

## ***Education***

Ph.D. Louisiana State University (August 2008)  
Degree: Communication Studies with concentration in Performance Studies  
Dissertation: *Processes and/of Performance: Difference, Memory, & Experimentation*  
Advisor: Tracy Stephenson Shaffer  
Committee: Michael Bowman, Ruth Laurion Bowman, Jon Protevi, Tracy Stephenson Shaffer

M.A. University of Northern Iowa (December 2004)  
Degree: Communication Studies with concentration in Performance Studies  
Thesis: *Repetition, Presence, and Lucky Dragon No. 5*  
Co-Advisors: Jay Edelnant and Karen Mitchell  
Committee: Catherine Palczewski, Jay Edelnant, Karen Mitchell

B.A. University of Northern Iowa (December 2002)  
Degree: Theatre with an emphasis in Acting  
Advisor: Richard Glockner

## ***Professional Appointments***

Assistant Professor: CUNY Borough of Manhattan Community College,  
Department of Speech, Communication and Theatre Arts (Fall 2011-present)

Instructor: Bowling Green State University Department of Theatre & Film (Fall  
2008-Spring 2011), Provisional Graduate Faculty (Summer 2009-Spring 2011)

Instructor: Louisiana State University Department of  
Communication Studies (2004-Spring 2008)

Graduate Teaching Assistant: University of Northern Iowa Department of Theatre  
(2003-2004)

Technical Student Supervisor: University of Northern Iowa Department of Theatre  
(1997-2000), (2002-2004)

## ***Publications***

### *Peer Reviewed Articles*

“Piecing Together/Performing a History: Grace, Accountability, and Action in  
My Own Coming to Performance Studies.” *Text and Performance Quarterly* 33.3  
(2013): 270-272

“Seven Easy Pieces and Performance Document(ation)s.” *Theatre Annual*  
63 (2010): 64-88.

“On the Haunting of the Discipline.” Co-authored with Tracy Stephenson  
Shaffer. *Liminalities: A Journal of Performance Studies* 5.1 (2009)

“Neural Performance: Reconsidering Agency as the Embodiment of Neural Nets.” *Text and Performance Quarterly* 27.2 (April 2007): 107-123.

“This Song is About My Mother: Music, Polyphonics, and Intersubjectivity in Three Movements.” *Kaleidoscope* 4 (Fall 2005): 35-48.

#### *Invited Essays*

“Exploring Mirror Neurons: Rethinking Performance and Communicative Processes.” *Communication Currents* 2:2 (April 2007) <<http://www.communicationcurrents.com>>

### ***Scholarly Presentations and Public Lectures***

#### *Invited Research Presentations at Other Colleges and Universities*

“Stations: Experimentation and Process in Station to Station.”  
Presentation delivered at the Patti Pace Performance Festival, Southern Illinois University, February 2009.

“Sampling, *Seven Easy Pieces*, and Performance Documentation(s).”  
Presentation delivered at Bowling Green State University, September 2008.

“*Station to Station*.” Invited performer at Petit Jean Performance Festival, Petit Jean Arkansas, March 2007.

#### *Conference and Convention Presentations and Responses*

“Becoming Digital: The Performative Archive of Highs and Lows in the Work of Video Artist Natalie Bookchin.” Presenter on a competitively selected panel by the Performance Studies division of the Southern States Communication Association, Louisville 2013

“I Can Haz Made This Embodied Performance For You, Thnx to the Interwebs!: Challenges, Possibilities, and Politics of Performing Web 2.0.” Respondent to a panel competitively selected by the Performance Studies division of the Southern States Communication Association, Louisville 2013

“This is Next Year: Adaptation, Frustration, Celebration.” Presenter on a panel competitively selected by the Performance studies division of the Southern States Communication Association, Louisville 2013

“Station to Station: Mapping Histories and Bodies Through Composition(s).”  
Presenter on a panel competitively selected by the Performance Studies division of the National Communication Association, San Francisco 2010

“Bridging Vertigo: Performing Digital Adaptation.” Presenter on a panel competitively selected by the Performance Studies division of the National Communication Association, San Francisco 2010

“Department of Reflections and Projections: Intimacy, Relationship, Collaboration, and Bureaucracy in "BAR Corporation Presents." Invited Respondent on a panel competitively selected by the

Performance Studies division of the National Communication Association, Chicago 2009.

“Creating World(s) Through Word(s): A Phenomenology of the Vocalic Body.” Presenter on a panel competitively selected by the Performance Studies division of the National Communication Association, Chicago 2007.

“Connaction: On Digital Performance as Method.” Presenter on a panel competitively selected by the Performance Studies division of the National Communication Association, San Antonio, 2006.

“Haunting, History, and the Hiroshima Maidens.” Presenter on a panel competitively selected by the Performance Studies division of the National Communication Association, San Antonio, 2006.

“Collage and Soundscape(s) in the Composition and Performance of Electronic Musik.” Presenter on a panel competitively selected by the Performance Studies division of the National Communication Association, San Antonio, 2006.

“Neural-Corporeal Performance: Nomad Science and the Embodiment of Neural Nets.” Presenter on Top Four Paper Panel in the Performance Studies Division of the Southern States Communication Association, Dallas, 2006.

“The Machinic Phylum.” Panelist, Roundtable discussion competitively selected by the Performance Studies division of the Southern States Communication Association, Dallas, 2006.

“Hysteria, Performance, and the Female Body.” Presenter on a panel competitively selected by the Performance Studies Division of the National Communication Association, Boston, 2005.

“Tim Miller: Fast and Fierce.” Panelist, Roundtable discussion of working and composing performances with Tim Miller, competitively selected by the Performance Studies division of the National Communication Association, Boston, 2005.

“Never Forget: Haunting and the (in)Effective Historicity of 9/11.” Presenter on a panel competitively selected by the American Society for the History of Rhetoric division of the Southern States Communication Association, Baton Rouge, 2005.

“Repetitions and Presence: Possibilities and Performance.” Presenter on a panel competitively selected for the 15<sup>th</sup> Annual Mardi Gras Conference, Baton Rouge, 2005.

## ***Creative Research***

*Jump/Cut*; Director, Joe E. Brown Theatre, Bowling Green State University, February 2010.

*Performing Lydia(s)*; Directed and originally composed, Elsewhere Space, Bowling Green State University, October 2009.

*Station to Station REDUX*; recomposed and performed, Wooster Street Arts Center, Bowling Green, OH, September 2009.

*Station to Station*; written and performed, HopKins Black Box, Louisiana State University, March 2008.

*Watch*; directed and performed, HopKins Black Box, Louisiana State University, October 2006.

*The Maidens*; directed, originally composed, and performed, HopKins Black Box, Louisiana State University, October 2005.

*Across Disciplines: Research and Response*; performed and originally composed, HopKins Black Box, Louisiana State University, March 2005, 2006, 2007.

*Lucky Dragon No.5*; directed and originally composed, Bertha Martin Black Box, The University of Northern Iowa, March 2004.

## **Teaching**

**CUNY BMCC** (Fall 2011-Present)

Undergraduate: Fundamentals of Public Speaking  
Oral Communication

**BGSU** (Fall 2008-Spring 2011)

Undergraduate: Introduction to Performance Studies  
Principles of Acting  
Introduction to Film (Online Only)  
Introduction to Film  
History of Film

Graduate: Theatrical Visions: Performance Theory & Practice  
Theatrical Visions: Staging Image and Text

**Louisiana State University** (Fall 2004-Spring 2008)

Undergraduate: Introduction to Communication Studies  
Introduction to the Performance of Literature  
Selected Topics in Film: The Horror Genre  
History of Film  
Fundamentals of Speech  
Public Speaking

**University of Northern Iowa** (Fall 2003-Spring 2004)

Undergraduate: Fundamentals of the Theatre Experience

## **Service**

### *Reviewing and Editing Responsibilities*

Reviewer, *Text and Performance Quarterly*, Fred Corey, Editor, Summer 2012-Present

Assistant Editor, *Liminalities: A Journal of Performance Studies*, Michael LeVan, Editor, Summer 2008-Present.

Assistant Editor, *Oral Interpretation 12<sup>th</sup> edition*, Eds. Timothy Gura and  
Charlotte Lee, Fall 2008.

*National Service*

Vice Chair, Southern States Communication Association Performance Studies division  
for the 2014 conference in New Orleans

Chair, National Communication Association Short Course Committee Performance  
Studies division for the 2013 conference in Washington DC

Short Course representative for the Performance Studies division of the National  
Communication Association 2009-2010 for the San Francisco conference

*University Service*

Digital Storytelling fellow, CUNY BMCC Summer 2013

Writing Intensive Training, CUNY BMCC Summer 2013

CUNY BMCC Safe Zone Ally, CUNY BMCC Fall 2012-Present

Communication Studies Curriculum Committee, CUNY BMCC Spring 2012-Present

PATHWAYS General Curriculum Committee, CUNY BMCC Fall 2011-present

PATHWAYS Liberal Arts Curriculum Committee, CUNY BMCC Summer 2012

Undergraduate Advisor, BGSU Fall 2011-Present

*Senior Undergraduate Advisor*, BGSU Fall 2010

Planning Board Member, *ARTSX*, BGSU Fall 2009

Various Instructor Review Committees, BGSU 2008-2011

***Awards***

Marie J. Robinson Graduate Student Scholarship, National Communication  
Association, November 2007