



NEW HAVEN PUBLIC SCHOOLS  
**AGREEMENT COVER SHEET**

**Cover Sheet is an Internal Document for Business Office Use**

**Please Type**

Contractor full name: Elm Shakespeare, Co.  
Doing Business As, if applicable: N/A  
Business Address: PO Box 206029 New Haven, CT 06520  
Business Phone: 203-392-8882  
Business email: [rebecca@elmshakespeare.org](mailto:rebecca@elmshakespeare.org) ; [education@elmshakespeare.org](mailto:education@elmshakespeare.org)

Funding Source & Acct # including location code: 270-433-19-56697

Principal or Supervisor: Sandra Kaliszewski

Agreement Effective Dates: From 10/9/23. To 06/30/24.

Hourly rate or per session rate or per day rate. \$100/day

Total amount: \$4000.00

Description of Service: Please provide a one or two sentence description of the service. *Please do not write "see attached."*

*This contractor will provide the afterschool Shakespeare program with an adapted play appropriate for grades 4 through 8. They provide instruction in Shakespearean language, acting, and stage direction, culminating in a production at the end of the school year.*

Submitted by: Sandra Kaliszewski Phone: (475) 220-2800



NEW HAVEN PUBLIC SCHOOLS

## Memorandum

**To:** New Haven Board of Education Finance and Operations Committee  
**From:** Sandra Kaliszewski  
**Date:** 9/18/23  
**Re:** Elm Shakespeare, Co. Agreement

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Please ***answer all questions and attach any required documentation as indicated below***. Please have someone **ready to discuss** the details of each question during the Finance & Operations meeting or this proposal might not be advanced for consideration by the full Board of Education.

1. **Contractor Name:** *Elm Shakespeare, Co.*
2. **Description of Service:** *This contractor will provide the afterschool Shakespeare program with an adapted play appropriate for grades 4 through 8. They provide instruction in Shakespearean language, acting, and stage direction, culminating in a production at the end of the school year.*
3. **Amount** of Agreement and hourly or session cost: *\$100 per day, totaling \$4000*
4. **Funding Source** and account number: *270-433-19-56697*
5. Approximate number of staff served through this program or service: *0*
6. Approximate number of students served through this program or service: *30 students*
7. **Continuation/renewal or new Agreement?**  
**Answer all questions:**
  - a. If continuation/renewal, has the cost increased? If yes, by how much? *No*
  - b. What would an alternative contractor cost: *N/A*
  - c. If this is a continuation, when was the last time alternative quotes were requested?  
*August 2023*
  - d. For new or continuation: is this a service existing staff could provide. If no, why not?  
*This program provides the school with expert skills that can only be attained through a collaborative partnership with Elm Shakespeare and their trained arts staff.*
8. **Type of Service:**  
**Answer all questions:**
  - a. Professional Development? *No*

- i. If this is a professional development program, can the service be provided by existing staff? If no, why not? *N/A*
- b. After School or Extended Hours Program? *After School Program*
- c. School Readiness or Head Start Programs? *N/A*
- d. Other: (Please describe)

**9. Contractor Classification:**

**Answer all questions:**

- a. Is the Contractor a Minority or Women Owned Business? *No*
- b. Is the Contractor Local? *Yes*
- c. Is the Contractor a Not-for-Profit Organization? If yes, is it local or national? *Yes, Local*
- d. Is the Contractor a public corporation? *No*
- e. Is this a renewal/continuation Agreement or a new service? *Renewal/Continuation*
- f. If it is a renewal/continuation has cost increased? If yes, by how much? *No cost increase*
- g. Will the output of this Agreement contribute to building internal capabilities? If yes, please explain:

**10. Contractor Selection: In this section, please describe the selection process, including other sources considered and the rationale for selecting the contractor. Please answer all questions:**

- a. What specific skill set does this contractor bring to the project? Please attach a copy of the contractor's resume if an individual or link to contractor website if a company:  
*Website: <https://www.elmshakespeare.org/> Resumes attached*
- b. How was the Contractor selected? Quotes, RFP/RFQ, Sealed Bid or Sole Source designation from the City of New Haven Purchasing Department?  
*Continuation of service. There is no alternative contractor in New Haven.*
- c. Is the contractor the lowest bidder? If no, why? Why was this contractor selected?  
*Continuation of service*
- d. Who were the members of the selection committee that scored bid applications? *N/A*
- e. If the contractor is Sole Source, please attach a copy of the Sole Source designation letter from the City of New Haven Purchasing Department. *N/A*

**11. Evidence of Effectiveness & Evaluation**

**Answer all questions**

- a. What **specific need** will this contractor address and how will the contractor's performance be measured and monitored to ensure that the need is met?  
*Elm Shakespeare Company directed and produced the 22-23 Mauro Sheridan production of "Julius Caesar" June 5-8, 2023. The production was successfully presented for the school and families. During the course of this program, participation students achieved many gains in public speaking, communication, stage presence, responsibility, cooperation, and arts project learning.*
- b. If this is a **renewal/continuation service** attach a copy of the evaluation or archival data that demonstrates effectiveness. *See attached article*
- c. How is this service aligned to the District Continuous Improvement Plan? *Shakespeare infuses language skills into the students' daily practices and final performance.*

12. Why do you believe this Agreement is fiscally sound? *This program provides the school with expert skills that can be only attained through a collaborative partnership. Elm Shakespeare has provided our school with extensive services that better our students.*
13. What are the implications of not approving this Agreement? *During the course of this program, students achieve significant gains in public speaking, communication skills, stage presence, responsibility, teamwork and cooperation.*

**Rev: 8/2021**



NEW HAVEN PUBLIC SCHOOLS

**AGREEMENT**  
**By And Between**  
**The New Haven Board of Education**  
**AND**

**Elm Shakespeare, Co.**

FOR DEPARTMENT/PROGRAM:

**Mauro-Sheridan School**

This Agreement entered into on the 19 day of September 2023, effective (*no sooner than the day after Board of Education Approval*), the 9<sup>th</sup> day of October 2023, by and between the New Haven Board of Education (herein referred to as the “Board” and Elm Shakespeare Company located at, PO Box 206029 New Haven, CT 06520 (herein referred to as the “Contractor.”))

**Compensation:** The Board shall pay the contractor for satisfactory performance of services required the amount of \$100 per session, for a total of 40 days, hours or sessions.

The maximum amount the contractor shall be paid under this agreement: \$4000. Compensation will be made upon submission of an itemized invoice which includes a detailed description of work performed and date of service.

**Fiscal support** for this Agreement shall be by the Interdistrict Magnet **Program** of the New Haven Board of Education, **Account Number:** 270-433-56697 **Location Code:** 0019.

This agreement shall remain in effect from 10/9/23 to 6/30/24.

**SCOPE OF SERVICE:** *Please provide brief summary of service to be provided.*

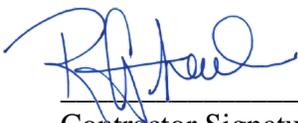
**Exhibit A: Scope of Service:** Please attach contractor's detailed Scope of Service on contractor letterhead with all costs for services including travel and supplies, if applicable.

**Exhibit B: Student Data and Privacy Agreement:** Attached

**APPROVAL:** This Agreement must be approved by the New Haven Board of Education **prior to service start date**. Contactors may begin service no sooner than the day after Board of Education approval.

**HOLD HARMLESS:** The Contractor shall insure and/or indemnify the Board and its members, employees and agents against all claims, suits, and expenses, including reasonable attorney's fees, in connection with loss of life, bodily injury or property damage arising from any neglect act or omission of the Contractor or its employees or agents. Further, the Contractor covenants and agrees that it shall hold the Board and its members, employees and agents harmless against any and all claims, suits judgments of any description whatsoever caused by the Contractor' breach of this agreement or based upon the conduct of the Contractor, or its agents or its employees or arising out of in connection with their activities under this agreement.

**TERMINATION:** The Board may cancel this agreement for any reason upon thirty (30) days' written notice sent to the Contractor by certified U.S. mail, return receipt requested; provided however, that the Board shall be responsible to the Contractor for all services rendered by the Contractor through the last day of thirty (30) day notice period, as long as the Agreement was approved by the Board prior to the start date of service.



\_\_\_\_\_  
Contractor Signature

\_\_\_\_\_  
President  
New Haven Board of Education

9/20/2023

\_\_\_\_\_  
Date

\_\_\_\_\_  
Date

Rebecca Goodheart, Producing Artistic Director

\_\_\_\_\_  
Contractor Printed Name & Title

Revised: 8/2021

**EXHIBIT A**  
**SCOPE OF SERVICE**



September 18, 2023

To Whom it May Concern:

RE: Mauro Sheridan Interdisciplinary Middle School – Shakespeare Residency

**Scope of Services**

Elm Shakespeare Company provides an after-school enrichment program two days a week between December and June for students grades 4-8 that teaches a Shakespeare play through rehearsal and performance, ending in a full production of the play for the school and community.

**Program Budget – Cost of Services**

**Program Income**

New Haven Public Schools	4,000
Seedlings Grant	12,000
Outside Grants	1,500
<b>Subtotal Income</b>	<b>17,500</b>

**Program Expenses**

Program Director	1,250	Portion of Educaiton Director's Salary
Teaching Artists	9,900	\$45/hr - 110 hrs (5 hrs x 18 weeks + 20 add'l hours)
Support teacher	2,720	\$32/hr - 85 hours
Payroll Taxes	1,706	
Technician	350	
Photography & Video	350	
Classroom/Rehearsal Materials	100	
Costumes/Props	250	
Set Dressings added to ESC Travel Set	250	
Snacks & Final Celebration	570	\$30 x 19 weeks
	<u>17,446</u>	

Let me know if you need anything else!

Rebecca Goodheart  
Producing Artistic Director

REBECCA GOODHEART Producing Director JAMES ANDREASSI Founder  
PO Box 206029 New Haven Connecticut 06520-6029 | 203.392.8882 | ElmShakespeare.org



NEW HAVEN PUBLIC SCHOOLS

## EXHIBIT B

### STUDENT DATA PRIVACY AGREEMENT SPECIAL TERMS AND CONDITIONS

For the purposes of this Exhibit B "directory information," "de-identified student information," "school purposes," "student information," "student records," "student-generated content," and "targeted advertising" shall be as defined by Conn. Gen. Stat. § 10-234aa.

1. All student records, student information, and student-generated content (collectively, "student data") provided or accessed pursuant to this Agreement or any other services agreement between the Parties are not the property of, or under the control of, the Contractor.
2. The Board shall have access to and the ability to delete student data in the possession of the Contractor except in instances where such data is (A) otherwise prohibited from deletion or required to be retained under state or federal law, or (B) stored as a copy as part of a disaster recovery storage system and that is (i) inaccessible to the public, and (ii) unable to be used in the normal course of business by the Contractor. The Board may request the deletion of any such student information, student records or student-generated content if such copy has been used by the operator to repopulate accessible data following a disaster recovery. The Board may request the deletion of student data by the contractor within two (2) business days of receiving such a request and provide to the Board confirmation via electronic mail that the student data has been deleted in accordance with the request, the date of its deletion, and the manner in which it has been deleted. The confirmation shall contain a written assurance from the Contractor that proper disposal of the data has occurred in order to prevent the unauthorized access or use of student data and that deletion has occurred in accordance with industry standards/practices/protocols.
3. The Contractor shall not use student data for any purposes other than those authorized pursuant to this Agreement.
4. A student, parent or legal guardian of a student may review personally identifiable information contained in student data and correct any erroneous information, if any, in such student data. If the Contractor receives a request to review student data in the Contractor's possession directly from a student, parent, or guardian, the Contractor agrees to refer that individual to the Board and to notify the Board within two (2) business days of receiving such a request. The Contractor agrees to work cooperatively with the Board to permit a student, parent, or guardian to review personally identifiable information in student data that has been shared with the Contractor, and correct any erroneous information therein.

5. The Contractor shall take actions designed to ensure the security and confidentiality of student data.
6. The Contractor will notify the Board, in accordance with Conn. Gen. Stat. § 10-234dd, when there has been an unauthorized release, disclosure or acquisition of student data. Such notification will include the following steps:

Upon discovery by the Contractor of a breach of student data, the Contractor shall conduct an investigation and restore the integrity of its data systems and, without unreasonable delay, but not more than thirty (30) days after such discovery, shall provide the Board with a more detailed notice of the breach, including but not limited to the date and time of the breach; name(s) of the student(s) whose student data was released, disclosed or acquired; nature of and extent of the breach; and measures taken to ensure that such a breach does not occur in the future.

7. Student data shall not be retained or available to the Contractor upon expiration of the contract between the Contractor and Board, except a student, parent or legal guardian of a student may choose independently to establish or maintain an electronic account with the Contractor after the expiration of such contract for the purpose of storing student- generated content.
8. The Contractor and Board shall each ensure their own compliance with the Family Educational Rights and Privacy Act of 1974, 20 U.S.C. § 1232g, as amended from time to time.
9. The Contractor acknowledges and agrees to comply with the above and all other applicable aspects of Connecticut's Student Data Privacy law according to Connecticut General Statutes §§ 10-234aa through 10-234dd.
10. The Parties agree that this Agreement controls over any inconsistent terms or conditions contained within any other agreement entered into by the Parties concerning student data.

## EXHIBIT C

### EVIDENCE OF EFFECTIVENESS: ARCHIVAL DATA

#### Mauro-Sheridan Puts On A Caesar For The Ages

[Lucy Gellman](#) | June 14th, 2023

"I was born free as Caesar!" Sarah Bowles shouted, her knees bouncing, and around her 18 small, neatly clad Romans shouted the line back with fury. She shook out her wrists until her hands looked as though they were made of rubber. "So were you!" she cried.

"So were you!" the Romans bellowed back, extending their arms to point sharply at each other. They already knew what was coming next: *We both have fed as well, and we can both/Endure the winter's cold as well as he!* Around them, the room seemed to vibrate with each word, its prop-strewn tables and costume racks suddenly more precarious.

They were preparing for their final performance of William Shakespeare's *Julius Caesar*, held last Tuesday through Thursday at Mauro-Sheridan Interdistrict Magnet School in New Haven's Westville neighborhood. Performed by students in the sixth through eighth grade, the play marked a long-running collaboration between Mauro-Sheridan and [Elm Shakespeare Company](#), whose work with students has become a [signature and growing part of its mission](#).

Bowles, who is the director of education for Elm Shakespeare and abridged the show, praised set designers David Sepulveda and Amie Ziner, directors Justin Pesce and Aleeki Shortridge, and founding program producer Jodi Schneider for helping bring the work to life. As Elm Shakespeare grows its educational footprint, she said, she's often reminded how much of a team effort every production is.

"It's a great play for young people," Bowles said before Thursday's closing, adding that she and the directors were thoughtful about how much violence to cut from the show, how much to leave in, and how to depict it. "What young people really connect to in the play is that one man should not have all the power—that that is not fair. But there's also no one bad guy ... it's a debate about what is right."

Written by William Shakespeare in 1599, *Julius Caesar* is one of the Bard's celebrated history plays, retelling in verse a story that was, even on the cusp of the 17th century, [already ancient history](#) to Shakespeare and his contemporaries. In the play, Julius Caesar (Nadia Bellamy) is returning to Rome as a celebrated military hero, hailed by members of the republic for his leadership. A cloud of adoration follows him through the city, putting his wife Calpurnia (Mama Kamara) increasingly on edge for reasons she can't name.

But much like middle school itself, where cliques can only rule the day for so long, not everyone is on board with Caesar's recent star status. Cassius (a wonderfully complex Isabella Capuras) begins to build a group of conspirators, who grow to include Casca (Demealio Black) and later, Caesar's longtime friend and admirer Brutus (Sarah Nakhi). As they fret over Caesar's growing sway and the future of Rome—this republic for which they will later shed blood—their thoughts turn to murder.

In the audience, viewers know what happens next: Caesar is publicly executed by his peers, his friend Mark Antony (Edie Stoehr) bitterly decries his death, setting off a war, bloodshed ensues, and his enemies' fears live on through his son Octavius (Marwa Nakhi), who becomes emperor of Rome.

What has killed him is a fear, repeated over millennia and very present in today's world, that [too much power will corrupt any one person](#). After all, Caesar is human. Or as Brutus says, "It is the bright day that brings forth the adder, and that craves wary walking."

At Mauro-Sheridan last Thursday, students sat with the show one last time as they prepared for the final performance, nibbling on pizza and cupcakes before they donned the togas, sashes and laurel wreaths that waited quietly upstairs.

Eighth grader Semaj Battle-Reed, who played Metellus Cimber, said that Caesar's plight both made him think more about having stronger, more open lines of communication—and not letting bullies and naysayers get to him.

"This [play] gave me the opportunity to know that this is something I can do," he said, adding that he feels "like Tom Cruise" every time he takes the stage. In Caesar, he sees himself and many of his peers, who get taken advantage of because they have self-confidence, something other people want.

"I want people to realize, you don't have to kill somebody because they're happy," he said. For years, he said, students bullied him because he is gay, making it hard for him to express himself. After coming out this year—and while reading the script for *Julius Caesar*—he decided that he wasn't going to let anybody take his joy away. When he's onstage, he said, he thinks of his own tormentors. The show makes them feel small.

"Coming in here [to the show] felt very welcoming," he said. "It made me want to express myself even more. That's why we put our passion into this show."

Nearby, students Isabelle Capuras and Edie Stoehr prepared to slip into their roles of Cassius and Mark Antony for the last time. A seventh grader at the school, Isabelle said that she likes playing antagonists, because they draw her out of her shell, and push her to think differently about problem solving. In last year's abridged performance of *The Tempest*, she played Antonio, Prospero's villainous and scheming brother.

In real life, she said, she's quiet and generally kind to her peers. To play someone so wildly different "makes me feel important," she said. "It helps me shake my nerves."

Edie, who is in the sixth grade, said she tries to think about how the Romans would have acted, and channel that emotion, particularly as she works toward Antony's deep grief and eulogy for his friend. At school and rehearsal, she has started saluting Nadia "every time I see her," in a nod to the role. Theater, meanwhile, has helped her "feel like I'm with my people."

The work has also been a chance for many students to learn about themselves while learning about Caesar's world. Nadia, a fellow sixth grader at the school, said the role helped her become more confident both on and offstage—and taught her to better communicate with her peers. While Caesar's power originally drew her to the role, she now thinks a lot about how different the play could have been if people had just listened to each other.

"Brutus didn't do that," she said. "He just killed Caesar."

"Yeah," added Na'Riah Chambers, whose character Trebonius is a member of the mob that ultimately kills Caesar, and leaves him lying in a pool of his own blood (depicted with red fabric at Mauro-Sheridan). "I hate that green [eyed] monster."

As students filed upstairs, Pesce and Bowles checked the clock: there was under an hour to go until closing. In a makeshift green room, Pesce gathered the actors in a circle, warming up one last time. When they had shaken out the pre-show jitters, he asked them to lay down on the floor, and close their eyes.

Around the room, the cream and red fabrics of their togas suddenly merged with the dark carpet. The occasional giggle punctured the stillness, a reminder of how very alive these young Romans were.

"We've done everything else," Pesce said. In the room, students' breathing ebbed and flowed as they closed their eyes, and relaxed their shoulders. "Now we're gonna focus on the show. I want you to imagine your character as you breathe in, breathe out."

Around the space, students took a deep breath in, some sucking in air through their noses as others opened and shut their mouths like small fish. "I want you to imagine the first line that you say onstage. And the *last* line that you say as you leave the stage."

As students came back to the present, Bowles led them in a call-and-response that felt more like an incantation. *Who? What? Here?! Us? Together? Ok?* It was as if she had cast a spell, and reminded students that they were in it as an ensemble.

The last to leave the room, Sarah Nakhi said she was feeling ready to play Brutus one last time. For her, the play has been a reminder to choose her friends carefully, and be a better one herself. Brutus is kind of the original frenemy—which is not the person she wants to be remembered as when she leaves middle school.

She said that she also thinks about the play in terms of mental health: Brutus is not well before he kills his friend, and starts hiding information from people. It ends in both Caesar's death and the suicide of his wife, Portia.

"Not everyone is a true friend," she said.

On stage, students' deep reading of the script came to life in real time, blending Elizabethian and contemporary references for a Caesar delivered at warp speed. As the curtain opened on Ancient Rome, a wave of handmade signs rose around Caesar, and the city was suddenly somewhere between a Beyoncé concert and a Bernie Sanders Rally. Antony first-bumped him in the streets, and the play rolled forward, suspended between eras.

Even in their togas and sashes, students made the language their own, chewing on its weight as they agonized over Caesar's growing power, plotted his murder, dreamed fretful and ghastly dreams, and ultimately lived—and died—with the consequences of their actions. Just as Elm Shakespeare has done in previous productions, students and staff toned down violence, using a bloom of red fabric for Caesar's blood and a glittering, translucent veil to make a spectral vision.

Behind the cast, Sepulveda and Ziner's set transported an audience from New Haven to ancient Rome, with a low-hanging blue sky and honeyed, bright sun that glowed through the arches of a palatial overlook. In the center, the sun sat in the middle of the horizon, such that a viewer could not tell if it was rising or setting.

It felt like a metaphor for the moment's fragility—in the republic of Rome, in a middle school that is still feeling the aftershocks of remote learning, in a city where everyone is navigating a new normal.

With it as their backdrop, students did the rest. Often, they nailed the comedy baked into Shakespeare's work, including his tragedies. Even as he sped through the line "For my part, it was Greek to me," Demealio Black got instant laughs, a flicker of a smile on his face as he exited the stage. When an aggrieved Brutus asked Cassius for his bowl of wine, a few parents in the audience cackled, and at least one responded with an instant "okay!" that garnered a second wave of giggles.

Others mined the breadth of tragedy, which springs from people not talking to each other, and not listening to the women in their lives. When as Calpurnia, Mama Kamara begged Caesar not to travel into town on the ill-fated Ides of March, she sold it with wide, wet eyes and a voice that caught on the line "Do not go forth today! Call it my fear/That keeps you in your house, and not your own."

When she appeared, distraught and scowling at Caesar's untimely death, Edie took on Antony with a rage and depth well beyond her years, as if she was speaking at the funeral of a dearly departed general. Her voice soared and boomed with a certainty that is reserved for eulogies and speeches, issuing a war cry between the lines. It felt far away, and yet eerily familiar.

Even after the lights had come up and parents rushed the stage with flowers and plans for celebratory ice cream, the show's message hung in the air. The Romans had transformed back into middle schoolers. The middle schoolers, in turn, had transformed an audience's understanding of history—and their own.

"Cassius says, 'How many ages hence will this be acted?'" Bowles said. "And it's like, 400 years after Shakespeare, *thousands* of years after Rome—" she gestured to the empty theater, which would soon be filled with actors. Here they all were.

<https://www.newhavenarts.org/arts-paper/articles/mauro-sheridan-puts-on-a-caesar-for-the-ages>

# Rebecca Kemper Goodheart

55 Fountain Street, New Haven, CT 06520

(240) 626-9388

RebeccaGheart@Gmail.com

**RebeccaKemper.com**



## Education

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### Master of Fine Arts, Directing

American Shakespeare Center/Mary Baldwin College, Staunton, VA

Thesis: Touring Production of Hamlet with curriculum guide

May 2007

### Master of Letters, Shakespeare & Renaissance Literature in Performance

American Shakespeare Center/Mary Baldwin College, Staunton, VA

Thesis: Using Shakespeare's Rhetoric Onstage and in Actor Training

January 2007

### Bachelor of Fine Arts *cum laude*, Acting

New York University; Tisch School of the Arts

May 1990

University Scholar, Stella Adler Conservatory of Acting

### Post Graduate Study:

Kristin Linklater Voice Center, Orkney – Designated Linklater Voice Teacher

Shakespeare & Company, Lenox MA

Theatre Du Jour: Two years daily training & performing in the movement work of Eugenio Barba under B. Stanley

## Appointments/Designations/Memberships

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- Lifetime Associate Member – Shakespeare Theater Association
- Chairperson - Shakespeare Theater Association 2016 Celebration Steering Committee
- 2010 Appointed Theater Grant Review Panelist – Maryland State Arts Council
- Former Chairman, Council of Artistic Directors – Shakespeare Theater Association of America
- 2009 Leadership Frederick Graduate
- Designated Voice Teacher – Kristin Linklater Voice Center, Orkney Scotland
- Designated Classical Text Teacher – Shakespeare & Company, Lenox, MA
- Member – VASTA
- Artistic Company Member – Shakespeare & Co, Prague Shakespeare Company

## Awards & Honors

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- 2002 Frederick Magazine People to Watch Award
- 2000 Maryland Governor's Volunteer Recognition
- NYU Founders Award for Academic Excellence
- NYU Oppenheim Award for Outstanding Community Service
- Landmark Education Corporation: Introduction to the Forum Leader

## Technical Skills

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- Microsoft Office Suite (Word, Excel, Publisher, Power Point)
- Quickbooks Accounting Software
- Dreamweaver (Website Management)
- Microsoft Access Database Management
- Constant Contact
- MailChimp

# Sarah Bowles

DIRECTOR, EDUCATOR, THEATRE ARTIST

917.701.8217



strange.snow@gmail.com



Brooklyn, NY



## PROFESSIONAL PROFILE

I have worked as an actor, director, teacher and facilitator with young people and adults for over ten years on a wide variety of theatre projects. I am dedicated to constantly fine tuning my practice as an educator and artist. My approach is student-centered. I am an attentive listener. I have an MA in Applied Theatre, and I specialize in facilitating the creation of original devised theatre based on the interests and ideas of the participants.

## SKILLS

Creativity  
Works well with others  
Solves problems  
Self-confident  
Curriculum planning  
Hard-working  
Passionate  
Develops strategies  
Attention to detail

## EXPERIENCE

### DIRECTOR OF DRAMA AND MUSIC PROGRAMS

Choo Choo Train Project, Brooklyn, NY. Feb 2008-Present

I created a theatre program at this PreK school. I facilitated the creation of 9 original plays conceived, developed, and performed by the pre-school children. I proposed and taught new music regularly, coordinating with the curriculum. I also helped the children write their own original songs based on their interests.

- Developed a strong passion for bringing the ideas of the ensemble to life
- Gained patience and appreciation for working with young children
- Collaborated with other faculty to incorporate the art and science curriculum into drama performances.
- Trained and supervised new staff members
- Structured an environment for the students that carefully balanced safety, cooperation, imagination, and play

## EDUCATION

### MASTER OF ARTS

Applied Theatre  
City University of New York  
(CUNY)  
2013-2015

### BACHELOR OF ARTS

Theatre Performance  
Marymount Manhattan  
College  
1999-2003

### STAGE MANAGER

Creative Arts Team (CAT) Youth Theatre, NY, NY. Jan 2016-March 2016

I stage-managed the CAT Youth Theatre's 2016 original play *Walls*, directed by Helen White. This play was a devised piece that explored different kinds of walls in the lives of the young people who created it. The piece included scenes about racism, transphobia, inequality and injustice, sexuality, and mental health. I organized rehearsals and logistics for a cast of 35 high school students from diverse backgrounds, residing across all 5 boroughs of New York City. I maintained all aspects of the professional theatre space while in residence. I assisted the director and staff throughout pre-production, rehearsals, tech, performance, and post-production.

- Created a detailed production book with all blocking notation
- Obtained, designed, built, and managed all props.
- Managed and organized all sounds from sound designer
- Increased my ability to keep calm under high pressure

# Request for Taxpayer Identification Number and Certification

**Give Form to the  
 requester. Do not  
 send to the IRS.**

<b>Print or type See Specific Instructions on page 2.</b>	<b>1</b> Name (as shown on your income tax return). Name is required on this line; do not leave this line blank. <b>Elm Shakespeare Company</b>		
	<b>2</b> Business name/disregarded entity name, if different from above		
	<b>3</b> Check appropriate box for federal tax classification; check only <b>one</b> of the following seven boxes: <input type="checkbox"/> Individual/sole proprietor or single-member LLC <input type="checkbox"/> C Corporation <input type="checkbox"/> S Corporation <input type="checkbox"/> Partnership <input type="checkbox"/> Trust/estate <input type="checkbox"/> Limited liability company. Enter the tax classification (C=C corporation, S=S corporation, P=partnership) ▶ _____ <b>Note.</b> For a single-member LLC that is disregarded, do not check LLC; check the appropriate box in the line above for the tax classification of the single-member owner. <input checked="" type="checkbox"/> Other (see instructions) ▶ <b>501(c)(3)</b>		<b>4</b> Exemptions (codes apply only to certain entities, not individuals; see instructions on page 3): Exempt payee code (if any) _____ Exemption from FATCA reporting code (if any) _____ <i>(Applies to accounts maintained outside the U.S.)</i>
	<b>5</b> Address (number, street, and apt. or suite no.) <b>P.O. Box 206029</b>		Requester's name and address (optional)
	<b>6</b> City, state, and ZIP code <b>New Haven, CT 06520</b>		
	<b>7</b> List account number(s) here (optional)		

**Part I Taxpayer Identification Number (TIN)**

Enter your TIN in the appropriate box. The TIN provided must match the name given on line 1 to avoid backup withholding. For individuals, this is generally your social security number (SSN). However, for a resident alien, sole proprietor, or disregarded entity, see the Part I instructions on page 3. For other entities, it is your employer identification number (EIN). If you do not have a number, see *How to get a TIN* on page 3.

**Note.** If the account is in more than one name, see the instructions for line 1 and the chart on page 4 for guidelines on whose number to enter.

<b>Social security number</b>									
<b>or</b>									
<b>Employer identification number</b>									
0	6	-	1	4	2	6	7	3	1

**Part II Certification**

Under penalties of perjury, I certify that:

- The number shown on this form is my correct taxpayer identification number (or I am waiting for a number to be issued to me); and
- I am not subject to backup withholding because: (a) I am exempt from backup withholding, or (b) I have not been notified by the Internal Revenue Service (IRS) that I am subject to backup withholding as a result of a failure to report all interest or dividends, or (c) the IRS has notified me that I am no longer subject to backup withholding; and
- I am a U.S. citizen or other U.S. person (defined below); and
- The FATCA code(s) entered on this form (if any) indicating that I am exempt from FATCA reporting is correct.

**Certification instructions.** You must cross out item 2 above if you have been notified by the IRS that you are currently subject to backup withholding because you have failed to report all interest and dividends on your tax return. For real estate transactions, item 2 does not apply. For mortgage interest paid, acquisition or abandonment of secured property, cancellation of debt, contributions to an individual retirement arrangement (IRA), and generally, payments other than interest and dividends, you are not required to sign the certification, but you must provide your correct TIN. See the instructions on page 3.

<b>Sign Here</b>	Signature of U.S. person ▶	Date ▶
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**General Instructions**

Section references are to the Internal Revenue Code unless otherwise noted.

**Future developments.** Information about developments affecting Form W-9 (such as legislation enacted after we release it) is at [www.irs.gov/fw9](http://www.irs.gov/fw9).

**Purpose of Form**

An individual or entity (Form W-9 requester) who is required to file an information return with the IRS must obtain your correct taxpayer identification number (TIN) which may be your social security number (SSN), individual taxpayer identification number (ITIN), adoption taxpayer identification number (ATIN), or employer identification number (EIN), to report on an information return the amount paid to you, or other amount reportable on an information return. Examples of information returns include, but are not limited to, the following:

- Form 1099-INT (interest earned or paid)
- Form 1099-DIV (dividends, including those from stocks or mutual funds)
- Form 1099-MISC (various types of income, prizes, awards, or gross proceeds)
- Form 1099-B (stock or mutual fund sales and certain other transactions by brokers)
- Form 1099-S (proceeds from real estate transactions)
- Form 1099-K (merchant card and third party network transactions)

- Form 1098 (home mortgage interest), 1098-E (student loan interest), 1098-T (tuition)
- Form 1099-C (canceled debt)
- Form 1099-A (acquisition or abandonment of secured property)

Use Form W-9 only if you are a U.S. person (including a resident alien), to provide your correct TIN.

*If you do not return Form W-9 to the requester with a TIN, you might be subject to backup withholding. See What is backup withholding? on page 2.*

By signing the filled-out form, you:

- Certify that the TIN you are giving is correct (or you are waiting for a number to be issued),
- Certify that you are not subject to backup withholding, or
- Claim exemption from backup withholding if you are a U.S. exempt payee. If applicable, you are also certifying that as a U.S. person, your allocable share of any partnership income from a U.S. trade or business is not subject to the withholding tax on foreign partners' share of effectively connected income, and
- Certify that FATCA code(s) entered on this form (if any) indicating that you are exempt from the FATCA reporting, is correct. See *What is FATCA reporting?* on page 2 for further information.