led the curricular transformation of TPS 1107 from an aesthetically focused, Eurocentric course following a traditional arts-appreciation model, to a dynamic, hands-on course that builds global perspectives and uses theatre to foster intercultural awareness and **global learning**. Through this conscious shift our department has committed to support KSU's goal to cultivate "Global Learning for Engaged Citizenship"<sup>3</sup> by using the arts as a site for meaningful encounter with others about cultural difference. Working with a team of seven-to-eight faculty members (mostly part-time) who teach the course each semester, I define course outcomes, design content, build and implement **assessments**, and coordinate student experience as audience members at plays and performances on campus and in the Atlanta community. Under my leadership, the course has grown from five to fourteen sections, with seven face-to-face sections of ninety students, and seven online sections of forty students. My goal as team leader is to empower instructors to collaborate, teach to their strengths, expand their tools and breadth of knowledge, and to use their creative skills as theatre practitioners to bring course content alive for students. A major focal point of my work in this course over the past several years has revolved around building and revising the online version of the course and mentoring online instructors. This past fall I mentored two part-time faculty members through a rigorous re-certification process for **distance learning**; the course was lauded as "dynamic and engaging" and "clear and effective" by faculty reviewers. Another major focus has been conducting the **assessment** of global perspectives for the general education program. For the assessment I have collaborated with my colleagues in the College of the Arts and the general education program to write the **global perspectives** learning outcome; design a common rubric; design and implement full assessments for all sections of TPS 1107; report findings to the General Education Council; and make improvements based on findings. See my CV for samples of my **Scholarship of Teaching and Learning** related to assessment and global learning.

**TPS Program Assessment and Personal Reflective Practice:** In addition to my assessment work with general education and TPS 1107, I serve as the coordinator of TPS's Academic Program Assessment Plan (2013-present). In this service role, I have collaborated closely with the TPS full-time faculty to define and revise learning outcomes; establish a long-term

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<sup>3</sup> KSU's Quality Enhancement Plan in connection with SACS re-accreditation (2007-2012)

assessment and improvement plan; design and coordinate yearly assessments; analyze findings; and suggest substantive improvements to the program based on those findings. For my **personal reflective practice** of teaching I use four primary sources: self-assessment, student evaluations and comments, peer observation, and informal student surveys. To continue my development as a teacher, I participate in workshops, faculty learning communities, and other cross-disciplinary development opportunities sponsored by the Center for Excellence in Teaching and Learning (CETL) and across campus. In my supporting evidence, I cite one example of reflective practice, evolving out of my experience with the Writing Across the Curriculum (WAC) Fellows Program sponsored by the College of Health and Human Services. I also provide a summary of **course evaluations** and **student comments regarding their perceptions learning** in my classes.

### **THE STAGE**

**Developing Theatrical Works with Students:** Since I began teaching at KSU in 2004 as a part-time faculty member, I have created and/or directed at least ten full-length original works for the TPS production season. Many of these works begin as seeds in the classroom, synthesizing curricular and co-curricular learning for students and for myself. My experience making these works with students, colleagues, and alumni has convinced me that the theatre-making process provides an excellent laboratory for learning. The stage becomes a space for discovery that is dynamic, shifting, and mutual; it offers a site for “learning with” students rather than “teaching at” them. In my supporting evidence I offer a sample of a current project I am developing with students and colleagues at KSU and speak to some of the opportunities this work provides for **undergraduate research and creative activity**. Please see my CV for a more comprehensive list of theatrical projects developed with students. My work as coordinator for the KSU Ten-Minute PlayFest gives me the opportunity to **mentor student playwrights** through the process of creating, revising, and participating in the staging of original plays. I have served as lead architect and producer for seven iterations of this annual festival of student plays, an opportunity open to all KSU students. In connection with this festival and with Performance Composition, the playwriting course I teach each spring, I have mentored dozens of student playwrights. Several of these students have gone on to present at undergraduate research symposiums and in professional venues; many are thriving as young theatre professionals and/or teachers in Atlanta. I cite brief examples of **student and alumni success** in my supporting evidence.

### **THE COMMUNITY**

**Community-Based Learning and Intercultural Engagement:** My passion for teaching and my commitment to use theatre as a vehicle for positive social change has inspired me in recent years to integrate my teaching, mentoring, and research with community-based learning. I have worked the past four years to initiate, build, and sustain a strong partnership with **The Global Village Project (GVP)**, a not-for-profit school for refugee girls in Decatur. This work has led to workshops and exchanges, internships for four TPS students, and exciting new areas of collaborative research between KSU and GVP, using theatre to promote literacy and social growth for these young women, foster intercultural engagement, and build skills for our students. My recent play *Night Blooms*, a civil-rights drama, has offered me multiple opportunities as a scholar-artist to reach out to campus and larger communities to foster dialogue around questions of race, place, and identity. Both projects suggest new avenues for me, our TPS students and alumni, and KSU colleagues to work together as scholar-artists and makers who create positive change through reciprocal community partnerships and meaningful outreach activities.



November 30, 2015

Dear Members of the BOR Teaching Awards Committee:

It gives us particular pleasure to write this letter in support of Margaret Baldwin's application for a 2016 Board of Regents Excellence in Teaching Award. Collectively, we have known Professor Baldwin for twelve years and witnessed her extraordinary work as an instructor and theatrical director in the Department of Theatre and Performance Studies (TPS) at Kennesaw State University. Her contributions to the curricular and co-curricular excellence of our program in its entirety are exceptional and prolific. In short, a large proportion of the distinctive elements we extol in our program are due to Professor Baldwin's pedagogical and artistic presence in our midst.

Professor Baldwin's masterful pedagogy, vision, and meticulous reflective practice have left their marks on an enormous range of lower and upper division classes in our program, many of which are required and which cultivate essential skills for all of our majors. In each of these courses she has reshaped, refined, or re-envisioned course content and assessments to clarify expectations, support theatre and performance studies learning outcomes, and raise standards for student accomplishments. We list a handful of them as a testament to her range and pedagogical dexterity: Introduction to Theatre Studies, Play Analysis, Senior Seminar, Performance Composition, Performing Personal Narrative, Spectacle Performance, and the very challenging face-to-face and online general education course that serves thousands of students each year, Theatre in Society (for which she is the area coordinator as well). Her class sessions are prototypes for inventive integration of analytical and practical exercises to deepen understanding of the material. Strong student evaluations affirm the significant impact this integration has made upon their learning. Equally commendable is her reflective practice as evidenced by her self-assessment and regular revision of course content and teaching strategies.

Witnessing Professor Baldwin's performance in the classroom is an inspiring experience. On numerous occasions we have watched her light a class on fire with her contagious passion for the subject matter and her inventive fusion of lecture, discussion, and creative hands-on activities that coax students into an intimate understanding through embodiment of challenging ideas. As but one example of the latter, in her Introduction to Theatre Studies class, she conceived an exercise where students meld their understanding of medieval mystery plays with Japanese Noh Drama by creating a short performance pulling on texts from *Everyman* and *Atsumori*, combined with movement, gestures, and hand-held properties that are part and parcel of each. Other faculty members who teach the course have incorporated the exercise, thanks to her collegiality.

Moreover, Professor Baldwin's significant contributions to global learning in TPS and across the university are extensive; in fact, she was integrating intercultural theatre and performance content well before KSU's Quality Enhancement Plan: Global Learning for Engaged Citizenship was in full swing. As coordinator of TPS 1107 Arts in Society, she has worked tirelessly to

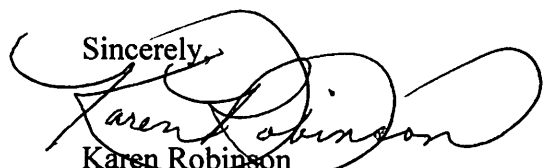
internationalize the course. This work has included incorporation of global plays, revision and dissemination of power point lectures, class exercises, recorded lectures, and assessment materials; scheduling of guest lectures and talkbacks at theatrical performances, both on campus and those offered by professional Atlanta theatre companies; and mentorship of a growing number of part-time faculty members. In fact, the number of sections has grown to eight face-to-face, plus five online sections under her watch. Most recently, she has been a leader in the creation and piloting of general education global learning outcomes and assessment strategies across the university, an activity that she has fused with participation in a global learning faculty development community and dissemination of best practices at a number of national and international conferences.

Professor Baldwin's intercultural teaching goes beyond the traditional classroom, however. In the arena of TPS theatrical productions—analogue to a laboratory-learning environment—her contributions are inventive fusions of global learning and artistic ingenuity: in one instance, she worked with students to conduct interviews and collect source material, wrote, and co-directed *You Always Go Home*, a piece celebrating Kenyans in the KSU and Atlanta communities. This production was produced at KSU on two occasions in 2006 and 2007, and was a well-received centerpiece of an international conference held at KSU during Year of Kenya: The Role of the Kenyan Diaspora in Kenya's Development. As an attendant Scholarship of Teaching and Learning project, she co-authored an essay reflecting upon global learning experiences in *You Always Go Home* that was published in KSU's 2007 *Journal of Global Initiatives*. In 2011-12, Professor Baldwin co-directed a production of *The Eiffel Tower Wedding Party* that toured to the 2012 International Festival of University Theatre, Casablanca, and was integrated into a two-week education abroad program in Morocco.


Finally, Professor Baldwin's professional connections, thanks to her success and impact as a professional playwright, have resulted in an array of guest artists who have contributed enormously to our students' learning in the classroom and in theatrical production work. While there are too many projects to describe in this letter, notable examples include a TPS residency she organized featuring international clown performer Ofir Nahari; staged readings of plays by prominent playwright and television writer Alison Moore; and multiple work residencies featuring acclaimed Atlanta director, playwright, and puppetry artist, Michael Haverty. In fact, Professor Baldwin has, through her own playwrighting projects at KSU and these connections, served as a continual conduit for the development of new work throughout our program—truly a distinguishing factor that has become a point of attraction for new students.

We have but touched the surface of Margaret Baldwin's central role in the pedagogical and artistic excellence of our program. We have infinite regard for her work and tremendous gratitude for all that she has given to us. It is with great enthusiasm that we recommend her for the 2016 Board of Regents Excellence in Teaching Award.

Sincerely,



Karen Robinson  
Professor and Interim Chair (2013-2015)



Rick Lombardo  
Associate Professor and Chair



25 November 2015

Dear Awards Committee Members,

It is with great enthusiasm that I write in support of Margaret Baldwin's candidacy for the Georgia Board of Regents Award for Excellence in Teaching.

I met Ms. Baldwin in 2005, when I began teaching in the Department of Theatre and Performance Studies at Kennesaw State University (KSU). Over the years it has been a pleasure to work closely with Margaret in a variety of professional contexts. I have come to know her as an exceptional teacher, a supremely capable colleague, and a visionary artist who cares deeply about the communities to which she belongs.

Excellence and innovation are hallmarks of Margaret's work in the classroom. Her insatiable love of learning is contagious. Margaret is known for carefully tailoring exercises to the needs of her students and for designing assignments to promote self-examination and expression. To this end, she created an original course entitled "Performance Composition" which provides students with multiple avenues and tools for writing for the stage. Several students from this course – and from the 10-Minute PlayFest she coordinates, have been selected for play festivals at professional theatres in Atlanta and beyond. Margaret's emphasis on experiential learning inspires critical thinking and encourages students to claim ownership over challenging material. As a result, her students achieve a depth of knowledge far beyond the nuts and bolts of theatrical craft.

Margaret's impact as a teacher isn't limited to the classroom. She regularly leverages her extensive professional contacts to create internships and professional performance opportunities for her students at top Atlanta theatre companies, including The Alliance, Horizon, Georgia Shakespeare and 7 Stages. Within the professional community, Margaret's students are recognized for their impressive theatrical skill and keen understanding of the social impact of their work. Her top priority, however, is the development of her students as contributing members of society. She is truly student-centered.

Margaret continually supports our college goal of introducing the arts as a vital social force within the university and larger communities. Within her department, she provides regular guest lectures and "talkbacks" for our theatrical production season. She has presented at many national and international conferences on a variety of topics ranging from socially engaged theatre to program assessment--one of her many areas of expertise. I had the pleasure of participating with Margaret on an innovative panel entitled "The Impact of Yoga on Pedagogical Practice" at the Southeastern Theatre Conference, the nation's largest professional theatre convention. In March 2011, Margaret was invited to deliver an inspiring "TEDx Atlanta Talk" entitled *The Power of Dialogue*, which remains among the most powerful presentations I have witnessed in recent years. In every setting, Margaret demonstrates that teaching, mentoring, and performance are powerful dialogues in which every voice is heard and honored.

As a highly respected professional theatre artist, Margaret is renowned for generating work that positively impacts the larger community. In 2010, I was privileged to originate the role of "Clayton" in Margaret's civil rights drama, *Night Blooms*, at Horizon Theatre. The production made such an impact that Margaret was featured in *American Theatre Magazine*, the preeminent monthly theatre publication in the United States. The play also earned Margaret a coveted Gene Gabriel Moore Playwriting Award (Atlanta's Tony Award for Best New Play.)



Many community and global engagement opportunities have grown from *Night Blooms*. The play prompted an intercultural exchange with Germany's Paderborn University and was performed at events commemorating the fiftieth anniversary of the Selma-to-Montgomery voting rights marches in Alabama. In October, Margaret spoke about the various projects associated with *Night Blooms* at the annual International Council of Fine Arts Deans Conference. As an attendee, I heard many positive responses from national leaders in arts education.

Global engagement is a key theme in Margaret's meaningful work. Her original play *The Monkey King* earned accolades at the Shanghai International Theatre Festival in 2006. Her production of Jean Cocteau's *The Eiffel Tower Wedding Party* garnered multiple awards at the Casablanca International University Theatre Festival in 2012. Student company members benefitted enormously from both creative projects and from the enriching international experiences these endeavors provided. Global awareness informs Margaret's work locally as well. Her delightful ethnographic performance *You Always Go Home*, a joyful collaboration with the Kenyan expat community, was featured as part of KSU's Year of Kenya celebration. Most recently she organized a residency for the Israeli master clown and solo performer Ofir Nahari at KSU in connection with development of her new adaptation of Euripides' *The Bacchae*.

The Global Village Project partnership is one of the most socially significant ventures undertaken by the Department of Theatre and Performance Studies (TPS). This ambitious partnership with the Alliance Theatre Education Program and the Global Village Project (GVP), a school in Decatur for refugee girls, seeks to improve literacy and social skills for GVP students, while giving our students hands-on experience as teaching artists in the community. As project head, Margaret trained and mentored two TPS student interns for the semester-long residency, which culminated in a transformative performance by young women from ten countries shared with the girls' families and the GVP students, faculty, staff and volunteers. One participating TPS student was so inspired by her experience that she recently applied for a position with the Peace Corps.

Margaret Baldwin is an equally engaged academic citizen. Since 2010, she has served as a key member of KSU's General Education Council. In 2014, when KSU was slated to consolidate with Southern Polytechnic State University, Margaret was selected for the important committee governing general education consolidation. As Coordinator of our popular Introduction to Theatre course, Margaret is responsible for managing course content, as well as for hiring and supervising all instructors. The course thrives under her leadership, and recently, in keeping with KSU's strategic goals, Margaret initiated several online sections. Since then she has become a college-wide leader in distance learning innovation and in creating online opportunities for our students.

As Interim Associate Dean, I oversee the complex process of program assessment within our college. There is no faculty member more diligent in this area than Margaret Baldwin. In 2014 each program was required to submit a new assessment plan. As Assessment Coordinator, Margaret oversees the important task of review and revision. Margaret works tirelessly to ensure efficient, effective and meaningful assessment. She is truly dedicated to the ongoing improvement of our programs to the benefit of our students.

In conclusion, Margaret Baldwin is a shining star in the Kennesaw State University College of the Arts. Her outstanding work as a teacher, scholar and artist greatly enhances our reputation on a local, regional, national and international stage. Margaret works with the greatest integrity to support a more diverse and inclusive environment on campus and in the communities beyond. Quite simply, I can't think of anyone more deserving of this prestigious award.

Sincerely,



Harrison Long  
Interim Associate Dean, College of the Arts

1400 Paces Lane, Ste. 202  
Woodstock, GA 30189

November 13, 2015

Dear Sirs and Madams of the BOR Teaching Awards Committee,

Two years ago, I had the pleasure of working with Prof. Margaret Baldwin for the first time in a summer workshop along with a handful of other students. Prof. Baldwin wanted us to explore the art of the British Panto, a style of comedy and Christmas play that I had never heard of. After spending days writing, experimenting, improv-ing, and finding the special spark that made this play-style such a success, I discovered that Prof. Baldwin is a professor who goes the extra mile to ensure that her students not only understand the techniques of playwriting but experience them first hand.

Studying two different majors, Theatre and English, I would definitely say that I struggled with grasping some of the concepts of writing a play. As an English major who is accustomed to writing novels and short stories, I wanted my plays to be full of detail and explanation. While I was in her Performance Composition class, Prof. Baldwin taught me that the playwright must give the audience room to imagine and decide for themselves what the play is about. It was hard for me to break a habit that was so embedded into my style of writing, but Prof. Baldwin was patient with me and encouraged me to use my words as physical acts just as Suzan-Lori Parks writes in her essay, "Elements of Style."

One night, while I was working on a draft for my play in the 2015 10 Minute Play Festival at Kennesaw State University (KSU), I was struggling to grasp the difference between explanation and being active in a monologue. Prof. Baldwin took the time out of her personal life and spent an hour on the phone with me that night. We discussed why the character's lines must be active and set the scene. Her words and examples expanded my view on the construction of not only a monologue, but also the entire dialogue within a play.

Prof. Baldwin is also a professor who leads her classes by example. She spent many of our Performance Composition classes answering questions we had about the process of playwriting. Her responses were personal ones that shared her own experience, at the time, revising her play, *Coyote Hour*. She could relate to my struggles as I learned the craft, and her success reminded me that with dedication and time writing a fully fleshed out play is possible. That connection between student and professor opened my receptiveness to her lessons and techniques even further.

As a professor, mentor, and role model, Prof. Baldwin has been a crucial part of my academic career at KSU. She has a contagious passion for theatre and playwriting that shines brightly in all of her classes as well as her presence in the theatre department. It is her encouragement and support that has elevated my style of writing and helped me discover my voice as a playwright. I have a deep respect for this professor and cannot think of anyone more deserving of this award for she continues to leave a lasting impression on my growth as a writer.

Sincerely,



Kelsey Medlin

Senior at Kennesaw State University

## MARGARET BALDWIN - SUPPORTING EVIDENCE

### THE CLASSROOM

**Pedagogy:** Included here is an excerpt from my fall 2015 syllabus for TPS1500: Introduction to Theatre Studies, the gateway course for all TPS majors. I regularly teach the section of this course embedded within the TPS majors learning community: The World of the Scholar Artist, a seminar with 25 incoming students. I developed the course/department philosophy and learning outcomes for the course (and the TPS Program) in close collaboration with other TPS faculty.

### SYLLABUS EXCERPT: Introduction to Theatre Studies

#### Course Description

*Catalog Description:* An introduction to theatre as a field of study and an art form.

#### Course/Department Philosophy

At the heart of our departmental philosophy is the cultivation of the “scholar-artist” within our students as well as ourselves; by this we mean an approach to the study and art of theatre/performance that marries scholarly research, analysis, reflection, and creative practice.

The practice and study of theatre demands passion, total commitment, discipline, high standards, and collaboration. Our learning is as *collective* and *collaborative* as the art of theatre itself; we succeed as artists and scholars when we work together to create a whole that is greater than our individual contributions. This field requires an ethic that embraces *hard work* and *rigorous standards*.

#### Learning Outcomes

The purpose of this course is to prepare you well as scholars, artists, and citizens for the next levels of more complex study and practice. By the end of the semester, you will have begun to develop skills as:

- A theatre **scholar** through close readings, research and/or analysis assignments, and critiques;
- A theatre **artist** who engages collaboratively in creative work;
- A theatre **communicator** who articulates interpretations, analyses, and critical insights verbally and in writing;
- A theatre **collaborator** who works collectively with others to create meaningful and relevant performances and/or presentations.

**Specifically, this course addresses the following Student Learning Outcomes for the Theatre and Performance Studies Program:**<sup>1</sup>

1. Students will demonstrate professional **protocol** appropriate to theatre, performance, and scholarship.
2. Students will **collaborate** effectively with others.
3. Students will **communicate** with precision, clarity, cogency, and rhetorical force.
4. Students will demonstrate **understanding** of a text through artistic praxis.
5. Students will **analyze** creative works from multiple cultures, genres, styles, and perspectives.

In addition: this course will address the following learning-community outcomes: Integrative Learning, Critical Thinking, and Global Learning for Engaged Citizenship.

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<sup>1</sup> Five of the 6 programmatic learning outcomes approved by the T&PS faculty as of fall 2015. These learning outcomes are currently under revision.

## **Learning Strategies for Writing-Centered Classes: “Writing” meets Writing to Learn**

One example of my “Writing” to Learn strategy is the *Everyman/Atsumori* exercise I developed for TPS 1500: Introduction to Theatre Studies. This exercise challenges students to work in small groups to create short performances that apply techniques from the Japanese Noh theatre tradition to a scene from the medieval European morality play *Everyman*. This process enables students to make conscious connections between texts, aesthetic traditions, and cultures that—at first glance—seem to be polar opposites. At the same time students build skills as collaborators (a core TPS learning outcome) through the group creation process.

### **Guidelines: *Everyman-Atsumori* Performance Project**

**PART I: Performance** In groups, create and perform a 3-minute composition in which you apply Noh theatrical techniques evident in Zeami’s *Atsumori* to a brief passage from *Everyman*.

- Use no more than 10 lines of text pulled from *Everyman*. Pull from the scenes pages 594–596 leading to Everyman’s descent into the grave.
- Apply at least 3 elements of Noh theatre as discussed in class and seen in *Atsumori*.
- Incorporate at least 2 forms of music, at least one of which must be non-electronic (singing, chanting, percussion, clapping, hand-made instruments, etc.)

**Aesthetic Elements:** Choral elements; shifts in narrative vs. dramatic mode; poetry vs. prose; stylized movement; *The Art of Walking*; transformation of objects; masks/props

NOTE: The easy way out would be to make a parody of a Noh play or *Everyman* and turn this into a comic piece. I encourage you to resist that temptation and to present a piece that captures the tone/essence of *yugen* (beauty, grace, mystery, life’s impermanence) using *Everyman*’s dramatic content.

REHEARSAL: You will need at least 1 out-of-class rehearsal with your group. I will allow groups 15 minutes of final preparation in class on the day of the performances.

**PART II: Journal Reflection**– Submit through D2L dropbox by 11pm.

1. Describe two specific connections (similarities) that you draw between the Noh theatrical tradition in medieval Japan and the morality plays of medieval England. Discuss connections terms of both content (what the play is trying to say) and style or form (how it says/shows what it wants to say).
2. Describe in concrete detail one moment that stood out to you as an observer while watching the performances in class. Discuss how the specific Noh techniques applied to the *Everyman* helped you see that dramatic moment (and the ideas behind it) in a new way.
3. Give one example of how *Atsumori* reflects a Buddhist worldview. Draw one connection between that idea and medieval Christian worldview expressed through *Everyman*.
4. How did your experience of creating these compositions change your perspective about Noh theatre? Cite two specific examples to support your point. Note: if your perspective did not change, that’s okay too. But you must communicate clearly why it did not change and support your point with specific examples.



**“My perspective of Noh theatre changed during the composing of the performance when I realized that all the things that I had previously judged to be simple and easy, such as walking, are done with more skill and precision than I had credited the Noh performers...It took a lot more effort than I thought it would. (Journal Reflection, Fall 2014)**

**“If it were not for the viewing of these performances, I feel that I would have easily written off the style of Noh because of my western culture. I think that I now have a deeper understanding of Noh as an art form rather than costumes and chanting, as well as *Everyman* as a story of a struggle rather than a dry religious message.” (Journal Reflection, Fall 2012)**

### **Sample Feedback Method: Coaching Writing in TPS 3403: Play Analysis for Production**

The best example my approach to coaching and providing feedback for writing is the Play Analysis Project (PAP) in Play Analysis for Production, a rigorous writing-centered seminar required for all TPS majors. The semester-long PAP asks students to select an established play, complete a 5-7 page analysis of that play, research a professional Atlanta theatre as a production partner, and deliver a 5-minute oral “pitch” presentation during the final exam period to articulate their production concept for directing that play. I scaffold low-stakes assignments (thought maps, thought letters, outlines) to help them build and refine their ideas as they apply the analytical “tools” they have learned throughout the course. I combine extensive feedback on their outlines and drafts with peer workshops in class, where students meet in small groups to talk through the stages of their analysis papers and production concepts. These workshops enable students to test their ideas with their peers and receive feedback in a supportive environment. In addition, I offer one-on-one consultations with students outside of class (averaging 30-minutes per student) to discuss students’ outlines and offer strategies for structuring and preparing their rough and final drafts. To reward progress, I award 10 points (roughly 15%) of the final essay grade toward “growth” of writing and revision. Overall, the project encourages students to use the tools of writing and critical thinking to deepen their work as artists and give voice to their unique passions and perspectives. Students respond positively to the process:

**“I really like the way Professor Baldwin forced us to think about and digest the material, by writing about it. At this point in college, application is the best way to learn the material.”** (Student Course Evaluation, Spring 2014)

**“I left this course with the tools I needed to be much more critical of plays and understand them on a deeper level.”** (Student Course Evaluation, Fall 2015)

### **Learning Strategy: The Play As Map – Global Learning in General Education**

In all my classes I strive to construct learning events that coax students out of passive—or apathetic—spectatorship to enter *consciously* and *willingly* into that vulnerable space of active presence. The Group Project in TPS 1107: Theatre in Society is one example of how I use embodied learning and hands-on creative work with non-majors. Working in groups of 10-12, students write, direct, design, and perform a five-minute play inspired by a folktale or other cultural work from an international country or region. I model this performance project on the idea of performance as “world travelling” that performance studies scholar D. Soyini Madison espouses in her work *Critical Ethnography*. According to Madison, it is through the performative

**“As a spectator, you have to make yourself vulnerable in a sense in order to gain the experience of an event through the eyes of another. The events that I participated in during this class allowed me to see how a simple space, a stage, is the ticket into another land or world if [you] agree to relinquish at the hands of the actors and/or the experience.”** (TPS 1107 Final Reflection Paper, Fall 2010)

**“I was truly terrified to be on stage, as this was very foreign to me, and quite outside my comfort level. Little did I know that how she handled me with her expertise, demeanor and unique way of relating to students, would prepare me for my career as an educator, and how I would in turn relate to my own students.”** (Email correspondence, Fall 2015)

journey to “the Other” that we learn to see the world—and ourselves—through others’ eyes.



<b>TPS 3403 Play Analysis for Production</b>		Core upper-level, seminar for all TPS majors						
<b>Overall the course contributed to my knowledge and intellectual skills</b>								
	Semester	Year	# of Students	% Response	Mean/Avg	Std. Dev	<u>Likert Scale:</u>	
TPS 3403/01	Spring	2012	14	35.7	3.40	0.55	4 (Strongly Agree)	
TPS 3403/01	Fall	2012	15	60	3.78	0.44	3 (Agree)	
TPS 3403/01	Spring	2013	20	35	3.86	0.38	2 (Disagree)	
TPS 3403/01	Fall	2013	18	38.9	3.71	0.49	1 (Strongly Disagree)	
TPS 3403/01	Spring	2014	20	100	3.68	0.48	0 (No Response)	
TPS 3403/01	Fall	2014	19	78.9	3.67	0.49		
TPS 3403/01	Spring	2015	21	85.7	3.56	0.51		
<b>The Instructor was effective in helping me learn</b>								
	Semester	Year	# of Students	% Response	Mean/Avg	Std. Dev	<u>Likert Scale:</u>	
TPS 3403/01	Spring	2012	14	35.7	3.80	0.45	4 (Strongly Agree)	
TPS 3403/01	Fall	2012	15	60	3.78	0.44	3 (Agree)	
TPS 3403/01	Spring	2013	20	35	4.00	0.00	2 (Disagree)	
TPS 3403/01	Fall	2013	18	38.9	3.86	0.38	1 (Strongly Disagree)	
TPS 3403/01	Spring	2014	20	100	3.70	0.47	0 (No Response)	
TPS 3403/01	Fall	2014	19	78.9	3.80	0.41		
TPS 3403/01	Spring	2015	21	85.7	3.50	0.51		
<b>TPS 1500 Introduction to Theatre Studies</b>		Required gateway seminar for all TPS Majors						
<b>Overall the course contributed to my knowledge and intellectual skills</b>								
	Semester	Year	# of Students	% Response	Mean/Avg	Std. Dev	<u>Likert Scale:</u>	
TPS 1500/02	Fall	2012	23	69.3	3.53	0.52	4 (Strongly Agree)	
TPS 1500/C05 (LC)	Fall	2013	9	55.6	4.00	0.00	3 (Agree)	
TPS 1500/C04 (LC)	Fall	2013	13	46.2	3.83	0.41	2 (Disagree)	
TPS 1500/C04 (LC)	Fall	2014	23	91.3	3.71	0.72	1 (Strongly Disagree)	
<b>The Instructor was effective in helping me learn</b>								
	Semester	Year	# of Students	% Response	Mean/Avg	Std. Dev	<u>Likert Scale:</u>	
TPS 1500/02	Fall	2012	23	69.3	3.81	0.40	0 (No Response)	
TPS 1500/C05 (LC)	Fall	2013	9	55.6	3.60	0.55		
TPS 1500/C04 (LC)	Fall	2013	13	46.2	4.00	0.00		
TPS 1500/C04 (LC)	Fall	2014	23	91.3	3.76	0.70		
<b>TPS 1107 Arts in Society: Theatre and Performance</b>		General Education Lecture Course for non-majors, with embedded learning communities						
<b>Overall the course contributed to my knowledge and intellectual skills</b>								
	Semester	Year	# of Students	% Response	Mean/Avg	Std. Dev	<u>Likert Scale:</u>	
TPS 1107/05	Spring	2012	68	60.3	3.54	0.64	4 (Strongly Agree)	
TPS 1107/06	Fall	2012	46	37	3.13	0.92	3 (Agree)	
TPS 1107/C02 (LC)	Fall	2012	20	50	3.10	0.88	2 (Disagree)	
TPS 1107/C03 (LC)	Fall	2012	16	43.8	3.10	0.88	1 (Strongly Disagree)	
TPS 1107/W03 (Online)	Spring	2015	23	73.9	3.76	0.44	0 (No Response)	
<b>The Instructor was effective in helping me learn</b>								
	Semester	Year	# of Students	% Response	Mean/Avg	Std. Dev	<u>Likert Scale:</u>	
TPS 1107/05	Spring	2012	68	60.3	3.70	0.65		
TPS 1107/06	Fall	2012	46	37	3.31	0.60		
TPS 1107/C02 (LC)	Fall	2012	20	50	3.30	0.68		
TPS 1107/C03 (LC)	Fall	2012	16	43.8	3.30	0.68		
TPS 1107/W03 (Online)	Spring	2015	23	73.9	3.76	0.44		
<b>TPS 3194 Performing Personal Narrative</b>		Upper-Level Seminar in Personal Storytelling						
<b>TPS 3400 Performance Composition</b>		Upper-Level Seminar in Playwriting and Performance						
<b>Overall the course contributed to my knowledge and intellectual skills</b>								
	Semester	Year	# of Students	% Response Rate	Mean/Avg	Std. Dev	<u>Likert Scale:</u>	
TPS 3194/01	Spring	2012	14	57.1	3.88	0.35	4 (Strongly Agree)	
TPS 3400/01	Spring	2014	14	100	3.93	0.27	3 (Agree)	
TPS 3400/01	Spring	2015	9	88.9	3.75	0.46	2 (Disagree)	
<b>The Instructor was effective in helping me learn</b>								
	Semester	Year	# of Students	% Response	Mean/Avg	Std. Dev	<u>Likert Scale:</u>	
TPS 3194/01	Spring	2012	14	57.1	100.00	0.00	0 (No Response)	
TPS 3400/01	Spring	2014	14	100	3.86	0.36		
TPS 3400/01	Spring	2015	9	88.9	3.88	0.35		

## **Course Evaluations: A Sampling of Student Qualitative Comments (2011– 2015)**

### **TPS 3403: Play Analysis for Production**

- This is a wonderfully structured, albeit anything but easy, class. Much thought is required for each assignment. The concept of analysis and getting into the mind of the playwright and the idea through careful analysis of ALL the words on the pages is challenging, enlightening, and meaningful. KSU is fortunate to have M. Baldwin as part of the faculty. She is wonderfully bright of attitude, love of the craft, and tremendously intelligent. This has been my favorite, and most difficult, class. (Spring 2011)
- [...] Whether you're a writer, an actor, a techie, a director, a designer, or even someone who simply enjoys the theatre, knowing the topics of this course remarkably change your perspective on theatre. It's like taking a look at the gears working and churning beneath the performance. You understand why and how, informing your intellect and choices in your work and in evaluating another's. (Fall 2012)
- Margaret Baldwin is infamous for always asking, "Why?" She encourages us to figure out the answers for ourselves, instead of handing them out like doggy treats. This is a strong attribute of hers that undoubtedly has pushed each student to THINK and UNDERSTAND on their own, and not only that, but trust their own voice and ideas. An invaluable skill to own. Also, she is merciless when it comes to calling out students to participate. It's a good quality, for some teachers allow the same students to participate every time over and over, where it is obvious that Professor Baldwin believes in each of her students and wants them to believe in themselves, too. So, she encourages everyone to participate. (Fall 2012)
- [...] Ultimately, I grew to be a much more efficient, and appreciative, reader. (Fall 2013)

### **TPS 3400 Performance Composition**

- The content of the course was very helpful in showing a range of performance composition styles, and a wider perspective on playwriting. The combination of various group projects, outside performances, and homework, did a great job in demonstrating this wider perspective. (Spring 2014)
- Professor Baldwin is excellent at using class time effectively and giving food for thought. She challenges us to ask questions and expand our perspectives. Her own talent, artistic experience, and zest for learning is admirable and encouraging. She has much to offer her students; she urges us to develop our own voice and to articulate what we see. (Spring 2014)

### **TPS 1500 Introduction to Theatre Studies (2012-2015)**

- The instructor pushed us to work hard, she made us feel like scholars. She encouraged us by saying things like, "don't you want to show people what you've learned?" And no matter how bad of a day she'd have she would come to class full of energy. Even when her house caught fire, she was present and full of passion for her job. Great Teacher! (Fall 2012)
- The content of this course definitely has contributed to knowledge that I know I will need, not only throughout college here at KSU, but also once I begin my career. (Fall 2013)
- Prof. Baldwin always wants to see her students' full potential. She definitely pushes her students to think deeper and in different lights, but in a healthy way. I learned a lot in that class, not only class content, but also about myself. She did different activities to keep students engaged and involved. She also used different ways of teaching to keep the class interesting. (Fall 2013)
- [R]eading these plays gave me a strong foundation for the next four years here at Kennesaw. I also understand how to dive into a text and analyze its components. (Fall 2015)

## **TPS 1107: Theatre in Society**

- Professor Baldwin is passionate about the subject matter of her class, and makes it clear in her hands-on approach to understanding theater. Rather than simply making students take notes on aspects of theater, she challenges students by asking them to create these aspects on stage in class. She also encourages in-class discussion when taking notes, an invaluable tool when discuss a subjective field such as theater. (TPS 1107/CH1: Honors Learning Community Section, Fall 2011)
- It was more than Theatre. It made me realize how much connection there is between Theatre and my life. The work that she had us read was very intriguing and if not for this class would never read. Glad I got to! (TPS 1107/W03 Online Section, Spring 2015)
- [...] She was genuine about concern for me and my learning the course material. Her own passion for theatre shined like a bright light out of our course portal, and no, I'm not referencing the backlight of my computer screen. In most university required classes, I find that professors are often resentful in teaching such "basic" material to their students and it is apparent in their assignment scheduling, grading, and interaction with students. Professor Baldwin's course was like no other university required course I have taken. Her own burning passion for theatre overflowed and spilled over to her students, igniting and fanning the flame of my personal passion for theatre and likely many, many others as well. (TPS 1107/W03 Online Section, Spring 2015)

## **Personal Reflective Practice: WAC and Play Analysis for Production**

In 2014 I was selected to participate in the Writing Across the Curriculum (WAC) Fellows Program sponsored by the College of Humanities and Social Sciences at KSU. My goal in the program was to rework the written homework assignments in Play Analysis for Production; these are short analytical essays that isolate and apply the different “tools” of Aristotelian analysis to assigned plays. In the past, I had assigned each topic as a formal writing exercise, evaluating organization, style, mechanics, and MLA formatting, as well as the content and quality of analysis. The result was a severe overload for students (based on their course evaluations) and grading backlog for me. The WAC program helped me pinpoint the real issue: I had been trying to make each writing assignment do *everything*. I structured a more precise mixture of informal writing exercises combined with collaborative practical exercises. Students responded positively to the changes in the follow-up surveys: **Ninety percent of the 20 students in the class agreed or strongly agreed that the writing helped them learn the course material; 85 percent agreed or strongly agreed that the writing facilitated student discussion; 75 percent agreed or strongly agreed that the writing got them engaged with the course material. At least 60 percent of students indicated that the amount of writing in the class was “just right.”** I have since become a strong advocate for WAC in our department. With help of my coordination, starting in spring 2016, the College of the Arts will begin a weekly satellite program with trained writing tutors from the KSU Writing Center in the Academic Resource Center for Students. I will continue to work closely with my colleagues in TPS, COTA, and the Writing Center to support student writing and WAC initiatives throughout our curriculum.

## **THE STAGE**

Please see my CV for a more extensive list of works that I have created in collaboration with students, alumni and colleagues in the TPS department. I cite one example here: my current project creating *The Followers*, a contemporary adaptation of Euripides’ Greek tragedy *The*



*Bacchae*. I am involving KSU students, faculty and alumni on all phases of this play's development in partnership with 7 Stages, a professional theatre in Atlanta and a community partner for TPS. The collaboration involves director Michael Haverty (part-time TPS faculty and co-Artistic director of 7 Stages), guest choreographer Ismail Ibn Connor, and master Israeli clown performer Ofir Nahari, working with me and an ensemble of TPS students. In October, Mr. Nahari came to KSU/TPS through an international scholar residency that I secured through a TPS Onyx Fund Grant to work with us on the project and lead in-class workshops. He will return in February to perform with a student ensemble in the new work-in-progress. A highlight of his residency was the three-week clowning workshop he conducted in the Spectacle Performance class of 18 students that Michael and I co-taught last semester, using the classroom as laboratory space to explore the themes of the source material and build an approach to our adaptation.

**“This class has left me with an unquenchable thirst for research. I am leaving with more questions than answers and I am utterly inspired. There is so much more to discover and countless avenues of performance through which we can present ideas and catalyze change”**

(Student Final Reflection Essay, Fall 2015)

**“Working with Ofir changed my perspective on clowns and myself. I will use everything that I learned from this class in future projects, but working on my clown is ultimate goal as a performer right now.”**

(Student Final Reflection, Fall 2015)



One student, Carly Baker, found a passion for dramaturgical research in the class and has agreed to work as a dramaturg for the KSU and 7 Stages productions through an independent study. Student designer Daniella Ampudia, also in the class, will propose her design/dramaturgical work on the play as her honors thesis project. Both students will seek internships at in conjunction with the professional production of the work at 7 Stages (anticipated for fall 2017) and will use their work on the project to help build their professional portfolios for applying to graduate school. 7 Stages has committed to incorporating student performers, assistant stage managers and assistant designers into the final production of the work. The long-term process gives multiple students hands-on experience collaborating, building skills as theatre-makers, and co-creating a new theatrical work alongside professional artists from Atlanta and abroad.

### **Mentoring Student Playwrights: The Ten-Minute PlayFest**

I serve as head architect for the annual Ten-Minute PlayFest and serve as primary mentor for student playwrights. The winning playwrights work closely with faculty mentors, student directors, and student performers through multiple draft revisions and rehearsals. The process culminates in an evening-length performance of short plays in the New Works and Ideas Festival each spring. Over forty student playwrights, directors, actors, and stage managers participate each year. **“Since graduating, I've written for two stage productions, have had two articles published, and have been hammering away on my full-length play. I know that I wouldn't have had the confidence, tenacity, or gusto to pursue these endeavors without learning from Margaret to think bigger, dig deeper, and above all to *keep writing*.”** (*KSU English and Professional Writing Major, BA 2014*)

### **Sampling of Student/Alumni Success**

**Anterior Leverett (KSU Theatre and Performance Studies, BA 2015)** Honors: Undergraduate Research Symposium “Runner-up, Oral Presentation, April 2013, for her presentation regarding her adaptation of Anton Chekhov’s “The Objet D’Art” for *In the Twilight, Chekhov Stories Retold*. “This adaptation process really opened my eyes to the hard work behind a play and it also solidified my decision to work towards a career in playwriting. (Letter of Support, KSU College of the Arts Distinguished Teaching Award, 2013)

**Ralph Del Rosario (KSU Theatre and Performance Studies Major, BA 2013)** Honors: Horizon Theatre’s National Young Playwrights Festival 2010; KSU Ten-Minute PlayFest (2011, 2012); KSU production *What’s Your Secret?* (2011); \$2000 Scholarship to attend NY Theatre Intensive; The Atlanta One-Minute Play Festival (2014, 2015); selection in national and international play festivals (2012-2015). “As a young professional playwright, I have found Professor Baldwin’s guidance absolutely essential to my growth...I would never have had the successes I have now without her help all these years.” (Letter of Support, KSU College of the Arts Distinguished Teaching Award, 2013)

**Raina Luke (KSU Early Childhood Education, BS 2010)** “Since graduating from Kennesaw State University, I have had a beautiful career of teaching fifth grade in a Title One school with disadvantaged, very cultural students in Marietta, Georgia. I have recently applied to graduate school, have served on School Council for three years, and have served in other leadership roles within my school. I have Margaret Baldwin to thank for helping me reach deep within myself, so I could one day reach others. (Email letter of support, December 2015)

**Meagan Dilworth (KSU Theatre and Performance Studies Major, BA 2012)** Meagan is currently pursuing a Masters of Arts at Emerson College in Boston, with a teaching assistantship for a course in African-American Theatre and Culture and performing professionally. She performed in *Night Blooms* in Paderborn, Germany, as part of our intercultural exchange (2014).

### **THE COMMUNITY**

Set in Selma, Alabama, during the Civil Rights Era, my play *Night Blooms* is an inter-generational drama that looks at how families face and live through societal change. The play is the winner of the Gene Gabriel Moore Playwriting Award, the highest award given to new plays in the Atlanta theatre community, for its world premiere at Horizon Theatre (2010), directed by TPS faculty member Karen Robinson and featuring COTA Interim Associate Dean, Harrison Long. The two professional productions of the play have included extensive community outreach efforts, including talkbacks and workshops with churches and school groups. Several KSU students, faculty and alumni have participated in staged readings of the play in Atlanta, Germany, and—more recently—in Selma and Birmingham, Alabama, as part of the 50<sup>th</sup> anniversary commemoration of the Voting Rights Marches. *Night Blooms* was the focus of my [TEDx Atlanta Talk \(2011\) for the Conference on Creativity](#), related lectures at the University of Tübingen and University of Paderborn, and an intercultural exchange/performance in Paderborn (sponsored by the Halle Foundation). Please see my CV for a more extensive list of presentations.

**“Your play helped set the tone for three intense days the conferees had together. The script and the way you and your colleagues presented it helped raise issues to consciousness in productive ways. Looking back at the video of that session I am impressed all over again at how deeply moved a variety of people were, how effectively the drama dug down to significant human issues of justice, privilege, maturity, family patterns and family myths.”**

-- Rev. Dr. Gordon Gibson, UUA Living Legacy Project, Knoxville, TN. Unsolicited correspondence

**Margaret Baldwin**  
**Condensed Curriculum Vitae**

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**EDUCATION**

MFA, University of Iowa, 2000, in Theatre Arts/Playwriting  
BA, University of Virginia, 1990, in English/Modern Studies. **Phi Beta Kappa**  
Institute of European Studies, Paris, France, 1989

**TEACHING HISTORY**

**Kennesaw State University, Department of Theatre and Performance Studies**

**Senior Lecturer, 2007-present**

**Full-Time Instructor, 2005-2007. Part-time Instructor, 2004-2005**

Theatre and Society (formerly Arts in Society: Theatre and Performance)  
Introduction to Theatre Studies (formerly Contemporary Theatre Arts)  
History/Theory of Theatre and Performance: Ancients to Renaissance  
History/Theory of Theatre and Performance: NeoClassical to Early Modern  
Play Analysis for Production                      Performance Composition  
Spectacle Performance                              Puppetry/Physical Theatre Practicum  
Senior Seminar in Postmodernism              Performing Personal Narrative  
Theatre and Society (online)                      Performing Personal Narrative (online)

**MENTORING AND SUPERVISION**

- Coordinate the annual Ten-Minute Play Festival
- Mentor student playwrights on the development of plays and performance works
- Write, adapt, direct, and perform in productions for the TPS Production Season

**General Education Coordinator, 2006-present (1500 + students per year)**

- Hire, mentor, and supervise faculty for Theatre and Society
- Coordinate guest lecturers, performance events and guest artist residencies
- Design and revise curriculum for multiple online and face-to-face sections

**University of Iowa, Theatre Arts Department**

**Visiting Assistant Professor, 2000. Teaching Assistant, 1998-2000**

**SELECTED AWARDS AND RECOGNITION**

Eugene O'Neill Theatre Center. National Playwrights Conference - *Finalist* (2015)  
Kennesaw State University Distinguished Teaching Award (2014)  
Cobb County Teacher of the Year Award – Post-Secondary Education (2014)  
Halle Foundation Grant for *Night Blooms* Residency in Paderborn, Germany (2014)  
Wye Faculty Seminar, The Aspen Institute. Queenstown, Maryland (2013)  
Writing Across the Curriculum Fellows Program. Kennesaw State University (2013)  
College of the Arts, Distinguished Teaching Award. Kennesaw State University (2013)  
College of the Arts, Online Development Grant. Kennesaw State University (2013)  
Gene Gabriel Moore Playwriting Award: *Night Blooms*. Atlanta (2011)  
College of the Arts: Course Development Grant. Kennesaw State University (2010)  
College of the Arts QEP Project Grant, Year of Korea Lecture/Performance (2009)  
Year of Korea, Study Module, Kennesaw State University (2009)  
Year of the Atlantic World, Study Module, Kennesaw State University (2007)  
Year of Kenya Study Module, Kennesaw State University (2006)  
National AT&T Onstage Grant for *Her Little House* at Horizon Theatre (2004)  
The Coca-Cola Foundation Grant: *Monkey King* to Shanghai Theatre Festival (2005)

### **SELECTED PROFESSIONAL SERVICE (Related to Teaching and Learning)**

- Campus Innovation Team: "Re-imagining the First Year of College." Kennesaw State University, sponsored by the American Association of State Colleges and Universities. 2016-2019
- Disciplinary Assessment Coordinator for Theatre and Performance Studies. General Education Program. Kennesaw State University. 2011-Present
- Program Assessment Coordinator, Theatre and Performance Studies. Kennesaw State University. 2005-2011; 2013-Present
- Distance Learning Advisory Committee. Kennesaw State University. 2013-14
- Operational Working Group for General Education. Consolidation between Kennesaw State University and Southern PolyTechnical University. 2013
- Shared Futures Project: General Education for a Global Century. Kennesaw State University. 2010-2011

### **SELECTED RESEARCH/CREATIVE ACTIVITY (Developed and/or Presented in Collaboration with Students, Faculty and Alumni from the Department of Theatre and Performance Studies at Kennesaw State University)**

***Coyote Hour.*** Contemporary Dark Comedy. Finalist: National Playwrights Festival, Eugene O'Neill Theatre Center (2015). Finalist: nuVoices Festival, Actor's Theatre of Charlotte (2015). Honorable Mention: The Kilroy's List of Best Plays by Women (2015). Readings: Actor's Express: Turner Voices Series, Atlanta (2015)

***Night Blooms.*** American Civil-Rights Drama. World Premiere: Horizon Theatre, Atlanta (2010). Mid-Atlantic Premiere: Virginia Repertory Theatre, Richmond. Select Readings: African Diaspora Literature Conference, Center for Civil and Human Rights, Atlanta (2016). Conference on Civil and Human Rights, Kennesaw State University (2015); Tracing the Long Arc to Justice: Re-visiting Selma Conference, Birmingham (2015); 50<sup>th</sup> Anniversary Commemoration of Voting Rights Marches, Selma (2015); Theatre Paderborn and University of Paderborn, Germany (2014); University of Tübingen, Germany (2014); Orlando Shakespeare Theater (2010)

***You Always Go Home.*** An ethnographic performance based on oral histories of Kenyans in the Kennesaw State University community, commissioned and produced by the Department of Theatre and Performance Studies (2006-7). Featured at an International Conference on the Effects of the Diaspora on Kenya (2007)

***Monkey King.*** Adaptation of *Journey to the West* by Wu Cheng-en. Commissioned and produced by the Department of Theatre and Performance Studies, Kennesaw State University (2005). Featured at the 60<sup>th</sup> Anniversary Festival of the Shanghai Theatre Academy, People's Republic of China (2005)

***Roland's Song: A War Story.*** Adaptation of *The Song of Roland*, incorporating oral histories of American veterans and soldiers. Commissioned and produced by the Department of Theatre and Performance Studies, Kennesaw State University (2005)

### **SELECTED PUBLICATIONS AND PRESENTATIONS - SOTL**

***"Night Blooms: Theatre as a Catalyst for Dialogue and Intercultural Exchange.*** Round Table Presentation. International Council of Fine Arts Deans, Atlanta (2015)

***"Designing and Implementing General Education Assessment."*** Workshop Presentation. Association of General and Liberal Studies, Atlanta (2014)

**TEDx Talk: The Power of Dialogue.** TEDx Atlanta Conference on Creativity. (2011)

***"Embodied Global Learning: Journeys through Song and Story."*** Panel Presentation. Association for Theatre in Higher Education Conference, Denver (2008)

***"Ethnographic Performance and Global Learning: You Always Go Home."*** Peer-reviewed publication co-authored with Karen Robinson. *Journal of Global Initiatives* (2007)