

Benjamin D. Powell

C.V.

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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

“Compositional and Critical Strategies for Feminine Writing in Performance.”
Text and Performance Quarterly 33.4 (2013): 403-406

“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

“Strategies of/in Composition: Stations and Leftovers.” Three-day seminar delivered to graduate/undergraduate students and faculty, University of Northern Iowa, September 2013

“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

“In Celebration of Mary Frances HopKins.” Chair of a panel competitively selected by the Performance Studies and Vice-President’s divisions of the Southern States Communication Association, New Orleans 2014

“Friday Student Performances.” Chair of a panel competitively selected by the Performance Studies division of the Southern States Communication Association, New Orleans 2014

“Thursday Student Performances.” Chair of a panel competitively selected by the Performance Studies division of the Southern States Communication Association, New Orleans 2014

- “Performing Gizmo Connections: Re-entangling the Phantasmagoria.”
Respondent to a panel competitively selected by the Performance Studies
division of the National Communication Association, Washington D.C.
2013
- “Experimental Media in/as Performance.” Respondent to a panel competitively
selected by the Performance Studies division of the National
Communication Association, Washington D.C. 2013
- “Becoming Digital: The Performative Archive of Highs and Lows in the Work of
Video Artist Natalie Bookchin.” Presenter on a panel competitively
selected 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.

Creative Research

Station to Station/Leftovers; Interpreter’s Theatre, University of Northern Iowa, September 2013.

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

Teaching

<i>CUNY BMCC</i>	(Fall 2011-Present)
Undergraduate	Fundamentals of Speech Oral Communication
<i>Bowling Green State University</i>	(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
<i>Louisiana State University</i>	(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

Service

National Service

- Eastern Representative, Performance Studies division of the National Communication Association, Chicago 2013- 2014
- Vice-Chair, Planner, Performance Studies division of the Southern States Communication Association, New Orleans 2013-2014
- Vice-Chair Elect, Performance Studies division of the Southern States Communication Association, Louisville 2012-2013
- Chair, Short Course Committee for the Performance Studies division of the National Communication Association, Orlando 2011-2012
- Committee member, Short Course Committee for the Performance Studies division of the National Communication Association 2009-2011

University Service

- Respondent, E-Learning Symposium, CUNY BMCC (Spring 2014)
- Chair, Dept. of Speech, Communication, and Theatre Curriculum Committee, CUNY BMCC (2013-Present)

Communication Studies Curriculum Committee, CUNY BMCC (2012-Present)

Safe Zone Ally, CUNY BMCC (2012-Present)

PATHWAYS Liberal Arts Committee, CUNY BMCC (Summer 2012)

PATHWAYS Curriculum Committee, CUNY BMCC (2011-2012)

Senior Undergraduate Advisor, BGSU (Fall 2010)

Planning Board Member *ARTSX*, BGSU (Fall 2009)

Various Instructor Review Committees, BGSU (2008-2011)

Reviewing and Editing Responsibilities

Associate Editor, *Text and Performance Quarterly*, Frederick Corey, Editor, Fall 2013-Present.

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

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

Grants and Awards

Co-Primary Investigator, *CUNY Community College Collaborative Incentive Research Grant: Assessing the Impact of Digital Storytelling in the Public Speaking Classroom*: \$15,000 (2013-2014)

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