

Ken Weitzman

Associate Professor of English, Theatre, and Writing
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Education

University of Michigan

BA, American Cultures and Theatre

University of California, San Diego

Master of Fine Arts in Playwriting, June 2003.

Creative activity:

Produced full-length work:

Halftime with Don (full-length play)

Productions:

National New Play Network Rolling World Premiere.

- New Jersey Repertory Theatre, June/July 2017, director Kent Nicholson
- Phoenix Theatre, Indianapolis, January 2018, director Bryan Fonseca
- B Street Theatre, Sacramento, December 2018, director Buck Busfield

Workshops and readings:

- National Playwrights Festival, 2015, Eugene O'Neill Theater Center, director Giovanna Sardelli
- PlayLabs at the Playwrights Center of Minneapolis, 2015, director Jeremy Cohen.
- City Theatre's Momentum Festival, 2014, director Christian Parker
- Premiere Stages Play Festival, 2015, director John Wooten
- Playwrights Horizons, 2015, director Kent Nicholson
- Rattlestick Playwrights Theatre, 2015, director Christian Parker
- Theatre Lab Theatre at FAU, Boca Raton Florida, 2016, director Lou Terrell

"Artscenter at the San Francisco Museum of Modern Art" (audio play)

An original script commissioned by the San Francisco Museum of Modern for their new and groundbreaking audio content. Script uses sports as a lens through which to look at SFMOMA's collection. The script covers the art of Chuck Close, Joan Mitchell, Agnes Martin, Dan Flavin, Frank Stella, Richard Diebenkorn, and Willem de Kooning. Produced by Marianne McCune.

***The Catch* (full-length play)**

Production:

Denver Center Theatre Company, 2011, director Lou Jacob

National Awards:

TCG Edgerton Foundation New American Play Award
(Also nominated for the Harold and Mimi Steinberg/American Theater Critics Association New Play Award and the William Inge Festival Otis Guernsey New Voices Playwriting Award.)

Regional Awards:

Henry Award for The Best New Play in Denver.
Westword "best of" award for Best Premiere of a Play.

Workshops and readings:

Denver Center's Colorado New Play Summit, 2010, Dir. Michael Garces
Atlantic Theater Company, 2009, Dir. Christian Parker
Hartford Stage's Brand:NEW Festival, 2009, Dir. Lou Jacob
New Harmony Project play development conference, 2009, self-directed

***Fire in the Garden* (full-length play)**

Production:

Indiana Repertory Theatre, 2011, Director Larissa Kokernot

National Award:

Co-winner of the Mario Fratti-Frederick Newman Political Playwriting Contest.

Workshops and readings:

Castillo Theatre, 2009, Director Woody King Jr.
Waldron Arts Center as part of ArtsWeek: Political Theatre Festival,
Bloomington, IN, 2009, self-directed
Geva Theatre, 2008, Director Skip Greer
Alliance Theatre, 2007, self-directed
P73 Productions (off-Broadway producing company) Summer Residency at
Yale University, 2007, self-directed

***Hominid* (full-length play)**

(Created with the ensemble Out of Hand Theater Company. Commissioned by Theatre Emory to create a play based on the work of internationally-renowned primatologist, Frans De Waal, and the Yerkes Primate Center)

Productions:

Theatre Emory/Out of Hand Theater Company, 2009, Director Ariel De Man
The Lunatics Theatre Company (*Netherlands*) 2010, at the following venues:

Oerol International Festival - Terschelling, Netherlands
Detmold European Street Theatre Festival - Detmold, Germany
Amersfoort Theater Teras - Amersfoort, Netherlands
Luna Lab - Utrecht, Netherlands
University of Illinois, 2011, Director Ariel De Man

Play profiled on NPR (Studio 360) and the Chronicle of Higher Education.

The As If Body Loop

Commissioned by Arena Stage

Productions:

The 2007 Humana Festival of New American Plays, Director Susan Booth

Awards:

The McDonald Playwriting Award for the best new play in San Diego
Finalist for the Princess Grace Award (national new play award)

Publication:

Playscripts, Inc.

Workshops and readings:

New York Stage & Film, 2006, Director Wendy Goldberg
Steppenwolf Theatre Company, 2006, Director Ed Sobel
Black Dahlia Theatre, 2006, Director Larissa Kokernot
Playwrights Horizons, 2006, Director Wendy Goldberg
Arena Stage, 2005, Director Rebecca Bayla Taichman

Arrangements (full-length play)

National Award:

Winner of the 2003 L. Arnold Weissberger Award for Playwriting

Productions:

Atlantic Theater Company, 2005, Dir. Christian Parker.
Pavement Group, 2008, Dir. Megan Beals

Publication:

Samuel French

Workshops and readings:

Mark Taper Forum's New Work Festival, 2002. Director Mark Rucker
Arena Stage, 2003, Director Tom Prewitt
Florida Stage, 2002, Director Des Gallant
Atlantic Theater Company, 2003, Director Christian Parker
Cherry Lane Alternative, 2003, Director Suzanne Agins
Williamstown Theatre Festival, 2004, Director Suzanne Agins

Stadium 360 (full-length play)

(created with the ensemble Out of Hand Theater Company)

Productions:

Out of Hand Theater Company, 2009, Director Adam Fristoe

Memorabilia (Collision Project 2007)

(A commission from the Alliance Theatre to devise a young-adult play in collaboration with a company of Atlanta high school students.)

Presentation:

Alliance Theatre Company, 2008, Director Rosemary Newcott

Productions

Atlanta high schools tour, 2009, Director Rosemary Newcott

Richard Aiken (full-length play, a free adaptation of *Tartuffe*)

Workshop production:

Rattlestick Playwrights Theatre, Directors/Playwrights Lab, 2004, Dir. Suzanne Agins

Produced one-act plays:

Mountaineer

Production:

Theatre Brut Festival of the Arts, New Jersey Repertory Company, October 2017, Dir. Suzanne Agins
InspiraTO Festival, Canada's largest ten-minute play festival, June 2018

Reading:

Sewanee Writers Conference, Guest Artist reading.

Publication:

Smith & Krauss, Blackbird

Covenant (or Bagels and Butchery)

(A commission in response to the Pew Research Center study titled "A Portrait of Jewish Americans" -- a major report about the changing Jewish identity in America".)

National Award:

Winner, City Theatre's National 10-minute play contest.

Productions:

City Theatre, Miami. Director Jessica Farr, June 2018, May 2019.
Theatre Brut, NJ Rep, Director Suzanne Agins, Sept. 2018

Reading:

Pewish – “artists responding to the new Jewish identity”, Judson Memorial Church, 2014.

Sewanee Writers Conference, Guest Artist reading.

Publication:

Blackbird online journal, Smith and Kraus

Welcome to the Life and I Hate Lacrosse!

Commissioned by Actors Theatre of Louisville.

Productions:

Humana Festival of New American Plays, Anthology Project, 2008, Director Will McAdams.

Miami University Dept. of Theatre, 2010, Director Andy Gibb

Publication:

Playscripts, Inc.

The Pujols Plan

Commissioned by Milesquare Theatre for inaugural “7th Inning Stretch: short works about the American Pastime.”

Production:

Milesquare Theatre, 2012, Dir Charles McCarthy

Nude in Front of the Garden

Productions:

Dad’s Garage, Atlanta, 2007, Director Lauren Gundarson

Williamstown Theatre Festival After-Hours, 2005, Director Suzanne Agins

Reading:

Sewanee Writers Conference, Guest Artist reading.

Honors:

Finalist for Actors Theatre of Louisville’s Heideman Award as part of the National 10-minute play contest.

Publication:

Blackbird (upcoming)

Plays-in-progress:

***seal boy* (full-length play)**

Meg has given birth to a seal. But what kind? Predator? Prey? And if she doesn't know, how will she know how to keep him safe. Or others safe from him. A contemporary fable about the complexities of parenting an unconventional child, about love, and about growing up.

National Award

Boulder Ensemble Theatre Company's 2019-2020 Generations competition.

Workshop:

American Academy of Dramatic Arts Mainstage Live, fully-staged workshop,
Director Jessica Holt, Jan-Feb 2018)

Readings:

Boulder Ensemble Theatre Company, Jan. 2020, dir. Stephen Weitz
Keen Company, 2016, director Mark Armstrong
PWC Core Writers workshop, 2017, director Jason Ballweber

Developed with:

Keen Company's Writer's Lab
Lark Play Development Center's "Monthly Meeting of the Minds".

***Justice Is Dead* (full-length play)**

The President has just pardoned a notorious racist. Now the Supreme Court must decide on whether or not to allow it. But an unexpected twist thrusts two unwitting Supreme Court clerks into the middle of the court's decision. Justice is Dead is contemporary political play delivered via classic madcap comedy.

Readings:

Lark Roundtable, May 2018
Theatre Lab at FAU, October 2018, Matt Stabile director.

***Spin Moves* (full-length play)**

In 1996, the inaugural year of the WNBA, Maja dreams of playing high school basketball. But having escaped to the U.S. from the war in Bosnia, panic attacks from prevent her from playing. That is, until a new coach appears at her high school. He helps Maja to face her fears but his unorthodox tactics conflict with Maja's fiercely protective mother.

Workshops and readings:

Ignition Festival, Victory Gardens Theatre, Aug. 2017, Director Devon de Mayo.
Theatre Lab at FAU, 2016, Director Matt Stabile.
New Harmony Project, (as Writer-in-Residence), 2016, Director Ken Weitzman
Arena Stage, 2004, Director Wendy Goldberg.

Bay Area Playwrights Festival, 2003, Director Larissa Kokernot.
Summer Play Festival NYC, 2005, Director Suzanne Agins

***Get Thorpe* (full-length play)**

Play in progress. Based on the book, Carlisle vs. Army: Jim Thorpe, Dwight Eisenhower, Pop Warner, and the Forgotten Story of Football's Greatest Battle by Lars Anderson. In 1912, less than twenty years after the massacre at Wounded Knee, American Indians and the US Army were about to face off again, this time on the football field. Never before had an American Indian and an Armed Forces team been allowed to meet in any sport--not surprising, given that many of these players' fathers and grandfathers had murdered one another on the battlefield. Join Jim Thorpe, Pop Warner, and Dwight Eisenhower as they fight over the true story and true meaning of this historic game.

Workshops and readings:

Playwrights Week, Lark Play Development Center, 2011, Director Evan Yionoulis

***Reclamation* (full-length play)**

It's 2025 in the American West, and water shortages are forcing entire towns (not deemed sustainable) to relocate to "conservation clusters". A water manager and his hapless nephew try to strike deal for water with Winona a representative from a local Indian Reservation. But something very odd is in the air as the two men wait for Winona; they see a rabbit. And there haven't been any rabbits around for decades. That a rabbit is a classic trickster animal in Native American lore is all the more unnerving.

Workshops and readings:

National Playwrights Festival, 2015, Eugene O'Neill Theater Center, 2012, director Lisa Peterson.
Lark Play Development Center, Roundtable, 2012, director Lisa Rothe

***Coney Island Wedding* (full-length musical)**

Lloyd wants to honor his parents by getting married at the place they first met, at Coney Island. When he chooses the aquarium for the ceremony, everything that can go wrong, does. For the ceremony, for him, and especially for the sea mammals.

Commissioned by South Coast Repertory.

National Award:

The Elizabeth George Commission for an Outstanding Emerging Playwright.

Commissions:

San Francisco Museum of Modern Art
Actors Theatre of Louisville
Theatre Emory
Alliance Theatre
Arena Stage
South Coast Repertory Theatre
Stony Brook University
Milesquare Theatre
Pew-ish, Schusterman Family Foundation.

Television:

Swappin' Paint

Co-wrote nationally syndicated, one-hour television special on the history of NASCAR. Aired on WABC, 1998.

Totally Kids' Sports

Assistant writer for Ace Award-winning half-hour television show. Aired on Nickelodeon, 1993.

National Basketball Association Entertainment

Freelance writer for home video projects, 1993-1994.

Awards, Honors, and Fellowships:

- L. Arnold Weissberger Award Winner
- Core Writer, Playwrights Center of Minneapolis
- Co-winner of the Mario Fratti-Frederick Newman Political Playwriting Contest
- TCG Edgerton Foundation New American Play Award
- City Theatre's National short play contest.
- Selected for the 2012 and 2015 Eugene O'Neill Theatre National Playwrights Conference. 2017 finalist.
- Selected as a 2009 and 2016 New Harmony Project Playwright-in-Residence.
- Playwright-in-Residence for Out of Hand Theatre Company, 2009-11.
- Chosen as a founding member of Alliance Theatre's Atlanta Playwrights Lab. 2007-8
- Chosen for the Theresa Rebeck / Dorset Theatre Festival / Lark summer retreat. 2014
- Selected for Page-73 Production's Summer Writer's Fellowship, Yale University, 2007
- Finalist for: the Princess Grace Award, the Heideman Award (four times), and the Otis Guernsey New Voices Playwriting Award.

TEACHING

Stony Brook University

*Associate Professor of English, Theatre, and Writing. (Fall 2014-present)
Affiliated Faculty, Alan Alda Center for Communication Science.*

Honors and awards:

Stony Brook University College of Arts and Sciences Godfrey Teaching
Excellence Award 2016

One of five chosen out of 200 nominated faculty.

Selected as an honorary member of the Golden Key International Honor
Society. Asked to deliver keynote address at new inductee ceremony, 2016.

Courses taught:

Studies in Genre, EGL 505

Contemporary American Plays and how they respond to and reflect current
issues in American society.

Playwriting, THE 326/WRT302/ENG387

Introduction to principles of playwriting: structure, character, dialogue, and
conflict.

Genre or Media, EGL 303

Documentary Theatre: the study and practice of the genre, from propaganda
pieces created in Eastern Europe in the 1920s to contemporary American
documentary theatre.

Screenwriting, EGL/THE 325

An introduction to the principles of screenwriting covering structure,
character creation, visual storytelling, format, the writing of narrative
description and dialogue.

Advanced Playwriting, WRT302

Expansion on principles of playwriting with a focus on writing two longer one-
act plays to create a full-length evening of theatre.

Student New Works Festival, THE 484

Advanced work on creation, performance, and production in theatre,
culminating in a Student Festival production.

Senior Seminar, THR401

Theatre Arts majors apply their four years of classroom and production work
in developing an artistic vision, a plan for their transition to a career beyond
college, and a creative project they can take out into the profession.

Documentary Theatre Writing, Fall 2015

Creating ensemble-generated plays using interview-based, documentary
theatre techniques. Taught in collaboration with Distinguished Professor, E.
Ann Kaplan.

The Theatre of Baseball, THR207 (*newly created course*)

Looking at the American Pastime through the lens of theatre and performance.

Theatre in New York, THE 214

Attending plays in NYC along with a weekly seminar discussing the wide variety (in form and content) of theatre attended.

Text Analysis, THE 104

A close reading of plays of different periods and styles and a general examination of the elements from which plays are made and performed.

Introduction to Theatre, THE 101

An exploration of theatre, what's unique about it, who works in it, and how it's made.

Intermediate Writing Workshop, WRET 102

A study of strategies for extended academic writing assignments including critical analysis, argument or point of view, and multi-source, college-level research essays.

Alda Center for Communication Science Workshops:

Podcasting for Scientists

Communication Science one-day workshop

Developed curriculum related to storytelling and using narrative structure in oral and written communication. Piloted workshops at the EPA and Nature Conservancy.

INDIANA UNIVERSITY

Head of Graduate Dramatic Writing Program (2011-2014)

Assistant Professor of Dramatic Writing, Department of Theatre and Drama

Designed new curriculum, recruited students, started, curated, and co-produced a new play festival, "At First Sight", featuring MFA Playwrights' work in full productions.

Graduate courses taught:

Graduate Playwriting Seminar (*new courses*), T 603:

T 603, Beyond boundaries. Stretching the aesthetic.

T 603, Revising the full-length play.

T 603, New Play Process; theory and practice of new full-length play creation.

T 603, Creating a Professional Profile.

Writing for Television (*new course*): T603

A writing for television survey, including ½-hr sitcom, hour-long episodic, spec scripts, spec pilots, as well as the practical workings of the industry.

Graduate Playwriting Topics (*new courses*), T 603:

Teaching Playwriting

(guided mentorship and readings on practice and theory of teaching playwriting to undergraduates.)

New Play Workshop (collaboration with BFA Musical Theatre Students on short plays with music and dance.)

Undergraduate courses taught:

Playwriting I, T453

Introduction to principles of playwriting: structure, character, dialogue, conflict.

Playwriting II, T454

Writing one-acts; workshop on writing and revising companion one-act plays.

Screenwriting, T458

Introduction to the principles of screenwriting and story design.

INDIANA UNIVERSITY

Full-time Visiting Assistant Professor, IU Dept. of Theatre and Drama, 2008-2010

Playwriting I, T453

Playwriting II, T454

Documentary Theatre (Joint Stock method), T464

(awarded an IU Themester grant)

Creating ensemble-generated plays using interview-based, documentary theatre techniques.

Introduction to Screenwriting, T484

Introduction to the principles of screenwriting and story design.

EMORY UNIVERSITY

Visiting Instructor, Dept. of Theatre Studies / Dept. of English, 2007-8

Intermediate Playwriting, THEA372/ENG 372

Intermediate Screenwriting, ENG378/FILM402

Analysis and creation of the feature length screenplay.

UNIVERSITY OF CALIFORNIA, SAN DIEGO

Faculty Fellow, Dept. of Theatre and Dance, UCSD, Spring 2003-Spring 2005

The UC Faculty Fellowship is a two-year University of California teaching and research fellowship (one of only six Fellows chosen campus-wide.) Faculty Fellows are chosen on promise for excellence in both teaching and research.

Great Performances on Film, THGE 11

Great acting performances in sports films, acting theory, as well as the “performance” of the sport itself and its societal implications. Gave weekly lectures to a 300-student class. Managed three graduate student readers.

Intermediate Playwriting, THPW 101

Included the supervision of four sections and three graduate student Teaching Assistants.

Introduction to Playwriting, THPW1

Included the supervision of nine sections and four graduate student TAs.

Writing for Television, the One-Hour Drama, THPW 105

Included the supervision of four sections and two graduate student TAs.

Joint Stock Method, THPW 108

Documentary theatre technique/creating devised theatre. Students received upper division credit in playwriting and acting.

Introduction to Screenwriting, THPW 104

Lecturer/Visiting Instructor, Dept. of Theatre and Dance, 2005-2006

Documentary Theatre, Joint Stock Method, THPW 108/THAC 108

Documentary theatre technique/creating devised theatre. Students received upper division credit in playwriting and acting.

Intermediate Playwriting, THPW 101

Included supervising four sections and three graduate student Teaching Assistants (TAs).

Writing for Television (One-Hour Drama), THPW 105

Course emphasized concepts, craft, and the creation of original spec scripts. Supervised four sections and three graduate student TAs.

Teaching Assistant, Dept. of Theatre and Dance, UCSD, Fall 2000-Spring 2003

Honor:

Teaching Achievement Award for Outstanding Contribution to Undergraduate Instruction awarded by the Office of Graduate Studies and Research.

(TAs taught autonomously, working within the syllabus created by the supervising Professor.)

Introduction to Television Writing (Sitcom), THPW 105
Intermediate Playwriting, THPW 101
Advanced Playwriting Seminar, THPW 102
Introduction to Playwriting, THPW 1
Introduction to Theatre, THGE 1
Introduction to Screenwriting, THPW 104
Cult Films, THGE 124
The Films of Woody Allen, THE 125

GUEST ARTIST, PLAYWRITING WORKSHOPS, AND MASTER CLASSES:

Sewanee Writers Conference – Guest Artist reading.

Sewanee Writers Conference – co-lead 2-week workshop with Naomi Iizuka, 2016

Notre Dame University – guest artist master class, 2013

Butler University – (sponsored by New Harmony Project, master classes co-lead with Mead Hunter and Paul Walsh, master class, 2010, 2011, 2012, 2013

University of West Georgia, master class, 2007

National Theatre Institute at the Eugene O'Neill Theater Center, masterclass, 2015

Indiana Repertory Theatre Conservatory, 3-week workshop for young playwrights, 2010

Heartland Theatre Company, contest judge, master class, keynote speaker, 2009

Horizon Theatre, mentor and masterclass, 2007

Actors Express Theatre, 2-wk workshop for apprentice company, 2006

Playwrights Project of San Diego, playwriting workshops for young playwrights, 2002

La Jolla Playhouse Summer Institute, 2-wk playwriting workshop for young playwrights, 2001

Old Globe Theatre, playwriting workshop for young playwrights, 2001

Young Playwrights, Inc., playwriting workshops and teacher trainings, 1999-2000

SERVICE

National:

The New Harmony Project: Board Member and Chair of Script Selection, Aug. 2009 –

2015. Artistic Director Search Committee (2012, 2017). Play selection process, 2018-current.

Stage the Change, Art as a Social Voice annual high school conference: guest workshop presenter, 2016-2018.

Lark Play Development Center, Environmental Justice roundtable, 2016-17

Artistic Council for the Eugene O'Neill's National Playwrights Conference selection process, 2016.

Student Playwrights Workshop, National Theatre Institute, Eugene O'Neill Theater Center, 2015

Fratti-Newman Political Play contest script evaluator, 2012.

Lark Play Development Center, Jerome grant proposal evaluator, 2011, 2012.

Advisory Board Member, Bloomington Playwrights Project, June 2009 - 2012.

Board Member, The Jewish Theatre of Bloomington, Aug. 2009 - 2013.

Judge and Visiting Playwright, Midwest Play Competition, Heartland Theatre, May 2009.

Stony Brook University

STEAM Communications Advisory Group, current.

Simons Center Art and Science program – Playwriting Contest Committee, current.

Faculty Advisor, Creative Writing Club, current.

College of Arts and Sciences AHLSS Visiting Artist Series Committee, 2014-2017

Red Carpet Day presenter, 2015, 2016

Admitted Students Day presenter, 2015, 2016

Stony Brook University, Department of English

Hiring committee for Assistant Professor of Fine and Applied Theatre - current

English Undergraduate Program Committee

Teaching review for Simone Brioni tenure case – 2019

Alan Alda Center for Communicating Science/Journalism

Search Committee, Assistant Professor of Practice, 2018

Peer mentor committee for Journalism junior faculty member, Karen Masterson, 2019

Stony Brook University, Department of Theatre Arts.

Student New Works Festival mentor and advisor, 2017 - current.

Curriculum Committee, 2014-present

Production Committee, 2014-present

Promotion, Marketing, Website and Alumni Relations Committee, 2014-present.

Indiana University Committees, 2011-2014:

Wells Scholars Program and Scholarship – applicant interviewer.

Theatre and Drama Faculty Search Committee (3 separate searches).

Theatre and Drama Faculty Advisory Committee.

Theatre and Drama Awards Committee.

OTHER THEATRE POSITIONS

Education Director/Literary Manager: Young Playwrights Inc. (YPI): June 1999 - September 2000

YPI is the only professional theater company in the United States devoted solely to the work of writers aged eighteen or younger.

Oversaw and managed YPI's National Playwriting Contest and New York City Playwriting Contest, which included: hiring and overseeing a twenty-person freelance staff of script readers; soliciting and managing over one thousand plays; leading an evaluation committee made up of top New York theatre professionals.

Led Teacher Training Institute - intensive workshops training high school teachers, playwrights, and theatre educators to teach playwriting and to incorporate it into a multidisciplinary curriculum.

Taught playwriting to grades 4-12 in New York City public and private schools.

Marketed, planned, and coordinated all YPI residencies in NYC and regionally.

The Non-Traditional Casting Project - Dir., Artist Files Online: 1998 – 1999
(Organization now called Alliance for Inclusion in the Arts.)

Not-for-profit advocacy organization established to address and seek solutions to the problems of racism and exclusion in theatre, film, and television.

Managed, edited, and expanded the scope of national online talent bank of artists of color and artists with disabilities.

Actor

Voice work for several books on tape, including CASINO (Simon and Schuster) by Nick Pileggi, with Ron Leibman and Joe Grifasi.

Training: Atlantic Theater Company.