

SUSAN PEARSON-DAVIS

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EDUCATION

- M.F.A. Theatre. Southern Methodist University, Dallas, Texas. 1975.
- Secondary Teaching Certificate. Lewis and Clark College, Portland, Oregon. 1973.
- B.A. English, Cum Laude. University of Washington, Seattle, Washington. 1971.

EMPLOYMENT

- 2005-2008 Chair, Department of Theatre and Dance
- 1996-present. Professor, Theatre, University of New Mexico, Albuquerque.
- Spring 1990. Guest Lecturer, Child Drama, University of Texas at Austin.
- Summers '90, '92-'94. Key Presenter, Southeast Institute for Education in the Arts, University of Tennessee, Chattanooga. Provided intensive summer in-service training in visual art, music, and theatre for elementary and secondary teachers from six southeastern states.
- 1986-96. Associate Professor, Theatre, University of New Mexico.
- 1982-86. Assistant Professor, Theatre, University of New Mexico, Albuquerque.
- 1977-82. Assistant Professor, Child Drama, University of Washington, Seattle.
- 1975-77. Instructor, Theatre, State University of New York, Plattsburgh.
- 1975. Summer Festival Coordinator, Shakespeare Festival of Dallas.
- 1974-75. Teaching Assistant, Creative Drama, Southern Methodist University.
- 1972-73. Teacher of English and Drama, Mountain View Junior High School, Beaverton, Oregon.

DIRECTING AND TEACHING

Director:

<i>A Child's Christmas in Wales</i>	Albuquerque Little Theatre	2004
<i>Stop Kiss</i> , Diana Son	University of New Mexico	2003
<i>La Posda Mágica</i> , Octavio Solís	University of New Mexico	2002
<i>Degas' Little Dancer</i> , Wesley Middleton	University of New Mexico	2000
<i>A Christmas Carol</i> , adapted by Linney	University of New Mexico	1999
<i>Little Women</i> , adapted by S. Davidson	University of New Mexico	1998
<i>A Child's Christmas in Wales</i> , D. Thomas	University of New Mexico	1997
<i>Afternoon of the Elves</i> , Y York	University of New Mexico	1997
<i>Ramona Quimby</i> , Len Jenkin	University of New Mexico	1994
<i>Scam America</i> , Plunkett	CenterStage, Albuquerque	1993
<i>A Wrinkle in Time</i> , L'Engle/Collins	University of New Mexico	1993
<i>Duck Variations</i> , Mamet	CenterStage, Albuquerque	1992
<i>The Three Sisters</i> , Chekhov	University of New Mexico	1991
<i>As You Like It</i> , Shakespeare	University of New Mexico	1990
<i>Quilters</i> , Newman	University of New Mexico	1989
<i>Striking Out</i> , Dixon & Smith	University of New Mexico	1988

<i>Ah! Wilderness</i> , O'Neill	University of New Mexico	1988
<i>Last Days at the Dixie Girl Cafe</i> , Swicord	University of New Mexico	1987
<i>Mother Hicks</i> , Zeder	University of New Mexico	1986
<i>Step on a Crack</i> , Zeder	University of New Mexico	1985
<i>The Playboy of the Western World</i> , Synge	University of New Mexico	1984
<i>Wiley and the Hairy Man</i> , Zeder	University of New Mexico	1983
<i>Flashback!</i> , Saldaña	University of New Mexico	1982
<i>The Heiress</i> , Goetz & Goetz	University of Washington	1981
<i>Ginger and Pickles</i> , Sterling	University of Washington	1981
<i>Wiley and the Hairy Man</i> , Zeder	University of Washington	1979
<i>The Play called Noah's Flood</i> , Zeder	University of Washington	1978
<i>The Mandrake</i> , Machiavelli	S.U.N.Y. Plattsburgh	1977
<i>Golliwoppers!</i> , Atkins	S.U.N.Y. Plattsburgh	1976
<i>The Marvelous Adventures of Tyl</i> , Levy	S.U.N.Y. Plattsburgh	1976
<i>The Night Thoreau Spent in Jail</i> , Lee	S.U.N.Y. Plattsburgh	1975
<i>Step on a Crack</i> , premier, Zeder.	Southern Methodist Univ.	1975

“Wrinkle Writing:”

Founder and Project Director, 1993-2002, “Wrinkle Writing,” a continuing professional development program for teachers done in collaboration with the Rio Grande Writing Project, involving 31 classrooms in Albuquerque public, private, and pueblo schools exploring creative drama as a stimulus for writing and encouraging the inclusion of playwriting in the elementary and secondary school curriculum. (Funded by the Rio Grande Writing Project, the Albuquerque Urban Enhancement Trust Fund, and the General Mills Foundation.)

2002-2003: Continuing participation as Education Director of Wrinkle Writing, now being sponsored by The Ovation Series at Popejoy Hall in cooperation with the UNM Department of Theatre and Dance.

Courses Taught:

Acting, voice and movement for actors, creative drama, children’s theatre, theatre education, stage make-up, playwriting for young audiences

AWARDS AND HONORS:

Recipient, 2001, of the UNM General Library Faculty Recognition Award for Outstanding Work in the College of Fine Arts

Winner, 1998 New Mexico Council of Teachers of English award for excellence in English teaching for the Wrinkle Writing Project.

Winner of the 1997 BRAVO AWARD for Best Arts Educator, given by the Albuquerque Arts Alliance.

Winner of the 1982 Research Award, Second Place given annually by the Children's Theatre Association of America for a pilot study entitled "Videotaped Improvisational Drama with Emotionally Disturbed Adolescents." Award shared with co-researcher, Elizabeth Dequine.

PUBLICATIONS

Books:

Wish in One Hand, Spit in the Other: A Collection of Plays by Suzan Zeder, edited with an introduction by Susan Pearson-Davis. New Orleans: Anchorage Press. June, 1990.

Articles:

"Wrinkle Writing." *On Common Ground*. Yale-New Haven Teachers Institute. No. 5, Fall 1995, pp. 30-31.

"The Yellow Boat: the First Two Productions." *TYA Today*, Vol. 8, No. 1, pp. 38-46.

"Cultural Diversity in Children's Theatre and Creative Drama." *Youth Theatre Journal*. Vol. 7, No. 4, 1993, pp. 3-16.

"Drama in the Curriculum for Troubled Young People" *Designs for Arts in Education*. Vol. 90, No. 2, Nov./Dec. 1988, pp. 25-32. Reprinted by request of the Editorial Staff of *Psychodrama, and Sociometry* in Vol. 41, No. 4, Winter 1989, pp. 161-74.

"Female Protagonists in the Plays of Suzan Zeder," in *Women in American Theatre*, ed. by Helen Krich Chinoy and Linda Walsh Jenkins, New York: Theatre Communications Group, 1987. P. 273-275.

"Working with Deaf and Hearing Actors in the Same Cast." *Youth Theatre Journal*, Vol. 1, No. 1, Summer, 1986.

"Response to Bernard S. Rosenblatt's Paper: 'Transfer of Knowledge from Creating Drama to Appreciating Theatre' " in *Children's Theatre, Creative Drama, and Learning*, ed. Judith Kase-Polisini. (New York: University Press) 1986. p. 109-111.

"Review of Dramatic Literature for Children by Roger Bedard." *Children's Theatre Review*, Vol. 34, No. 2, April 1985.

"Review of Creative Drama in the Classroom by Nellie McCaslin." *Children's Theatre Review*, Vol. 34, No. 1, January, 1985.

"Images of Old Age in Selected Scripts for Young Audiences." *Children's Theatre Review*, Vol. 32. No. 3, 1983.

"Videotaped Improvisational Drama with Emotionally Disturbed Adolescents: A Pilot Study." *The Arts in Psychotherapy*, Vol. 10, No. 1, 1983. Co-authored with Elizabeth Dequine.

"Anatomy of the Struggle: a Report on the Termination of the Child Drama Program at the University of Washington." *Association for Communication Administration Bulletin*, No. 43, January 1983.

“Review of Isabel Burger’s Creative Drama for Senior Adults, in *The Gerontologist*, Vol. 20, No. 5, 1980, reprinted in *Theatre Journal*, Vol. 33, No. 1, 1981.

MAJOR PROFESSIONAL ACTIVITIES

2002-04. Consultant/Visiting Guest Artist for Arena Stage, a regional professional theatre in Washington, DC, assisting in their development of a playwriting-in-the-schools program modeled on Wrinkle Writing.

2000-04. Member of the New Mexico State Department of Education Advisory Council on Arts Education. Chair of the Teacher Pre-Service and Professional Development Committee.

2004. Member of the Albuquerque Public Schools Advisory Committee on Arts Education.

1997-99. Immediate Past President, American Alliance for Theatre and Education. Executive Board member.

1995-97. President, American Alliance for Theatre and Education, a national professional organization with 1000 members serving elementary and secondary drama teachers, professional theatre artists serving young people, university professors, and community youth theatre specialists.

July 30-Aug. 3, 1996. Invited to participate in Getty Education Institute for the Arts/Southeast Institute for Education in the Arts Think Tank on Developing Integrated Arts Curriculum. Park City, Utah.

1996. Presenter and consultant for Getty Education Institute for the Arts national demonstration project: “The Use of the Arts to Integrate the High School Curriculum.”

1994. Member, writing task force for state theatre framework for the New Mexico Department of Education.

Consultant, Southeast Institute for Education in Theatre, Chattanooga, in its retreat to create a long range plan for the transition from a regional training institute to a national institute.

1993-95. President-Elect, American Alliance for Theatre and Education. Executive Board member.

Summer 1992. Chaired a panel at the AATE National Conference in Seattle based on my sabbatical research on cultural diversity in forty children's theatres and creative drama programs in six major cities in the United States.

1989-91. Editor, *Youth Theatre Journal*, a juried scholarly quarterly published by the American Alliance for Theatre and Education.

1986-90. Dialect coach for New Mexico Repertory Theatre, Santa Fe, productions of *A Christmas Carol*, *The Real Thing*, *Road to Mecca*, and *Man and Superman*; and for Albuquerque Little Theatre productions of *The Importance of Being Ernest* and *Steel Magnolias*.

- 1983-85. Vice President for Program, Children's Theatre Association of America.
Responsible for programming two national conferences, one in San Francisco in August, 1994 and one in Toronto in August of 1995.
1984. Guest Adjudicator, Rocky Mountain Theatre Association Annual Conference, Greely, CO, January, 1984.
- 1979-81. Commissioner, King County Arts Commission. Commission dispersed over \$650,000 annually to Seattle and King County artists and arts organizations.
- 1980-81. Governor, Region 9 (Washington, Oregon, Idaho) of the Children's Theatre Association of America.

GRANTS AND GIFTS

- 2004 Recipient of \$750 professional development grant from the College of Fine Arts to attend a workshop and conference on the work of Augusto Boal and Theatre of the Oppressed
- 2004 Co-recipient with Professor Henry Bial of \$4500 grant from the College of Fine Arts PLACE Program for a Service Learning pilot course.
- 2001 Recipient of \$10,000 from General Mills Foundation for Wrinkle Writing
- Recipient of \$1875 from Albuquerque Public Schools Research, Development, and Assessment Office in support of teacher stipends to complete the *Six Traits Playwriting Rubric*, an assessment instrument I developed with a research group of eight veteran teachers in the Wrinkle Writing program.
- 1999-01 Recipient, \$26,000 grant from the Albuquerque Urban Enhancement Trust Fund for Wrinkle Writing.
- 1998 Recipient, \$15,000 grant from General Mills Foundation for Wrinkle Writing
- Recipient, \$1000 research grant from the College of Fine Arts to support research study on outcomes of Wrinkle Writing Project.
- 1997 Recipient, \$10,000 continuation of 1996 grant from General Mills Foundation for Wrinkle Writing.
- 1996 Recipient, \$10,000 grant from General Mills Foundation for Wrinkle Writing.
- 1995-97 Recipient, \$13,682 two-year grant from the Albuquerque Urban Enhancement Trust Fund for Wrinkle Writing.
- 1995 Recipient of \$2400 grant from the Rio Grande Writing Project to pay half-tuition stipends for teachers enrolled in "Writing as a Dramatic Act" teacher training institute associated with Wrinkle Writing.
- 1994 Recipient, Anonymous Gift of \$10,000 to fund Madeleine L'Engle's travel and honorarium to be our luminary guest writer for Wrinkle Writing.
- 1993 Recipient \$1000 grant from the Rio Grande Writing Project to pay stipends to teachers enrolled in the professional development workshops for Wrinkle Writing

- 1991 Recipient, \$1000 grant from the UNM College of Fine Arts to support sabbatical travel to research over 40 multicultural drama programs for young people in Washington DC, New York City, Chicago, Milwaukee, Seattle, and Los Angeles. Resulted in the publication of the article “Cultural Diversity in Children’s Theatre and Creative Drama” listed elsewhere in this document.
- 1985 Recipient of \$1274 grant from the UNM Research Allocation Committee for integration of a deaf actor and sign language interpreters into the UNM Department of Theatre and Dance production of Mother Hicks, by Suzan Zeder. Research conducted at the National Technical Institute for the Deaf, Rochester, NY. Resulted in the publication of the article “Working with Deaf and Hearing Actors in the Same Cast” listed elsewhere in this document.
- 1980 Recipient, \$11,000 grant from the Washington Cultural Enrichment Program and Variety Club of the Pacific Northwest for a Washington State tour by The Rainbow Company of Las Vegas, Nevada, a theatre that integrates disabled and able-bodied actors.
- 1979 Recipient, \$3,500 grant from the National Committee Arts for the Handicapped, a federal agency, for establishment of a teacher-training course, Creative Arts for the Handicapped Child. University of Washington. Summer, 1979.

PROFESSIONAL AFFILIATIONS

American Alliance for Theatre and Education
Association for Theatre in Higher Education
Assitej/USA (International Association of Theatre for Young People)