

Sarah Gitenstein

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Education

MFA Directing, Northwestern University (4.0 GPA)

MA, Early Childhood Education – Kendall College (27 credits)

BA, Kenyon College—*cum laude* – Major: Theatre Minor: Philosophy

Awards/Recognition

Jeff Nomination, Best Director, Right to Be Forgotten, 2023

Jeff Nomination, Best Production, Right to be Forgotten, 2023

Jeff Nomination, Best New Play, Kate and Sam are Not Breaking Up, 2013

Best Production, NY International Fringe Festival, 5 Lesbians Eating a Quiche, 2012

Best Ensemble, NY International Fringe Festival, Hearts Full of Blood, 2012

Audience Choice Award, Best Performance, Beatrice and Beau, 2010

Joanne Woodward Trophy, Measure for Measure, Kenyon College, 2005

Teaching Experience:

University of Notre Dame

- Assistant Professor of Theatre (Fall 2024)
 - Best Practices in Directing

Northwestern University (2017-2024)

- Visiting Assistant Professor, MFA Directing (2023-2024)
 - Best Practices Masterclass for WAVE Productions
 - Best Practices in Directing: The Body Onstage
 - Created and facilitated an MFA and advanced undergraduate directing course.
 - Based on my own research and through readings, speakers, in-depth conversations and investigations, students gained knowledge of the history, current practices and theories surrounding the body in theatrical spaces and how directors can create spaces that reduce harm.
 - Collaboration and Text Analysis: American Realism
 - Co-Created and facilitated course designed for MFA students.
 - Students learned to analyze a theatrical text using a variety of techniques. Students also developed ways of collaboration and communication within creative teams as an initial step in the journey within a cohort of creative theater artists.
 - Rehearsal Techniques
 - Created and facilitated an advanced undergraduate directing course.
 - Students learned various skills and techniques to lead a rehearsal room. From table work to staging techniques, students used lab time and in-class rehearsals to investigate their own process of working with actors.

- Mentor
 - Mentoring of 2 MFA Directors during the design, rehearsal and tech processes of their 2nd year Wallis Theatre productions.
- Instructor (2020-2022)
 - Best Practices in Directing: The Body Onstage
 - Fundamentals of Directing
 - Wrote and implemented curriculum for undergraduate introductory directing course.
- Brady Fellowship (2020-2023)
 - 3-year Philosophy department fellowship that provides mentorship to undergraduate students as they develop a community service project for the Evanston community.
- Teaching Assistant
 - New Play Development – MFA (2021)
Shana Cooper/Thomas Bradshaw
 - Text Analysis – MFA – Halena Kays (2020)
 - Viewpoints –undergraduate - Roger Ellis (2020)
 - Toy Theater – Jessica Thebus (2019)
 - Fundamentals of Stage Direction – undergraduate (2018)
Alex Mallory
- Sheehan Associates (2023-Present)
 - Communications Specialist
 - McDonald’s Global Convention, Barcelona (April 2024)
 - Coach c-suite employees on presentations for the global convention.
 - Democratic National Convention (August 2024)
 - Coach Democratic candidates on speeches for National Convention.
- Pinnacle Performance (2022-Present)
 - Instructor: Speech Coaching.
 - Facilitator of 1-2 day intensive workshops on the power of effective communication while maintaining executive presence. Topics include:
 - High Impact Communication Skills
 - Communicating Changes Effectively
 - Present with Impact
 - Clients have included: Abbott Laboratories, Associated Bank, Consigli, Exelon, GATX, KPMG, Oracle, Walgreens
- National High School Institute (Summers 2015-16)
 - Acting teacher and director for high school students in a summer intensive program
- Creative Scholars Preschool (2011-2014)
 - Lead teacher & Drama and Art Teacher to students 2.5-6 years old
- Evanston Day Nursery (2008-2011)
 - Assistant Director and After School Program Coordinator for children ages 5-10 years old
- Young Rembrandts (2006-2008)
 - Lead Drawing teacher in afterschool program students 5-12 years old)
- Young Chicago Critics at Facets Multimedia (2007)

- Program leader for an intensive film-study course for kids ages 7-14. Lead multiple seminars on film studies culminating in the writing and producing of the students' films
Children's International Film Festival at Facets Multimedia (2007)
- Lead discussions for over 300 school-age students with the intention to intellectualize the process of watching film and television.
CrossTown Ensemble at Steppenwolf Theatre (2006)
- Acting and playwriting mentor to at risk youth (ages 14-18) from the Chicago area.

Artistic Leadership

Associate Producer MFA Theatre Program, Northwestern University (2021-2023)
 MFA Director's Circle Coordinator, Northwestern University, (2019-2020)
 Company Member, The New Colony, (2008-2021)
 Literary Circle Member, American Theater Company, (2014-2017)
 Associate Artistic Director, The New Colony (2011-2015)
 Company Member, Collaboraction Theater (2007-2014)

Workshops and Additional Training

DEI Initiative, Northwestern, Dr. Cristal Chanelle Truscott (2021-2023)
 Writing Curriculum, Jessica Thebus (2019)
 Rehearsal Techniques, Anna Shapiro (2019)
 Moment Work, Tectonic Theater Company, Kelli Simpkins (2019)
 Navigating the New Play Landscape, Howard Shalwitz (2018)
 Soul Work, Dr. Cristal Chanelle Truscott (2018)
 Viewpoints Workshop with Tanya Kane Perry (2007)
 Audition Workshop with Kimberly Senior (2007)
 Directors Lab Chicago (2006)

Teaching Interests/Research

<i>Ensemble Building</i>	<i>Improvisation in Devising Theatre</i>
<i>Feminist Theater</i>	<i>The Body Onstage</i>
<i>History of Theater</i>	<i>Text Analysis</i>
<i>Acting: American Realism</i>	<i>Audition Techniques</i>
<i>Fundamentals of Directing</i>	<i>Rehearsal Techniques</i>
<i>Devising Theater</i>	<i>Collaboration</i>
<i>Best Practices in Directing</i>	

Directing Resume

<i>*Right to be Forgotten</i>	By Sharyn Rothstein	Raven Theatre
<i>Cry it Out</i>	By Molly Smith Metzler	Northwestern University
<i>Peerless</i>	By Jiehae Park	Northwestern University
<i>The Wolves</i>	By Sarah DeLappe	Northwestern University
<i>This is Water</i>	By Sarah Gitenstein	Toy Theatre Festival/ Northwestern University

(Adapted from David Foster Wallace)

<i>Tea and Sympathy</i>	By Robert Anderson	Northwestern University
<i>Drunk</i>	By Hannah li-Epstein	Northwestern University
<i>Gnit</i>	By Will Eno	National High School Institute
<i>O Happy Dagger</i>	By Brett Neveu	A Red Orchid Theatre
<i>The K of D</i>	By Laura Schellhardt	National High School Institute
<i>^Unhappiness</i>	By Brett Neveu	First Floor Theatre
<i>^Home</i>	By Alyssa Soresso	Side Project
<i>Ten</i>	By Jennifer Rumberger	The Gift Theatre
<i>+5 Lesbians Eating a Quiche</i>		Chicago Commercial Collective
	By E. Linder & A. Hobgood	
<i>^+*Kate and Sam are Not Breaking Up</i>		The New Colony
	By Joel Kim Booster	
<i>^Darkness</i>	By Adam Seidel	Collaboraction
<i>+5 Lesbians Eating a Quiche</i>		The Paramount(Provincetown, MA)
	By E. Linder & A. Hobgood	
<i>+5 Lesbians Eating a Quiche</i>		Snapple Theatre (Off-Broadway)
	By E. Linder & A. Hobgood	
<i>+5 Lesbians Eating a Quiche</i>		Soho Playhouse (Off-Broadway)
	By E. Linder & A. Hobgood	
<i>+5 Lesbians Eating a Quiche</i>		NY International Fringe Festival
	By E. Linder & A. Hobgood	
<i>^Requiem</i>	By Briana Finegan	Prop Theatre
<i>Big Shoulders Festival</i>	By Adrienne Dawes	American Theatre Company
<i>One Minute Play Festival</i>	By Various Artists	Victory Gardens Theatre
<i>*^5 Lesbians Eating a Quiche</i>		The New Colony
	By E. Linder & A. Hobgood	
<i>Old Times</i>	By Harold Pinter	Kenyon College
<i>Tape</i>	By Stephen Belber	Kenyon College

Assistant Directing

<i>*Harvey</i>	dir. Devon DeMayo	Court Theatre
<i>*^The Humans</i>	dir. PJ Paparelli	American Theatre Company
<i>The Intelligent Design of Jenny Chow</i>		Collaboraction Theatre
	dir. Cecilie Keenan	

Casting/Producing/Workshops/Readings

<i>Give Up the Ghost</i>	By Joe Zarrow	The Gift Theatre
<i>^Jo & Liv</i>	By Evan Linder	Writers Theatre
<i>^Sick by Seven</i>	By Various Artists	A Red Orchid Theatre
<i>^Everything is Wonderful</i>	By Chelsea Marcantel	The New Colony
<i>^*Jon</i>	By Seth Bockley	Collaboraction Theatre
<i>Sketchbook 7/8/9</i>	By Various Artists	Collaboraction Theatre
<i>Dreamlandia</i>	By Octavio Solis	Teatro Vista

^ world premiere (original script or adaptaion)

+Co-Creator. Since its world premiere, 5 Lesbians Eating a Quiche, has been translated into over 8 languages and produced over 150 times.

***Jeff Nomination or Recommendation**

Acting Resume

Rebecca	<i>The Long Christmas Ride Home</i>	Strawdog Theatre/Josh Sobel
Jen	<i>Red Bud</i>	Signal Ensemble/Brant Russell
Lena	<i>Asshole</i>	Sketchbook 14/Jo Cattell
Lily	<i>ReWilding Genius</i>	Steppenwolf Garage Rep
Lindsay	<i>The Improv Play</i>	Infusion Theater/M.Golob
Laura	<i>We Live Here</i>	Theater Seven/M.Bordelon & C.Sanders
Danni	<i>The Warriors</i>	The New Colony/Benno Nelson
Pearl	<i>*5 Lesbians Eating a Quiche</i>	Sketchbook 10/Evan Linder
Woman	<i>Death to Fascism, Freedom for my People</i>	Slimtack Theater
Anna	<i>11:11</i>	The New Colony/Meg Johns
Alison	<i>Calls to Blood</i>	The New Colony/Andrew Hobgood
Beatrice	<i>*Beatrice and Beau</i>	Sketchbook 9/Brandon Ray
Daisy (u/s)	<i>Tesla's Letters</i>	TimeLine Theatre/Nick Bowling
Joan McGuffin	<i>The Madelyn Trilogy</i>	Prop Theater/Beau O'reilly
Laura	<i>Perks of Nudity</i>	Pavement Group/Margot Bordelon
*Isabella	<i>Measure for Measure</i>	Kenyon College/ Prof. Daniel Kramer
Clytemnestra	<i>Electra</i>	Kenyon College/ Prof. Tom Turgeon
Lisa	<i>Boys' Life</i>	Kenyon College/ Prof. Harlene Marley
Molly	<i>In the Summerhouse</i>	Washington Shakespeare Co./ Steven Mazzola
Shelly	<i>Mastery of the Illusion</i>	Source Theater/Erin Loren

***Audience Choice Award**
***Winner of the Joanne Woodward Award for best female performance**

Related Experience

READINGS:

<i>My Daughter Keeps our Hammer</i> dir. Casey Cunningham	Wildclaw Theatre
<i>Hamlet is Dead</i> dir. Anna Bahow	Victory Gardens Theatre
<i>The Life and Times of Tulsa Love Child.</i> Dir. Kimberly Senior.	Strawdog Theater
<i>Dreamlandia</i> dir. by Cecilie Keenan	Remy Bumpo
<i>Swamp Baby</i> by Aaron Carter dir. By Brant Russell	Side Project

Commercial/Print/VO

Lyrca	Cowley Films (New Zealand)
Depends Always Discreet	BoomAgers
Lowe's	WireStone
Reebok	Dig Productions
Best Buy	Dig Productions
Holiday Inn	Dig Productions

*Jeff Recommendation

+ Joanne Woodward Award for Best Performance

^World Premiere

Administrative Experience

Associate Producer to the MFA Theater Program
Northwestern University

Evanston, IL
(2021-2023)

- Building and implementation of an all theatre faculty Sharepoint site: a collaborative resource site of announcements, documents, resources, guidelines and class scheduling.
- Building and implementation of MFA Directing and Acting Canvas site: a resource site for announcements, handbooks, class schedules and scripts.
- Produce MFA Acting showcase in NYC and Chicago. Duties include communication with onsite NY producers, booking of hotels and flights. Coordination with casting directors in Chicago, booking of spaces in Chicago, managing of event in Chicago.
- Manage admissions and enrollment for MFA Acting program including coordination with URTAs
- Class registration and scheduling
- Record minutes for faculty meetings
- Order catering, manage reservations and attendance for MFA DEI Initiative
- Reconcile purchases of corporate card transactions for MFA Acting program
- Manage student funding
- Process faculty reimbursements and guest artist payments
- Hiring and managing of work study students
- Development and implementation Theater Sharepoint Site
- Proficient in Canvas, Caesar, CLSS, 25Live, ADMIN, Sharepoint

Producer

A Red Orchid Theatre (Sick by Seven)

Chicago, IL

2015- 2016

- Manage budget for a short play festival of 7 plays and 25 actors
- Organize and run fundraiser for the funding of the festival
- Hire directors and cast production for 7 plays
- Coordinate rehearsal space and tech for all 7 plays
- Manage the marketing for the festival

Associate Artistic Director

The New Colony

Chicago, IL

2013- 2016

- Cast productions and maintain actor paperwork
- Reserve rehearsal space for readings, rehearsals and workshops
- Maintain ensemble communication
- Help manage the marketing for various productions

Assistant Director

Evanston Day Nursery (non-profit)

Evanston, IL

2011- 2012

- Oversee student enrollment including necessary paperwork. Answer phones, maintain email communication, create and maintain school calendar, coordinate school fundraisers.
- Order necessary office supplies and teaching materials
- Update and maintain payroll, invoices, parent tuition, state subsidies and bills
- Review and assist in coordinating preschool curriculum

School Age Coordinator (HomeBASE)

Evanston Day Nursery (non-profit)

Evanston, IL

2008- 2011

After-school program coordinator for at-risk children

- Maintain school age student enrollment and paperwork.
- Plan and execute program curriculum (fulfilling Illinois State Standards).
- Supervise all assistant and student teachers.

Student Evaluations (Anonymous):

The Body Onstage: Best Practices in Directing

- The class was largely about the societal issues that impact story telling and theatre making by assigning readings and viewings of both criticism and art. It was a perfect introduction into so many different areas of activism in theatre and made me want to go more in depth in every area.
- This was an absolutely fantastic class!! I so appreciated the seminar format and ample time for discussions. This class provided a rare opportunity for undergraduate directors to learn with and from each other. It was just the best!
- This is without a doubt the best class I have taken at northwestern so far. There is a responsibility that comes with doing theatre work that is addressed by none other class I have taken here. Exploring the way in which we might make rehearsal rooms safe, and the way our bodies and words have great power to both harm and empower.
- A fair amount of readings for this class but all very interesting/inspiring. Love the discussion part of this class and having different guests come – I looked forward to coming to the class to discuss all the time.
- This was such an incredible class. The discussions we had were always insightful and inspiring, and I really looked forward to attending every week. Sarah did an amazing job preparing the syllabus while allowing us to share our ideas in class. I felt so safe sharing my thoughts and opinion, especially knowing that I wasn't under pressure of intense grading during a global pandemic.
- This class was great, it really took the time to ask questions about how theatre gets made that are long overdue. Every week was a new challenge that we learned about and tried to find solutions for.
- I loved this course so much – I hope it's offered as many quarters as possible. I am leaving this quarter with a list of action items that I believe are first steps towards helping me grow into the artistic leader I want to be.
- This is an amazing class! I highly recommend taking this even if you are not interested in directing as your main focus in theatre. Sarah is a fantastic professor, and she really cares about her students. The articles and materials we read were super helpful as were all of the guest speakers we heard from in class. I learned so much in this class about directing, myself and undoing harmful practices in theatre.
- **IF YOU HAVE ANY LEADERSHIP ROLE IN NU THEATRE: TAKE THIS CLASS.** It provides incredible tools for creating safe spaces for actors, addressing power dynamics, and brainstorming ways to improve the current state of StuCo. Sarah is a phenomenal, caring teacher who will undoubtedly provide productive insight on every issue you have with theatre as an industry. This class should be offered every quarter and should be a prerequisite for directing for StuCo (and, frankly, should be a prerequisite for MFA directors before they do their Co-Lab show). If you can get into this class you should consider yourself extremely lucky.
- This course is teaching the parts of directing that make a process comforting, fun, and meaningful to be a part of! It is so important for student directors and should be offered every year.

- This is my favorite class I have taken at Northwestern. If you are interested in directing at all, please take this class. Sarah is the most incredible person and such a wonderful mentor. The class is discussion based which I liked because it allowed us to openly discuss thoughts, concerns, questions, etc. we had about different topics in theatre. We had awesome guest speakers too that provided so much wonderful insight and tools. I feel like I am a better art-maker after taking this course. The workload is also super manageable and all the readings are really interesting!
- This course provided excellent space for structured discussion with other student directors! Sarah began with a great framework of topics, but allowed things to shift and change to cater each week to both the most topical discussion and our interests. I learned a lot about how to be an ethical student artist, and how to put mine and my collaborator's humanity above the work itself.
- If you have any desire to be a director you need to take this class. The readings and discussion are a lot, but are so fruitful to developing a personal responsibility in leading a room with the people in mind. It's a great blend of fun and hard work that made me really care about the class and how it was shaping my philosophy as a director. Couldn't recommend it enough.

Fundamentals of Directing:

- I cannot emphasize enough my positive experience of this class and of Sarah's instruction. Directing courses are tough in that having students direct in class is one of the only ways to get direct feedback on our work, and Sarah empathized with our class on the weird nature of directing in class by emphasizing how important the practice is to our growth.
- Sarah was so great and this was my favorite class
- GET. A. DIRECTING. PROFESSOR.
- I LOVE THIS CLASS. Of course it is going to heavily depend on who you have teaching it because no MFA will teach it more than once, but I absolutely loved my experience learning from Sarah. She is incredible. Take this class if you have the chance because many of the MFAs here are so talented and it is a wonderful experience working and learning with them.
- This is a great course to take regardless of your experience with directing. It is accessible to both new and more seasoned directors. It is a great way to learn/review some of the tenets of directing and get feedback about your own directing and leadership of a room.
- This class is a great balance of hands on practice and theory. It's important to know what directors say about directing, but it is also important to start working and get a grasp on your own point of view. The balance is very well crafted