

BRAD BECKMAN

Writer, Narrative Consultant, Media Professional

128 Elm St. Minoa, NY 13116 // (954) 699 5861 // beckmanb@gmail.com

Synopsis: current and recent academic and artistic work

(extended course and production descriptions and complete Curriculum Vitae below)

Jan '19 – present	On-site and online Instructor, Play Analysis, Play Development II, Introduction to AND Advanced Acting for non-Majors, Syracuse University, NY.
Current	Drama Editor, Stone Canoe Literary Magazine, NY.
Current	Curriculum Designer and Lead Mentor, Animate Bootcamp, US.
Previous teaching	On-site and online classes in Acting, Scene Study, Theatre Appreciation, Playwriting, Literature, Writing and Composition: Miami Dade College (FL); Union College (NY), CUNY, SUNY, Marymount Manhattan (NY).
Aug-Dec '21	Script and Story Development, ADA Animation Bootcamp, Nairobi, Kenya.
Sept-Oct '21	Michael Chekhov Technique Acting Instructor, Le Moyne College, NY.
November '19	“Papeles” a production, “Art in the Age of Trump,” Art Rage, Syracuse, NY.
October '19	Presenter: “Making Dramaturgy Fun,” New York State Theatre Education Association Professional Development Day, Syracuse Stage, NY.
September '19	Portfolio Review consultant, New York Foundation for the Arts/New York State Council on the Arts “Artist as Entrepreneur Bootcamp, Syracuse, NY.
August, '19	Playwright, “Natural Order,” Scratch Night, Wunderbar, Syracuse, NY.
Nov. '19	Director, <i>The Bald Soprano</i> , by Ionesco, Miami Dade College; Miami, FL
Aug '16 – Sept, '18	Artistic Director, <i>Fort Lauderdale Fringe Festival</i> ; Ft. Lauderdale, FL.
April, '18	Director, <i>No Exit</i> by Sartre, Visiting Artist, Director, MDC; Miami, FL.
Jan. '16	Certification: Teacher of Michael Chekhov Technique, National Michael Chekhov Association.
April '16	Director, <i>The Gospel According to Mark Twain</i> , by Marilyn Campbell and Linda Laundra, MDC; Miami FL. Regional Premiere.
April '14	Dramaturg, <i>Rhino</i> , a version of Eugene Ionesco’s <i>Rhinoceros</i> , Union College, NY, Directed by William Finlay.
Oct '13	Encuentro de Escuelas de Teatro, Bogota 2013: <i>El legado de Stanislavski</i> . Presented <i>Chekhov and Stanislavski</i> , ran workshop on Chekhov technique.
June '13,	Playwright, <i>Papeles</i> with P.H. Pino. Finalist , City Theatre National Short Play Contest. World Premiere directed by Joann Maria Yarrow, at Micro Teatro, Miami 10/12; NY, LA, Bogota, Lima.

Itemized Curriculum Vitae listings below.

BRAD BECKMAN

Expanded Class Descriptions

(Several courses repeated several times. Dated, itemized Class List below.)

Jan '19 – present

Syracuse University, Department of Drama:

Introduction to Acting for the non-Major - An introduction to acting technique and practice as well as improvisation, utilizing explanations of the form and its practices as well as theatre history and the study of narrative.

Advanced Acting for the non-Major, an advanced exploration of acting technique and practice and the study of narrative.

Development of Theatre II, Romanticism to Absurdism – A survey course covering dramatic literature, historical trends in society and in the industry, required of all Theater Majors.

Introduction to Play Analysis – An introduction to dramaturgical analysis which provides tools for and several examples of deep play analysis so that theatre and film artists are able to more fully, thoroughly and distinctly attach their own work, reasoning and decisions to impetus within the text.

Aug '10- Dec '18

Broward College, Department of Performing and Visual Arts:

Theatre Appreciation – an overview of theatre and how to better appreciate it utilizing explanations of the form and its practices as well as theatre history and the study of narrative.

Acting I – an introduction to Acting technique and practice utilizing aspects of improvisational theatre, movement theatre and traditional psychological realism techniques.

Jan '09 – Aug '17

Miami Dade College, Kendall, Department of Music, Theatre and Dance:

Theater Appreciation and Acting 1, as above.

Acting II – Secondary Acting class for students truly interested in the field; includes a deeper look at specific techniques and practices from the field as well as script interpretation.

Scene Study – an advanced class for actors and other theatre practitioners focusing on the interpretation of dramatic texts. Class participation included reading several plays, determining a paradigm for interpretation of those texts, and also examined the historical development of acting and theatre practice.

Playwriting I and II – seminar courses focused of the development of one or more stage plays. Most of the works developed in the class receive production in a subsequent one-act festival each year.

Fall '05 – Fall '07

State University of New York Center for Distance Learning (CDL). Online Adjunct Instructor. Courses taught include:

The American Cinema - an examination of the film form and cultural milestones in its US development, birth through the present.

The Photographic Vision, a history of photography combined with an

Itemized Curriculum Vitae listings below.

BRAD BECKMAN

introduction to the principles of photographic design.

Spring '03-Sum '06

Union College, Schenectady, NY:

Critical Writing and Reading Instructor, Academic Opportunity Program (AOP): a College preparatory program for designated incoming freshman, funded by the state of New York.

Union College English Department and the Theatre Program: positions as both Contract and Adjunct Faculty. Courses taught included:

Film as Fictive Art – Narrative Strategies: an introduction to the cinematic forms, structures and paradigms; in the class, students made extensive use of creative writing, performance, studio art and production techniques and studied as well as deployed specific narrative strategies.

Film as Fictive Art – Cinema and Nation; an introduction to the cinematic form including analysis of samples from national cinemas and leading to an examination of how developing and other nations use film to form national identity.

Film as Fictive Art – Film Theory - Adaptation and Screen Violence: an introduction to the cinematic form and the literature of Film Theory; adaptation as a storytelling strategy, screen violence as a cultural phenomena and social paradigm.

Special Topics in Theatre – Filmmaking, a studio class which resulted in eight short films – developed and produced by the students from inception to screening. (taught two times)

Freshman Year Preceptorial; this class introduces freshmen to *college-level writing* and Critical Thinking. The course can vary based on administrated guidelines. Beckman's section, entitled *Lost in the Americas*, examined marginalized cultures and the American dream and included readings from Kerouac, Thompson, Guevara, Momaday, Boyle and Palahniuk as well as the screening of several films. (taught four times)

Jan. '94-Aug '98

City University of New York, English Department, Adjunct Faculty. LaGuardia & Queensborough Community College campuses. Courses taught included:

Basic Writing, an introduction to and reinforcement of grammatical and essay structures, including the Argumentative and the Persuasive Essay. (4 sections taught over the period.)

Composition I, Freshman English I. Expository Essay forms, Persuasive Essay forms, Rhetoric, Form as content. Analytical Reading Strategies. Culminated in Research Paper projects. (19 sections taught over the period.)

Writing Through Literature, Freshman English II, An introduction to Literature and Literary Analysis – advanced, college level writing using literature, literary analysis. (8 sections taught over the period.)

The Research Paper, Sophomore English. Term-long Research Projects. Topics chosen by students. Highly individualized interaction. (5 sections taught over the period)

BRAD BECKMAN

Sept. '97-July '98

Marymount Manhattan College, NYC. CORE Curricula Department.

Critical Thinking I. Advanced Analytical, Argumentative, Persuasive and Expository strategies in reading and writing. Rhetorical Analysis, Form as content. Culminated in directed Research Paper. (3 sections taught)

Production Experience

1984 – present

Plays, short stories, screenplays, radio plays, film, video, stage and media projects; engaged as Writer, Director, Editor, Production Dramaturgy or Literary Manager. Extensive experience in production management, studio production, script development, script doctoring and Sound Design.

Following is a list of some of the more significant or recent projects:

- 2022 Dramaturg, *God Spell*, Le Moyne College, Syracuse, NY.
- 2019 “Papeles” a production, *Art in the Age of Trump*, Art Rage, Syracuse, NY.
- 2019 “Natural Order” a reading at Scratch Night, Wunderbar, Syracuse, NY.
- 2018 Director, *The Bald Soprano*, by Eugene Ionesco. Miami Dade College, FL.
- 2017 Director, *No Exit*, by Jean Paul Sartre MDC Kendall, FL.
- 2017 Actor (Prospero) *The Tempest*, by Shakespeare, directed by Aaron Alpern, MDC, FL.
- 2016 Actor, (Uncle Harvey) *Season's Greetings*, by Alan Ayckbourn, directed by Mariah Reed, Broward College, FL.
- 2016 Director, *Talking With*, by Jane Martin, MDC, FL.
- 2016 Translator, *Caceria*, by Cristina Rebull and Ileana Prieto. Teatro Prometeo, Miami, FL.
- 2016 Director and Dramaturg, *The Gospel According to Mark Twain*, by Marilyn Campbell and Linda Laundra, MDC, FL. Regional Premiere.
- 2015 Translator, *Cena Para Seis* by Cristina Rebull, 30th International Hispanic Theatre Festival, Miami, FL.
- 2015 Director, *God of Carnage*, by Yasmina Reza, MDC, Kendall.
- 2015 Director, “Wet Foot/Dry Foot” by Bill Bernstein, “Not Where But How” by David Caudle, “Guillermo Takes a Stand” and “Spanish Failure” by Cynthia Joyce Clay, “Freedom Figs” by Vanessa Garcia, “The Pineapple Club” by Cole Patterson, “Talk About Jesus” by Hector Patrick Pino, and “Color TV” by Patricia Wakely Wolf.
Playwright, “Kyle and Ingrid do the Nasty” and “Copy,” One Minute Play Festival, South Florida, Deering Estate.
- 2014 Translator, *Conducta*, adapted from *Conduct of Life* by Maria Irene Fornes, Teatro Prometeo, 29th IHTF, Miami, FL.

Itemized Curriculum Vitae listings below.

BRAD BECKMAN

- 2014 Dramaturg, *Rhino*, a version of Eugene Ionesco's *Rhinoceros*, Union College, NY, Directed by William Finlay.
- 2014 Playwright, "Say Something" and "A Cultural Arts Experience," One Minute Play Festival, South Florida, Deering Estate.
- 2013 Director, *The Odd Couple*, by Neil Simon, MDC, FL.
- 2013 Director, *MeetMarket.com* by Anne Dichelle, for WLRN and South Florida Theatre League Summer Theatre Fest at Broward Center for the Performing Arts, Ft Lauderdale, FL.
- 2013 Director, Translator, Adapter, *Six Characters in Search of an Author*, by Luigi Pirandello, MDC FL.
- 2013 Playwright, *Papeles*, a short play (in Spanish) directed by Joann Maria Yarrow, produced Micro Teatro Miami, FL, 10/12; finalist for the 2013 City Theatre National Short Play Competition. Also produced: Teatro Vive, Bogota, Colombia; Lincoln Center Director's Lab West, LA, CA, Holland MI, and MDC, FL.
- 2011 Director, *The Front Page*, by Ben Hecht and Charles MacArthur, MDC, FL.
- July '10 Dramaturgy and Videography, *Filo al Fuego* by Oliver Mayer (English: *Blade to the Heat*), directed by Joann Maria Yarrow, Teatro Prometeo, 25th International Hispanic Theater Festival, Miami, FL.
- 2009 Director, *The Virgin of Little Havana*, by P.H. Pino, a world premiere at MDC Kendall Studio Theater.
- 2006 Editor, Producer, Archival Video Curator; "Charles Steckler – A Set Designer's Retrospective," Searched, compiled and assembled video portions of Manheim Gallery Exhibition, Union College.
- 2005 Director, Editor, Camera, *Portland*, a music video for Pale Blue Dot.
- 2003-'04 Director, Editor, *Beyond Offense, Towards a More Perfect Union*, a documentary exploring diversity issues at Union College; included training and managing student crew. The film is now used as part of freshman orientation at Union College.
- 2003 Director, *Caucasian Chalk Circle* by Bertolt Brecht, Union College, Yulman Theatre Main Stage. Music by Brad Beckman and Chris Preston.
- 2003 Video, *The Laramie Project*, by Moises Kaufman and Members of the Tectonic Theatre, directed by Lloyd Waiwaiole, Actor's Studio, Union College.
- 1999-2000 *Lipstick Traces*, based upon the book by Greil Marcus. Co-Writer, Production Associate and Assistant to Director Shawn Sides; Rude Mechs. Austin, TX, NYC, Columbus, Minneapolis, Cedar Rapids, Houston, Seattle, Los Angeles, Miami, Salzburg, Austin.
- 1997 – 1998 *Inferno Machine*, adapted from Dante's *Inferno* by Beckman and Osiris Hertz, Directed by Hertz. Writing, Dramaturgy, Sound Design contributions and

BRAD BECKMAN

performance by Beckman, produced at Mabou Mines' Emerging Artist's Series, PS 122, NYC.

- Summer '97 The National Playwrights Conference at the Eugene O'Neill Theater Center, Waterford, CN. Production Manager and Technical Director.
- 1993 – 1997 Member, Richard Schechner's East Coast Artists theatre company. During this time, ECA developed and performed adaptations of Chekhov's *Three Sisters*, Kafka's *Amerika* and *Faust*, all directed by Schechner. Beckman filled several roles including Producer, Sound Designer, Concept Development, Assistant Director, Stage Manager, Production Coordinator, Technician and company Secretary. Performances done at La Mama - ETC, La Mama - Main Stage, P.S. 122, Riverside Church and NYU, NYC.
- 1994 *Clean Shaven*. ADR Recordist; a feature film directed by Lodge Kerrigan, produced by J. Dixon Byrne and Kerrigan.
- 1994 Goethe's *Faust*, Production Dramaturg. Sound, Lighting. Directed by Ulla Neuerburg for NADA's Faust Festival. NYC.
- 1994 Brecht's *Baal*; Production Dramaturg, Translator, and Sound Designer. Directed by Hertz for the Teleo Theatre Company. HERE Theatre, NYC.
- 1994 Barthelme's *The Teachings of Don B.*, and other works by the author. YouMeHim Theatre Company, adapted for the stage and directed by Beckman for NADA's Barthelme Festival, NYC.
- 1993 Muller's *Hamlet Machine*, Production Dramaturg, Sound, Lighting. Directed by Neuerburg for NADA's Hamlet Festival. NYC.
- 1993 *The Dead Father*, collaboratively adapted, directed, produced and performed by YouMeHim (which includes Beckman) from source material by Donald Barthelme, Jean Genet and Shakespeare for NADA's Hamlet Festival. NYC.
- 1993 Fassbinder's *Garbage, the City and Death*, Production Dramaturg, Translator, Filmmaker, Performer. Directed by Hertz for the Prague Project and Teleo Theatre. The production included 3 silent films, camera, direction and editing by Beckman, NYC.
- 1992 The Prague Project, Prague, CR, NYC. Worked with 13 BFA graduates from NYU's Experimental Theatre Wing to develop and produce multiple productions in Prague over a summer.
- 1991 *Medea*, Production Dramaturg, Writer, Production Coordinator, and Stage Manager. Directed by Neuerburg, produced in association with CHARAS, in an abandoned public school. This production combined 7 versions of the play into a single, "traveling" theatrical event; NYC.
- 1989 *Ugo's Amazing Cantina of God*, a radio play written, produced and directed by Beckman, American Radio Network, LA, CA.
- 1988 Sam Shepard's *Savage/Love*, Production Associate, Lighting Coordinator. Directed by Laura J. Graham with Ginger Baker on percussion. Lee Strasberg Theatre Center, LA, CA.

BRAD BECKMAN

Fellowships, Colonies

- 1991 Palenville Interarts, Palenville, NY: Residency as a Playwright
- 1989 Ucross Artist's Fellowship, Sheridan, WY: Playwright Residency.

Books

Asst. Editor, (Ghost)

Great Writing, 2nd ed., by Harvey Wiener and Nora Eisenberg; McGraw-Hill, '97; text selection, development, structure, created instructional apparatus, proofed final manuscript.
Authored 2nd edition: *Instructor's Manual*, Great Writing, McGraw Hill, '97. (Guided responses to the Instructional Apparatus.)

Asst Editor, (Ghost)

American Values Reader, 1st ed., Wiener and Eisenberg; Longman, '99; text selection and development, structure. Developed and Co-authored questioning apparatus.

Writer, Editor, Production

All Help Files and Tutorials for all JTBS, Inc.
Software, including these software titles: *CDIA Scout* and *CDIA ScoutPlus*, *i-Net Scout* and *i-Net Scout Plus*, *i-Net Sextant* and *Fathom*.

Translations

- 2016 *Caceria*, an adaptation of Arthur Miller's *Crucible* by Cristina Rebull and Ileana Prieto, Directed by Joann Maria Yarrow and Rebull, Teatro Prometeo, Miami, FL.
- 2015 *Cena para Seis* by Cristina Rebull, World Premiere, directed by Yarrow and Rebull, for Teatro Prometeo, produced at 30th International Hispanic Theatre Festival, Miami, FL.
- 2014 *Conducta*, an adaptation of Maria Irene Fornes' *Conduct of Live*, directed by Yarrow, Teatro Prometeo, 29th IHTF, Miami, FL.
- 2013 *Six Characters in Search of an Author*, an adaptation of Pirandello's play; World Premiere, MDC, FL.
- 2013 *Cyrano Mio* by Rebull and Prieto, World Premiere, directed by Yarrow, Teatro Prometeo, 28th IHTF, Miami, FL. English language premiere, Union College, 2013. Translation to be published.
- 2010 *Leccion Para Señoritas*, an adaptation of Moliere's *School for Wives* by Neher Jacqueline Briceño, World Premier, directed by Yarrow, Teatro Prometeo, Miami, FL.
- 2010 *Chekhov vs. Chekhov* by Neher Jacqueline Briceño, directed by Yarrow, World Premier, Teatro Prometeo, Miami, FL; Published, *New England Russian Theatre Festival*.

BRAD BECKMAN

- 2009 *Euripides' Orestes*, (and adaptation) World Premiere , Directed by Deborah Mello, Miami Dade College, Kendall Campus, Miami, FL.
- 2008 *Otelo*, by William Shakespeare in an adaptation by Raquel Carrio, Directed by Liliam Vega, World Premiere, Teatro Prometeo, Miami, FL.
- 2005 *La Casa de Todos*, Neher Jacqueline Briceno, World Premiere, Directed by Joann Maria Yarrow, produced by Teatro Prometeo for 20th IHTF Miami, FL.
- 1998 *Inferno Machine*, an adaptation and translation of portions of Dante's *Inferno* combined with original material by Beckman. Performed at PS 122 in collaboration with Mabou Mines' emerging artist program.
- 1994 *Baal*, by Bertolt Brecht, directed by Osiris Hertz produced by Teleo Theatre, at HERE, NYC.
- 1993 *Garbage, the City and Death* by Rainer Fassbinder, Directed by Osiris Hertz, produced by the Prague Project and Teleo Theatre. Angel Orensantz, NYC.

Articles and Academic Scholarship

- Current Drama Editor, *Stone Canoe* Literary Journal
- Various Scholarship, Film, video, and theater analysis and reviews, gallery and music reviews.
- www.academia.edu
 Pollen, NYC
 Guidepost, Madrid, Spain
 Cinema Texas, University of Texas at Austin. Tom Schatz, Executive Editor
 The Daily Texan, University of Texas at Austin
 Austin Chronicle, Austin TX.

Recent Workshop/Conference Experience

- Aug-Dec '21 Script and Story Development, ADA Animation Bootcamp, Nairobi, Kenya.
- October '19 Presenter: "Making Dramatruy Fun," New York State Theatre Education Association Professional Development Day, Syracuse Stage, Syracuse, NY.
- May '16 Presenter, "Translations, Adaptations and Supertitles," Lincoln Center Directors Lab West, a conference of stage directors, Los Angeles, CA.
- July '14 CityWrights, a playwrights conference, Miami, FL. Panel discussion about playwright's working in relation to Fringe Festivals.
- Oct, '13 Presenter and Workshop Leader; Encuentro de Escuelas de Teatro Bogota 2013: *El legado de Stanislavski*. A conference of theatre schools and educators. Beckman presented a paper and ran a practical workshop on Michael Chekhov technique.
- June '13 Finalist/Participant and Attendee, CityWrights workshop, Miami, FL.
- Sept., '07 *Writing for Theatre*, a playwriting workshop at the Florida Center for the Literary Arts,

BRAD BECKMAN

Miami-Dade College, Miami, FL.

March, '04 "Cut, Print, What Next?, Using Digital Video Production and Digital Storytelling techniques in Pedagogy." Taught to IT support staff at Union College.

Nov., '03 "Cut, Print, What Next?, Using Digital Video Production and Digital Storytelling techniques in Pedagogy." Taught to Union College Faculty.

Extended Course List

Spring I, '94: 2 Sections, ENG 101, Composition I CUNY, LaGuardia Campus
Spring II, '94: ENG 103, The Research Paper CUNY, LaGuardia Campus
Fall I, '94: ENG 99, Basic Writing, ENG 101, Composition I CUNY, LaGuardia Campus
Fall II '94: ENG 103, The Research Paper CUNY, LaGuardia Campus
Spring I '95: 2 Sections, ENG 101, Composition I CUNY, LaGuardia Campus
Spring '95: Veteran's Program, Micro Writing LaGuardia Campus
Spring '95: International High School, 21st Century LaGuardia Campus
Summer '95: 2 Sections, Veteran's Program, Micro Writing LaGuardia Campus
Fall I '95: 2 Sections, ENG 101, Composition I CUNY, LaGuardia Campus
Fall II '95: ENG 101, Composition I CUNY, LaGuardia Campus
Spring I, '96: ENG 101, Composition I CUNY, LaGuardia Campus
ENG 103, The Research Paper CUNY, LaGuardia Campus
Spring II, '96: 2 Sections, ENG 102, Writing Through Literature CUNY, LaGuardia
Fall I '96: ENG 99, Basic Writing CUNY, LaGuardia Campus
ENG 102, Writing Through Literature CUNY, LaGuardia Campus
Spring I, '97: 2 Sections, ENG 99, Basic Writing CUNY, LaGuardia Campus
ENG 102, Writing Through Literature CUNY, LaGuardia Campus
Spring II, '97: ENG 101, Composition I CUNY, LaGuardia Campus
ENG 102, Writing Through Literature CUNY, LaGuardia Campus
Fall I '97: 2 Sections ENG 101, Composition I CUNY, LaGuardia Campus
Fall '97: ENE 101, Composition I CUNY, Queensborough
Fall '97: COR 101, Critical Thinking Marymount Manhattan College
Fall II '97: ENG 101, Composition I CUNY, LaGuardia Campus
3 Sections ENG 102, Writing Through Literature CUNY, LaGuardia
Spring I '98: 2 Sections ENG 101, Composition I CUNY, LaGuardia Campus
Spring '98: COR 101, Critical Thinking Marymount Manhattan College
Spring '98: ENE 101, Composition I CUNY Queensborough
Summer '98 COR 101, Critical Thinking Marymount Manhattan College
Fall II '98: ENN, Urban Studies, Art and Politics CUNY, LaGuardia
Spring, '03 Special Topics in Theatre – *Filmmaking* Union College, Schenectady, NY
Winter, '04 Freshman Year Preceptorial (FYP 10) Union College
Spring '04 Film as Fictive Art – Film Theory (EGL 48) Union College
Fall, '04 Freshman Year Preceptorial (FYP 10) Union College
Winter, '04 Freshman Year Preceptorial (FYP 10) Union College
Winter '04 Film As Fictive Art – Cinema and Nation (EGL 48) Union College
Spring '05 Film As Fictive Art – Narrative Strategies (EGL 48) Union College
Spring '05/'06 Introduction to Digital Photography, online SUNY Center for Distance Learning
Spring '05/'06 American Cinema, online SUNY CDL
Summer, '06 Critical Reading and Writing – AOP Union College
Fall, '06 Advanced Writing and Grammar Miami-Dade College
Fall, '06/'07 Introduction to Digital Photography, online SUNY CDL
Fall '06/'07 American Cinema, online SUNY CDL
Spring, '07 Theatre Appreciation Miami Dade College, Wolfson
Summer, '07 Theatre Appreciation MDC Wolfson
Spring, '07 Introduction to Digital Photography, online SUNY CDL

Itemized Curriculum Vitae listings below.

BRAD BECKMAN

Spring, '07 American Cinema, online SUNY CDL
Fall, '07 Introduction to Digital Photography, online SUNY CDL
Fall, '07 American Cinema, online SUNY CDL
Spring '08 Theatre Appreciation MDC, Wolfson
Fall, '08 Business Writing I MDC, Wolfson
Spring, '09 Theatre Appreciation (two sections) MDC, Kendall
Summer, '09 Theatre Appreciation (two sections) MDC Kendall
Summer '09 Beginning Acting MDC Kendall
Fall, '09 Theatre Appreciation MDC Kendall
Fall '09 Beginning Acting MDC Kendall
Fall, '09 Scene Study MDC Kendall
Spring, '10 Theatre Appreciation (two sections) MDC, Kendall
Spring, '10 Playwriting I MDC, Kendall
Summer, '10 Theatre Appreciation (2 sections) MDC, Kendall
Fall, '10 Scene Study MDC, Kendall
Fall, '10 Theatre Appreciation (3 Sections) MDC, Kendall
Fall, '10 Theatre Appreciation Broward College, Central
Spring, '11 Playwriting I & II MDC, Kendall
Spring, '11 Theatre Appreciation (3 Sections) MDC, Kendall
Spring, '11 Theatre Appreciation BC, Central
Fall, '11 Theatre Appreciation (2 Sections) MDC, Kendall
Fall, '11 Theatre Appreciation, BC, Central
Spring '12, Theatre Appreciation (2 Sections) MDC, Kendall
Spring '12, Theatre Appreciation (2 Sections), BC, Central
Summer '12, Acting 2, MDC Kendall
Fall '12 Theatre Appreciation, MDC Kendall (2 Sections)
Fall '12, Theatre Appreciation (3 Sections), BC, Central
Spring '13, Playwriting 1 & 2, MDC Kendall
Spring, '13, Theatre Appreciation, MDC Kendall
Spring '13, Theatre Appreciation, Broward Central (2 Sections)
Summer '13, Theatre Appreciation, Broward Central
Summer '13, Theatre Appreciation, MDC Kendall
Fall '13, Theatre Appreciation (3 Sections) Broward Central
Fall '13, Theatre Appreciation (2 Sections) MDC Kendall
Fall '13, Scene Study, MDC Kendall
Spring '13, Theatre Appreciation (2 Sections) Broward College
Spring '13, Acting I, Broward College
Spring '13, Theatre Appreciation (2 sections) MDC Kendall
Spring '13, Playwriting I and II, MDC Kendall
Summer '14, Theatre Appreciation, MDC Kendall
Fall '14 Theatre Appreciation (2 sections) Broward College
Fall '14 Theatre Appreciation, MDC Kendall
Spring '15, Theatre Appreciation (2 Sections), MDC Kendall
Spring '15, Playwriting I and II, MDC Kendall
Spring '15, Acting I, Broward College
Spring '15, Theatre Appreciation (2 Sections), Broward College
Fall '15, Theatre Appreciation, MDC Kendall
Fall '15, Scene Study, MDC Kendall
Fall '15, Theatre Appreciation (2 Sections), Broward College
Spring '16, Theatre Appreciation (2 Sections) MDC Kendall
Spring '16, Theatre Appreciation (2 Sections) Broward College
Spring '16 Mini term, Theatre Appreciation, Broward College
Summer '16, Theatre Appreciation (2 sections) MDC Kendall
Fall '16, Theater Appreciation (2 Sections) Broward College
Spring '17. Theater Appreciation (2 Sections) Broward College

BRAD BECKMAN

Spring '17, Acting I, Broward College
Fall '18, Theater Appreciation (2 sections) Broward College
Spring '19, Play Analysis, Syracuse University
Spring '19 Introduction to Acting for Non-Majors, Syracuse University
Spring '19, Advanced Acting for Non-Majors, Syracuse University
Fall '19, Introduction to Acting, Play Analysis, Freshman Year Experience; Syracuse University.
Spring '20, Introduction to Acting, Play Analysis, Development of the Theatre II; Syracuse University.
Fall, '20, Introduction to Acting, Play Analysis, Syracuse University.
Spring, '21, Introduction to Acting, Play Analysis, Development of the Theatre II; Syracuse University.
Fall, '21, Introduction to Acting, Syracuse University.
Fall, '21, Advanced Acting: Methods and Styles, Le Moyne College, Syracuse, NY.
Spring, '22, Introduction to Acting, Syracuse University.

Education

New York University, The Gallatin School of Individualized Study
MA, September 1993.

Thesis: *The Medea: An Adaptation
Artaud and the Growth of a Dramaturgical Perspective.*

A close examination of dramaturgy, performance theory and Antonin Artaud in relation to the adaptation of classical text. The thesis project included a critical and production components and resulted performance and dramaturgical ethnography.

Thesis Advisors: Lenora Champagne, NYU, Playwright, Performer, Artistic Associate, Classic Stage Company, NYC.
Ron Argelander, NYU Tisch School of the Arts.
David Moore, Gallatin School, NYU

University of Texas at Austin, College of Communications
BS, Radio-Television-Film, May 1986

Professional Certifications and Affiliations, website

NMCA Certified Teacher, Michael Chekhov Technique
Member, Dramatist's Guild
Member, Literary Managers and Dramaturgs Association

www.brad-beckman.com
www.distinctivevoicesllc.com
www.newplayexchange.org/14492/brad-beckman

References, samples, articles available upon request