



Responses to candidate questionnaires

Responses are unedited, presented as received up to the allowable word count



Stewart Hawk

Candidate for Board Director

1. Describe the leadership experiences you have had. Include significant accomplishments at the local, state, and or/national levels.

In addition to various EdTA and Washington Thespians committees, my leadership experiences are quite varied. I was a founding board member for two organizations: Friends of Hawthorne Elementary, creating a non-profit to support the school, and Theatre Puget Sound, a service organization to support theatre artists in the region. I also founded the Fine Arts Department at Seattle Academy of Arts & Sciences. With Seattle Public Schools, I worked on a small team to revise the district theatre curriculum and create assessments. Boy Scouts provided me the opportunity to work with boys, young men and adults as a Cubmaster, Scoutmaster, and Woodbadge leader trainer. As a Production Stage Manager, I mentored all SMs for productions. As an event coordinator for large scale arts conferences/workshops, I led a team to produce a successful outcome. I have directed numerous productions. Plus, teaching theatre in a high school is always a significant accomplishment.

2. Share other information about yourself (education, personal and/or professional experiences, publications, awards, personal strengths, etc.) that you think would make you a qualified candidate and benefit the EdTA Board of Directors.

I have always been a natural leader, because I am a great listener and can communicate easily with any age group. I have the ability to talk to people in their own subject language, simplifying communication and misunderstandings. Honoring people's input, but not afraid to make final decisions. I consider myself a broadly educated person, continually seeking knowledge and opportunities. I have the following degrees; MFA & BFA in Theatre, Goodman School of Drama; BAs in Speech/Drama & Sociology, University of Kansas; Stage Combat through ASFD, and Clown School. I have had the opportunity to work across the US as a director/choreographer/arts administrator. Awards I or my program have received: EdTA's Outstanding School Award 2019, Stage Directions 2016 Outstanding HS Theatre Program, GHS (Outstanding Teacher 2011/2012, Thumbs Up 2009/2010, Top Dog 2008/2009, Golden Chalk 2006/2007), WA Thespians Service: Above Self 2012, and current nominee for WA Thespians Hall of Fame.



3. The EdTA Governing Board establishes policy guiding the Executive Director, staff and members to develop programs which advance our mission. Explain how you could help the Board forward EdTA’s mission and strategic priorities.

Education, in whatever form, is the core of EdTA. Having been in the high school classroom in an inner-city school, I bring that perspective to the Board, regarding what education means to those in the trenches, students and teachers constantly looking for new methods going forward. Being a Board Member of EdTA is about getting new people, educators and corporations, to engage in conversation and realize the benefits of membership or sponsorship. Direct contact, one on one conversations, are essential so that our stakeholders know that we care and value them and their ideas, not relying entirely on technology to deliver our messaging. We need to engage with students, doing a better job of letting them know about opportunities available to them and establishing pathways for them to eventually go into theatre education. We must constantly search for opportunities to develop programming that is accessible to all, economically and logistically.

4. How have you committed yourself to understanding and aiding in the pursuit of equity and inclusion in your professional and/or personal life?

I was fortunate to work at an inner-city high school with rich diversity; ethnically, socio-economically, differently-abled, LGBTQ+, and homeless students. My program was open to everyone and I strove to make all welcome, providing a safe haven for artistic exploration, while reflecting the makeup of the school. Our faculty worked diligently on DEI and social justice issues incorporating them into our practice. I worked on making this a reality for my students every day. With WA Thespians I have endeavored to cast a wide net to ensure we adhere to DEI principles. I live in a diverse neighborhood filled with a richness of people from all over the world. We moved specifically to this area in 1993 so that our children could attend a very diverse school, feeling that they needed to experience all cultures to be part of a global society, honoring the richness all individuals have to offer.

STEWART HAWK

CURRICULUM VITAE AND PROFESSIONAL RESUME

TEACHING EXPERIENCE

| | |
|--|-------------|
| Garfield High School, Seattle, WA Theatre 1 – Acting & Improvisation, Theatre 2 – Characterization & Monologue, Theatre 3 – Intermediate Acting & Improvisation, Theatre 4 - Scene Study and Play Analysis, Theatre 8 – Fundamentals of Directing and Production, Theatre 9 – Play Production, Theatre 10 - Musical Play Production, Technical Theatre Foundations, Technical Theatre Advanced | 2006 - 2019 |
| Garfield High School, Seattle, WA Artist in Residence – Dialect Coach and Choreographer | 2000 - 2002 |
| Whitworth College, Spokane, WA Guest Artist – Stage Combat Workshop | 1990 & 1998 |
| Seattle University, Seattle, WA Adjunct Professor - Stage Combat Guest Artist - Fight Director | 1987 - 1989 |
| Seattle Academy of Arts & Sciences, Seattle, WA Founder and Chairman Performing Arts Department High School and Middle School Courses Theatre I, II, III, Scene Study, Practice in Directing, Technical Theatre, Stage Combat, Vocal Music, Mixed Chorus, Jazz Dance, Intro to the Arts, Intro to Drama, Intro to Music, Intro to Dance, Advisor for Workshop Directors | 1984 - 1986 |
| Alaska Arts Southeast, Sitka, AK Technical Director, Technical Theatre, Stagecraft, Makeup | 1986 |
| Lakeside School, Seattle, WA Artist in Residence - Acting and Directing | 1982 - 1983 |
| Full Circle Theatre, Seattle, WA Acting, Scene Study, Audition | 1983 |
| Inglemore High School, Bothell, WA Artist in Residence - Choreographer | 1979 |
| Goodman School of Drama, Chicago, IL Instructor - Stage Management | 1975 - 1977 |
| University of Kansas, Lawrence, KS Graduate Assistant - Technical Theatre, Stagecraft | 1974 - 1975 |

DIRECTING EXPERIENCE

| | |
|--|----------------|
| International Thespian Festival – Playworks/Thespy Playwriting <i>Pink</i> , Evan Goeble <i>The Plant Crusade</i> , Aubrey Luse <i>Love is Blind</i> , Aikol Lozar <i>Memories of Vichy</i> , Samuel Kaplan | 2019 – Present |
| Garfield High School, Seattle, WA <i>Spring Awakening</i> , Steven Sater, Duncan Sheik <i>Sherlock Holmes and the 1st Baker Street Irregular</i> , Brian Guehring <i>The Comedy or Errors</i> , William Shakespeare <i>Urinetown</i> , Mark Hollmann, Greg Kotis <i>Tales From the Brothers Grimm</i> , Doug Goheen <i>She Kills Monsters</i> , Qui Nguyen <i>In The Heights</i> , Lin-Manuel Miranda, Quiara Alegria Hudes <i>A Fairy Tale Life: The Story of Young Hans Christian Anderson</i> , Earnie Nolan <i>Sylvia</i> , A. R. Gurney <i>The Addams Family</i> , Marshall Brickman, Rick Euce, Andrew Lippa <i>Peter Pan</i> , Adapted by Timothy Mason, Music by Jiram Titus <i>The Miss Firecracker Contest</i> , Beth Henley <i>RENT</i> , Jonathan Larson <i>Still Life With Iris</i> , Steven Deitz <i>Legally Blonde</i> , Laurence O’Keefe and Neil Benjamin, Heather Hach <i>The Neverending Story</i> , Michael Ende, Adapted by David S. Craig <i>West Side Story</i> , Arthur Laurents, Leonard Bernstein, Stephen Sondheim <i>Treasure Island</i> , Robert Louis Stevenson, Adapted by Phil Willmott <i>Hairspray</i> , Mark O’ Donnell, Thomas Meehan, Marc Shaiman, Scott Wittman | 2006 - 2019 |

DIRECTING EXPERIENCE cont.

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| <i>A Midsummer's Night Dream</i> , William Shakespeare | |
| <i>Chicago</i> , John Kander, Fred Ebb | |
| <i>The Monkey King</i> , Wu Chen-En, Adapted by Shen Pei, Translation by Fred Shen and Jeffrey Hatcher | |
| <i>As You Like It</i> , William Shakespeare | |
| <i>Curtains</i> , Rupert Holmes, John Kander, Fred Ebb | |
| <i>Phantom Tollbooth</i> , Norton Juster adapted by Susan Namus | |
| <i>Romeo and Juliet</i> , William Shakespeare | |
| <i>The Mystery of Edwin Drood</i> , Rupert Holmes | |
| <i>Alice in Wonderland</i> , Lewis Carroll adapted by Deborah Lynn Frocket | |
| <i>Much Ado About Nothing</i> , William Shakespeare | |
| <i>Sideways Stories From Wayside School</i> , Louis Sachar | |
| <i>Guys and Dolls</i> , Jo Swerling, Abe Burrows & Frank Loesser | |
| <i>There's A Boy in the Girl's Bathroom</i> , Louis Sachar | |
| <i>GREASE!</i> , Jim Jacobs & Warren Casey | |
| Exchange Theatre, Seattle, WA | 2005 |
| <i>The Cherry Orchard</i> , Anton Chekhov | |
| Driftwood Players, Edmonds, WA | 1987 - 2002 |
| <i>A Flea In Her Ear</i> , Georges Feydeau | |
| <i>Pump Boys and Dinettes</i> , Foly, Hardwick, Monk, Morgan & Wann | |
| <i>The Importance of Being Ernest</i> , Oscar Wilde | |
| <i>Grapes of Wrath</i> , John Steinbeck, adapted by Frank Galati | |
| <i>Noises Off</i> , Michael Frayn | |
| <i>Steel Magnolias</i> , Robert Harling | |
| <i>Of Mice And Men</i> , John Steinbeck | |
| <i>Bus Stop</i> , William Inge | |
| <i>The Seven Year Itch</i> , George Axelrod | |
| Belltown Theatre Center, Seattle, WA | 1998 |
| <i>Reunion in Atlanta</i> , Romola Robb Allrud | |
| Windowlight Productions, Seattle, WA | 1996 |
| <i>The Milk Train Doesn't Stop Here Anymore</i> , Tennessee Williams | |
| Book-It, Seattle, WA | 1993 |
| <i>Glory in the Daytime</i> , Dorothy Parker, adapted by Stewart Hawk | |
| Evergreen Theatre Company, Seattle, WA 1991 | |
| <i>The Taming Of The Shrew</i> , William Shakespeare | |
| Snoqualmie Falls Forest Theatre, Snoqualmie, WA | 1989 |
| <i>Gold In The Hills or The Dead Sister's Secret</i> , J.F. Davis | |
| Summer Repertory Theatre, Santa Rosa, CA | 1988 |
| <i>Corpse</i> , Gerald Moon | |
| Totem Theatre, Seattle, WA | 1988 |
| <i>The Gin Game</i> , D.L. Coburn | |
| Northwest Showan's Club, Seattle, WA | 1987 |
| <i>Musical Review</i> , featuring music from <i>Gypsy</i> and <i>Forum</i> | |
| New City Theatre, Seattle, WA | 1984 - 1986 |
| <i>The Woolgatherer</i> , William Mastrosimone | |
| <i>The Marriage Proposal</i> , Anton Chekov | |
| Seattle Academy of Arts & Sciences, Seattle, WA | 1984 - 1986 |
| <i>Blithe Spirit</i> , Noel Coward | |
| <i>Victoria Station</i> , Harold Pinter | |
| <i>Killers Head</i> , Sam Shepard | |
| <i>The Harmfulness of Tobacco</i> , Anton Chekov | |
| <i>The Revenge of the Space Pandas</i> , David Mamet | |
| <i>Birdbath</i> , Leonard Melfi | |
| <i>PVT. Wars</i> , James McClure | |
| <i>I DO! I DO!</i> , Tom Jones & Harvey Schmidt | |
| <i>You're A Good Man Charlie Brown</i> , Clark Gesner | |
| <i>Design For Murder</i> , George Batson | |
| <i>Laundry and Bourbon</i> , James McClure | |
| Lakeside School, Seattle, WA | 1982 - 1983 |
| <i>Street Scene</i> , Elmer Rice | |
| <i>Lady Windemere's Fan</i> , Oscar Wilde | |

DIRECTING EXPERIENCE cont.

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| Full Circle Theatre, Seattle, WA | 1983 |
| <i>Two Gentlemen of Verona</i> , William Shakespeare | |
| Pacific Lively Arts, Burien, WA | 1983 |
| <i>The Hobbit</i> , Allan Friedman, David Rogers, Ruth Perry | |
| Tacoma Little Theatre, Tacoma, WA | 1981 - 1982 |
| <i>A Thousand Clowns</i> , Herb Gardner | |
| <i>The Royal Family</i> , George S. Kaufman, Edna Ferber | |
| <i>Death of a Salesman</i> , Arthur Miller | |
| <i>Gypsy</i> , Arthur Laurents, Jule Styne, Stephen Sondheim | |
| Washington Commission for the Humanities, WA State Tour | 1981 |
| <i>Hope Against Hope</i> , Erika Nieder – World Premier | |
| Conservatory Theatre Company, Seattle, WA | 1979 - 1981 |
| <i>Stormy Weather-Theatre and the Depressed Society</i> , adapted by Stewart Hawk | |
| <i>The Love of Don Perlimpline</i> , Federico Garcia Lorca | |
| <i>Krapp's Last Tape</i> , Samuel Beckett | |
| Valley Community Players, Renton, WA | 1980 |
| <i>Anything Goes</i> , Cole Porter, Bolton, Wodehouse, Lindsay, Crouse | |
| Company II, Seattle, WA | 1978 |
| <i>Accommodations</i> , Nick Hall | |
| Goodman Studio Theatre, Chicago, IL | 1975 - 1977 |
| <i>Equus</i> , Peter Schafer | |
| <i>The Diary of Anne Frank</i> , Frances Goodrich, Albert Hackett | |
| <i>Woyzeck</i> , Georg Buchner | |
| <i>Camino Real</i> , Tennessee Williams | |
| <i>When You Comming Back Red Ryder?</i> , Mark Medoff | |
| Goodman Children's Theatre, Chicago, IL | 1976 |
| <i>The Unwicked Witch</i> , Madge Miller | |
| The Court Theatre, Chicago, IL | 1976 |
| <i>Two Gentlemen of Verona</i> , William Shakespeare | |
| The University of Kansas, Lawrence, KS | 1974 - 1975 |
| <i>Frugal Repast</i> , J.L. McClure | |
| <i>The Odd Couple</i> , Neil Simon | |
| <i>Right You Are If You Think You Are</i> , Luigi Pirandello, (assistant to John Reich) | |

CHOREOGRAPHER EXPERIENCE

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| Garfield High School, Seattle, WA | 2000 - 2019 |
| <i>Spring Awakening</i> , Steven Sater, Duncan Sheik | |
| <i>Urinetown</i> , Mark Hollmann, Greg Kotis | |
| <i>In The Heights</i> , Lin-Manuel Miranda, Quiara Alegria Hudes (Co-Choreographer) | |
| <i>Peter Pan</i> , Adapted by Timothy Mason, Music by Jiram Titus | |
| <i>The Addams Family</i> , Marshall Brickman, Rick Euce, Andrew Lipa | |
| <i>RENT</i> , Jonathan Larson | |
| <i>Legally Blonde</i> , Laurence O'Keefe and Neil Benjamin, Heather Hach | |
| <i>West Side Story</i> , Arthur Laurents, Leonard Bernstein, Stephen Sondheim | |
| <i>Hairspray</i> , Mark O' Donnell, Thomas Meehan, Marc Shaiman, Scott Wittman | |
| <i>Chicago</i> , John Kander, Fred Ebb | |
| <i>Curtains</i> , Rupert Holmes, John Kander, Fred Ebb | |
| <i>The Mystery of Edwin Droad</i> , Rupert Holmes | |
| <i>Guys and Dolls</i> , Jo Swerling, Abe Burrows & Frank Loesser | |
| <i>GREASE!</i> , Jim Jacobs & Warren Casey | |
| <i>Once Upon A Mattress</i> , Mary Rogers, Marshall Barker, Jay Thompson & Dean Fuller | |
| <i>South Pacific</i> , Richard Rogers, Oscar Hammerstein, II & Joshua Logan | |
| Driftwood Players, Edmonds, WA | 1998 |
| <i>Pump Boys and Dinettes</i> , Foly, Hardwick, Monk, Morgan & Wann | |
| Seattle Academy of Arts & Sciences, Seattle, WA | 1984 - 1986 |
| <i>I DO! I DO!</i> , Harvey Schmidt, Tom Jones | |
| <i>You're A Good Man Charlie Brown</i> , Clark Gesner | |
| Pacific Lively Arts, Burien, WA | 1983 |
| <i>The Hobbit</i> , Alan Friedman, David Rogers, Ruth Perry | |
| Tacoma Little Theatre, Tacoma, WA | 1982 |
| <i>Gypsy</i> , Arthur Laurents, Jule Styne, Stephen Sondheim | |

CHOREOGRAPHER EXPERIENCE cont.

Valley Community Players, Renton, WA 1980
Anything Goes, Cole Porter, Bolton, Wodehouse, Lindsay, Crouse
 Inglemore High School, Bothel, WA 1979
Annie Get Your Gun, Richard Rogers, Oscar Hammerstein II

FIGHT DIRECTOR EXPERIENCE

Garfield High School, Seattle, WA 2006 - 2019
Spring Awakening, Steven Sater, Duncan Sheik
Sherlock Holmes and the 1st Baker Street Irregular, Brian Guehring
The Comedy or Errors, William Shakespeare
Urinetown, Mark Hollmann, Greg Kotis
Tales From the Brothers Grimm, Doug Goheen
In The Heights, Lin-Manuel Miranda, Quiara Alegria Hudes
Peter Pan, Adapted by Timothy Mason, Music by Jiram Titus
West Side Story, Arthur Laurents, Leonard Bernstein, Stephen Sondheim
Treasure Island, Robert Louis Stevenson, Adapted by Phil Willmott
Romeo and Juliet, William Shakespeare
Guys and Dolls, Jo Swerling, Abe Burrows & Frank Loesser

Driftwood Players, Edmonds, WA 1989 - 1995
Grapes of Wrath, John Steinbeck, adapted by Frank Galati
Noises Off, Michael Frayn
Of Mice And Men, John Steinbeck
Bus Stop, William Inge

Whitworth College, Spokane, WA 1990
As You Like It, William Shakespeare

Summer Repertory Theatre, Santa Rosa, CA 1988
Corpse, Gerald Moon

Seattle University, Seattle, WA 1987 - 1989
When You Comming Back Red Ryder?, Mark Medoff
Macbeth, William Shakespeare
Rosencrantz and Gildenstern Are Dead, Tom Stoppard

Full Circle Theatre, Seattle, WA 1983
Two Gentlemen of Verona, William Shakespeare

Tacoma Little Theatre, Tacoma, WA 1981
Born Yesterday, Garson Kain

Seattle Childrens Theatre, Seattle, WA 1980
Huck Finn, adapted by Richard Kalinoski
The Boy Who Talked To Whales, Webster L. Smalley

The Court Theatre, Chicago, IL 1976
Two Gentlemen of Verona, William Shakespeare

ARTISTIC DIRECTOR

Totem Theatre (Now ArtsWest), Seattle, WA 1987 - 1988
 Tacoma Little Theatre, Tacoma, WA 1981 to 1982

EDUCATION

MFA in Directing, Goodman School of Drama, Chicago, IL 1977
 BFA in Theatre, Goodman School of Drama, Chicago, IL 1976
 BA in Speech/Drama & BA in Sociology, University of Kansas 1975
 Stage Combat under David Bouchey, Seattle, WA 1979
 Stage Combat under William Wright, Chicago, IL 1976 - 1977
 Clown School under Steve Smith, Ringling Brothers, Barnum and
 Bailey Clown, "T.J. TATTERS", Chicago, IL 1977

AWARDS AND HONORS

Educational Theatre Association Outstanding School Award 2019
James A. Garfield High School – Troupe 5419
Evergreen State College – Teacher Excellence Award 2018
Stage Directions 2016 High School Theatre Honors Program
Northwest Outstanding Theatre Program James A. Garfield High School
Garfield High School - Outstanding Teacher of The Year 2012 - 2013
Washington State Thespians – Service Above Self 2012
Garfield High School – Thumbs Up Award 2009 -2010
Garfield High School – Top Dog Award 2008 - 2009
Garfield High School – Golden Chalk Award 2006 - 2007
Best Director – Driftwood Theatre – 1987 - 2002
A Flea In Her Ear, Georges Feydeau
The Importance of Being Ernest, Oscar Wilde
Grapes of Wrath, John Steinbeck, adapted by Frank Galati
Noises Off, Michael Frayn
Of Mice And Men, John Steinbeck
Bus Stop, William Inge
The Seven Year Itch, George Axelrod
Alpha Psi Omega – Inducted 1972
International Honor Thespian Troupe 182 Wichita, KS – Inducted 1969

MISCELLANEOUS

| | |
|---|----------------|
| Washington State Thespians – Co-Chapter Director, Seattle, WA | 2010 - Present |
| Washington State Thespians – Board Member | 2006 - Present |
| Theatre Puget Sound – Board Founder & Past President, Seattle, WA | 1996 - 2003 |
| BOOK-IT Company Member, Seattle, WA | 1992 - 1995 |
| Seattle Childrens Theatre, Seattle, WA | 1980 |
| Production Stage Manager | |
| Imagination Celebration, Seattle, WA | 1980 |
| Steering Committee | |
| Forum '79 - Arts Alliance of Washington, Port Townsend, WA | 1979 |
| Assistant Coordinator | |
| Conservatory Theatre Company, Seattle, WA | 1979 |
| Subscription/Box Office Manager | |
| Cornish College of the Arts, Seattle, WA | 1979 |
| Politics in the Arts Symposium - Conference Asst | |
| The Goodman Theatre, Chicago, IL | 1976 - 1977 |
| Assistant Operations Manager | |
| The Goodman School of Drama, Chicago, IL | 1975 - 1977 |
| Production Stage Manager | |
| Dance Training - Ballet, Jazz-Ballet, Jazz, Tap and Ballroom | |