

Andrew D. Ryder
Seattle Pacific University Theatre
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EDUCATION

- Ph.D. in Theatre** **August 1997**
Bowling Green State University, Bowling Green, Ohio.
Dissertation: "Beyond Relativism and Realism: Theater History Writing in the US Since 1974."
Advisor: Dr. Norman Myers.
- M.A. in Theatre** **August 1994**
Michigan State University, East Lansing, Michigan.
Thesis: "An Experiment in the Adaptation of a Medieval Religious Text for Modern Production."
Advisor: Professor Frank Rutledge.
- B.A. in English and Drama**, granted *magna cum laude* **June 1990**
Anderson University, Anderson, Indiana.
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TEACHING

Positions Held

- Seattle Pacific University.** Professor and Chair of Theatre. September 2013-present.
Seattle Pacific University. Associate Professor of Theatre. 2000-2013. *Tenure granted 2005.*
Fresno Pacific University. Faculty in Drama and Theater. Fall 1997-Spring 2000.

Courses Taught

- "Play Directing."** Annually.
Introduction to the basic tools and tasks of the stage director, including: casting, analysis, staging and composition. Practical exercises lead up to a final project directing a ten-minute play.
- "Playscript Analysis."** Annually.
Foundational approach to the challenges of analyzing plays for production. Study of exemplary plays and a variety of critical and theoretical methodologies. Focus on plays as blueprints for production.
- "History of the Theatre I & II."** Alternate Years.
Survey of world theatre history from its beginnings to the present, including Asian and African theatre forms. An attempt is made to understand historical plays and theatre movements in their social and cultural contexts.
- "Theatre and Drama: Tragedy."** Annually.
Survey of important plays which have been classified as "tragedies" from the Greeks to the present. Reading and analysis of philosophical and critical statements on tragedy from Aristotle, Hegel, Nietzsche, and others. Students develop and refine their own definition and theory of tragedy.

“The Arts and the Christian Community.” Annually.

Addresses the question, “Who am I, and for what purpose was I created?” The focus in this exploration of identity is the intersection of faith and the arts, through a range of artistic experiences including attending and responding to plays and operas, reading and discussing plays and novels, creating original works of art, and visiting churches to consider the relationship between the artistic decisions and spiritual goals of each community.

“Theatre Education.” Seattle Pacific University. Fall & Spring Quarters.

Methods course for pre-service elementary teachers. Students learn and practice the skills required to teach various disciplines within theatre at all levels, develop curriculum, and use theatre in teaching all subjects. Particular attention is paid to Washington State and national standards for arts education and assessment.

“Educational Methods in Theatre.” Seattle Pacific University. Fall 2011, 2013, 2014.

Methods course for pre-service K-12 theatre teachers. Students learn and practice the skills required to teach various disciplines within theatre at all levels, develop curriculum, and manage an educational theatre program. Particular attention is paid to Washington State and national standards for theatre education and assessment.

Advising Roles

Theatre Major Advisor.

Advise Theatre majors for registration and future planning. Serve as mentor and production advisor for student artistic projects, particularly student-directed one acts and Senior Projects. Primary advisor for Theatre Education majors.

Integrated Studies Major Advisor.

Advise students in the Arts emphasis of this major for Elementary Education.

University Coordinator for Student Teachers.

Coordinate the student teaching internship of Theatre Education endorsement candidates (undergraduate and graduate) throughout their student teaching year. Includes preparation for the edTPA pedagogy assessment.

ACADEMIC CREATIVE SCHOLARSHIP

Plays Directed

Seattle Pacific University

The Illusion by Tony Kushner (adaptation of play by Pierre Corneille). January 2016.

King Lear by William Shakespeare. January 2015.

Hedda Gabler by Henrik Ibsen (adapted by Jon Robin Baitz). April 2014.

Bach at Leipzig by Itamar Moses. January 2013.

Twelve Angry Women by Sherman L. Sergel, Adapted from Reginald Rose. November 2011.

Godspell by John-Michael Tebelak and Stephen Schwartz. January 2011.

The Women of Lockerbie by Deborah Brevoort. January 2010.

Dancing at Lughnasa by Brian Friel. April 2009.

The Loman Family Picnic by Donald Margulies. November 2007.

The Runner Stumbles by Milan Stitt. January 2007.

Twelfth Night by William Shakespeare. April 2006.

A Man for All Seasons by Robert Bolt. January 2005.

Antigone by Sophocles, trans. Nicholas Rudall. April 2004.

The Last Night of Ballyhoo by Alfred Uhry. January 2003.

The Importance of Being Earnest by Oscar Wilde. April 2002.

Translations by Brian Friel. April 2001.

Fresno Pacific University

Into the Woods by Stephen Sondheim and James Lapine. April 2000.
Fuente Ovejuna by Lope de Vega, trans. Adrian Mitchell. November 1999.
The Dining Room by A.R. Gurney. February 1999.
Electra by Euripides, trans. Janet Lembke and Kenneth Reckford. October 1998.
Lettice and Lovage by Peter Shaffer. March 1998.
Three Irish Comedies by Lady Augusta Gregory. November 1997.

Bowling Green State University

The Illusion adapted by Tony Kushner from Pierre Corneille. 1996-97 season.
Strindberg Subtracted. A performance piece based on MISS JULIE. 1995-96 season.

Michigan State University

Law and Grace adapted by Andrew Ryder from the N-town Cycle. April 1994.
A Doll House by Henrik Ibsen. April 1993.

PROFESSIONAL CREATIVE SCHOLARSHIP

Publications since tenure

- “Comic Catharsis: The Power of Pacifist Performance.” *The Western States Theatre Review* 21 (2015). http://www.cwu.edu/~nwdc/nwdc/nwtr_pdf_archive/TWSTR_2015.pdf.
- “Doing *Tennessee Justice* in Oregon.” *Performing Arts Resources* 28 (2011). *A Tyranny of Documents: The Performing Arts Historian as Film Noir Detective*. Ed. Stephen Johnson. 272-79.
- “Here on the Edge: Community-Building Theatre During World War II.” *Platform ejournal of Theatre and Performing Arts* 5.2 (2011): online.
<http://www.rhul.ac.uk/dramaandtheatre/platform/issues/vol5-no2-communitiesandperformance-spring2011.aspx>.
- “To the Heart of It: American Theatre from Hedgerow to the Oregon Coast.” *Theatre Annual* 63 (2010): 28-46.
- “‘Living from Moment to Moment’: Kermit Sheets, Theatre, and the Fine Arts at Waldport, 1942-1946.” *The Western States Theatre Review* 16 (2010).
http://www.cwu.edu/~nwdc/nwdc/nwtr_pdf_archive/TWSTR_2010web.pdf.

Conference Presentations since tenure

- “Education is A.C.T.I.O.N.: Teacher Preparation and Practice in the Arts and Special Education.” Intersections: Arts and Special Education Conference. John F. Kennedy Center for the Performing Arts, Washington, DC. August 2013. *Panelist and Chair*.
- “Assessing Theatre: Standards and Art.” American Alliance for Theatre in Education Annual Conference, Chicago, IL, July 2011. *Panelist and Chair*.
- “Power and Performance: War on Stage.” American Society for Theatre Research Annual Conference, Seattle, WA, November 2010. *Selected participant*. Paper: “‘If You Want To Know Who We Are’: Theatre Parodies in Civilian Public Service.”
- “Negotiating Community: *Tennessee Justice* on the Oregon Coast.” Mid-America Theater Conference Articles-in-Progress Workshop, Cleveland, OH, March 2010. *Selected participant*.
- “The Scholarship of Teaching and Learning.” Association for Theatre in Higher Education 20th Annual Conference Seminar, Chicago, IL, July 2006. *Selected participant*. Paper: “Creative Confidence in the Playscript Analysis Classroom.”

SERVICE

To the University

Theatre Department Chair. Fall 2013-present.

Lead the faculty and staff of the SPU Theatre Department, supervising both the academic and the production efforts of the BA Theatre program in a Christian liberal arts university.

SPU Curriculum Committee. 2015-16 Academic Year.

Serve on a university-wide committee reviewing changes, updates, and petitions relating to major and general curricula and courses. Meets weekly.

SPU Cultural Engagement Task Force. 2014-15 Academic Year.

Continued the work of the first-year curriculum group to finesse ways to incorporate a deep and authentic cultural engagement element into the curriculum of every SPU student.

Untethered Learning Community of Practice. 2014-15 Academic Year.

Part of a group of faculty and staff exploring the uses of iPads, AppleTV, and other wireless technologies in the classroom. Resource created: "Technology and Universal Design: iPads," a podcast and written summary, available at <http://robbinriedy.com/education/universal-design-for-instruction/technology-and-universal-design-ipads>.

SPU First-Year Curriculum Task Force. 2013-14 Academic Year.

Recruited to participate in the process of reconfiguring the first-year curriculum. Resulted in faculty approval of new 10-credit writing requirement.

SPU UCOR 1000 Review Task Force. 2012-13 academic year.

Recruited to participate in this important analysis of a key common curriculum course. Recommendations submitted Fall 2013.

SPU General Education Arts Ways of Knowing Task Force. October 2011-April 2012.

Worked with a small group of Arts faculty to craft language defining the "Ways of Knowing-Arts" category for the new General Education (Exploratory Curriculum) program for SPU.

SPU General Education Task Force. August 2010-May 2011.

Provided a perspective from the performing arts during the second year of a campus-wide committee working to develop a revised General Education (Exploratory Curriculum) program for SPU. The revised program was approved by faculty in spring 2011.

SPU Faculty Affairs Committee. September 2002-June 2005.

Served on a campus-wide committee charged with issues of policy and procedure relating to faculty, including handbook, benefits, and grievances.

To the Profession

Professional Affiliations

American Alliance for Theatre and Education

College / University / Research Network Co-Chair, August 2012-August 2014.

Theatre in Our Schools (TIOS) Chair for Washington State, September 2011-present.

American Society for Theatre Research

American Theatre and Drama Society

Kennedy Center American College Theater Festival

Stage Directors and Choreographers Society

Winifred Ward Scholarship Board. September 2013-present.

Peer Reviewer for *Cogent Education*, a fully peer-reviewed open access, international scholarly journal published by Taylor and Francis. 2014-present.

Scorer and Trainer for Teacher Performance Assessment (edTPA). Summer 2011-present.
Train scorers and supervisors and score portfolios in Performing Arts for pre-service teacher assessment developed by Stanford University and managed by Pearson Education.

Documentarian for Northwest Team of the American Theatre Archive Project.
Work with Seattle theatre companies to plan and implement their archival procedures. Document the work of ATAP archivists working with Seattle Shakespeare Company, Book-It Repertory Theatre, and Taproot Theatre.

Washington State Theatre in Our Schools mini-Conference. April 2012, March 2013, March 2014.
Organize and host a regional conference for arts educators as part of the American Alliance for Theatre in Education's Theatre in Our Schools program. Collaborate with and lead representatives from Seattle Children's Theatre, Seattle Public Schools, ACT Theatre, Seattle Opera, Arts Impact, Taproot Theatre, OSPI, and other theatre education organizations.

Grant Reviewer for US Department of Education. Summer 2011.
Reviewed and scored a selection of grant applications for the Professional Development for Arts Educators program of the US Department of Education. Made recommendations as part of a team about which applications should advance for funding.

Theatre Arts Exam Content Advisory Committee. November 2007.
Met with a group of statewide theatre educators to participate in a Test Development Conference for a new Washington skills test for Theatre teachers, in order to align the new test with new Theatre competencies.

American College Theater Festival Respondent. 2001-present.
Travel to regional college and university theatre productions and share my response to their accomplishments and challenges as requested by the Region 7 leadership. Also coordinate SPU's entries and respondent arrangements.

To Church and Community

Bothell United Methodist Church. Active participant April 2014-present.

Edmonds United Methodist Church. Member 2001-2013.

Institute for Spirituality and the Arts, an artistic outreach of EUMC.

Director; July 2012-July 2013.

Member of supervising committee, June 2010-June 2012.

SoulSprings Committee. May 2012-December 2013.

Member of a committee of staff and laypeople planning and organizing spiritual development events and experiences within and beyond the church.

Third Worship Service Task Force. May-October 2011.

Lay member of a task force charged with determining the outlines of a proposed additional worship service. The final recommendation of the committee was to enhance outreach and evangelism efforts across the church's programs rather than beginning a stand-alone service.

United Way of Snohomish County. October 2013-present.

Presented a family perspective on United Way Resources to potential United Way donors. Family picture included in United Way promotional materials for 2014-15.

The ARC of Snohomish County

2010-11 Leadership Development Program. September 2010-June 2011.

Successfully completed a program of study emphasizing resources, history, and challenges related to people with disabilities. Included advocacy and training at the Washington state capitol. Completed a final project hosting a reading and discussion group on disability issues at Edmonds UMC in spring 2011.

Honors and Awards

Certificate of Excellence in Directing, KCACTF Region 7. February 2015.

Awarded for direction of *King Lear* at SPU by KCACTF respondent Mark Kuntz.

President's Citation, American Alliance for Theatre in Education. 2012, 2013, 2014.

Recognized at the national conference for organizing and leading the Washington State Theatre in Our Schools conference, held in Seattle in April 2012, March 2013, and March 2014.

Certificate of Excellence in Academic Scholarship, KCACTF Region 7. February 2011.

Awarded for the essay, " 'Living from Moment to Moment': Kermit Sheets, Theatre, and the Fine Arts at Waldport, 1942-1946," published in the 2010 *Western States Theater Review*.

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