

SARA MARCUS

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ACADEMIC EMPLOYMENT

- 2020– Assistant Professor
Department of English, University of Notre Dame
Affiliated Faculty, Program in Gender Studies
Affiliated Faculty, Initiative on Race and Resilience
- 2019– Associate Editor, *Journal of Popular Music Studies*
- 2019–20 Postdoctoral Scholar – Teaching Fellow
Society of Fellows in the Humanities, University of Southern California
- 2018–19 Visiting Assistant Professor
Department of English, University of Notre Dame

EDUCATION

- PhD Princeton University
English and Interdisciplinary Humanities, 2018
Advisors: Daphne Brooks, Diana Fuss, William Gleason
- MFA Columbia University
Creative Writing – Nonfiction, 2009
- BA Oberlin College
English with American Studies concentration, High Honors, 1999

PUBLICATIONS

Books:

Political Disappointment: A Cultural History from Reconstruction to the AIDS Crisis
Belknap Press of Harvard University Press, forthcoming, May 2023.

The defining texts in twentieth-century American cultural history are records of disappointment—the unfulfilled desire for change. *Political Disappointment* shows how, by confronting this experience directly, writers and artists fostered intellectual revolutions and unexpected solidarities. I first analyze works by W. E. B. Du Bois, Charles Chesnut, Pauline Hopkins, and the Fisk Jubilee Singers that expressed the anguish of the early Jim Crow era. In the ensuing decades, the Popular Front work songs and stories of Lead Belly and Tillie Olsen, the soundscapes of the civil rights and Black Power movements, the feminist poetry of Audre Lorde and Adrienne Rich, and the queer art of Marlon Riggs and David Wojnarowicz continued building the century-long archive of disappointment. This new cultural history of the twentieth

century identifies the unrealized desire for liberation as a productive force in American literature and life.

Girls to the Front: The True Story of the Riot Grrrl Revolution. Harper Perennial, 2010.

National Award for Arts Writing finalist.

Published in Brazil as *Garotas à Frente*. Powerline, 2019.

Published in Poland as *Do Przedu, Dziewczyno!* Czarne, 2022.

Spanish translation forthcoming, 2024.

Reviewed in *Bookforum*, *Los Angeles Times*, *The Nation*, *Rolling Stone*, and elsewhere.

Peer-Reviewed Articles:

- “Novels of Democratic Exhaustion,” *American Literary History* 35.1. Forthcoming, February 2023. Essay invited and peer-reviewed for special issue on “Democracy and the US Novel.”
- “‘Time Enough, but None to Spare’: The Indispensable Temporalities of Chesnut’s *The Marrow of Tradition*.” *American Literature* 91, no. 1 (March 2019).
Honorable mention, Norman Foerster Prize for best essay published annually in *American Literature*.
Nominee, American Literature Society 1921 Prize for best article by a graduate student.

Book Chapters:

- “Guest Letter [Sara Marcus, August 6, 2015].” In *The Ferrante Letters: An Experiment in Collective Criticism*, edited by Sarah Chihaya, Merve Emre, Katherine Hill, and Jill Richards. Columbia University Press, 2019.
- “Future Perfect.” In *The Idea of the Avant-Garde*, edited by Marc James. Manchester University Press, 2014.
- “Up from Radicalism: The ‘60s.” In *The Essential Ellen Willis*, edited by Nona Willis Aronowitz. University of Minnesota Press, 2014.
- “Sara Marcus.” In *Should I Go to Grad School? 41 Answers to an Impossible Question*, edited by Jessica Loudis et al. Bloomsbury, 2014.
- “Group One.” In *No Regrets: Three Discussions*, edited by Dayna Tortorici. n+1, 2014.

Public-Facing Essays:

- “Soliciting the Call That Turns Us.” Catalogue essay for Anna Craycroft performance, *Only Breath, Words*. Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute, Troy, NY, 2022.
- “Lizard Music: The Late Night Culture of the Fabulous Stains.” Video essay for DVD release of *Ladies and Gentlemen the Fabulous Stains* (1982), Imprint Collection, 2022.
- “Remote Intimacy: Popular Music Conversations in the Covid Era.” *Journal of Popular Music Studies* 33, no. 1 (March 2021). Convened, transcribed, edited, and wrote introduction for group forum.
- “Listening in an Emergency.” *Dissent* 67, no. 1 (Winter 2020): 7–12.

- “Page Turners” (essay on the 1970s–80s feminist art journal *Heresies*). *Artforum* 57, no. 9 (May 2019): 258–61.
- “What a Midwestern Presidential Candidate Learned from Marxist Intellectuals.” *The Nation*, Feb. 12, 2019. Web. (8 pp.)
- “The Fiction of Bohemian NYC.” Public Books, Feb. 23, 2017. Web. (5 pp.)
- “Mourning After: Untimely Feedback.” *Artforum.com*, Dec. 7, 2016. Web. (4 pp.)
- “Durational Fashion” (essay on artist K8 Hardy). *Texte zur Kunst*, June 2016. (6 pp.)
- “Songs by No One” (essay on Greil Marcus, Odetta, Rhiannon Giddens). *The New Republic* 246, no. 11 (Fall 2015), 64–65.
- “C-Span for Radicals.” *Los Angeles Review of Books*, Oct. 21, 2011 (Web); reprinted in the e-book *Occupy Everything: Los Angeles Review of Books Issue 3*, 2011, and in *Dreaming in Public: Building the Occupy Movement*, edited by Amy Schrager Lang and Daniel Lang/Levitsky (World Changing, 2012).
- “Cherry Bomb” (essay on Ellen Willis). *Los Angeles Review of Books*, Sept. 19, 2011 (Web); reprinted in the e-book *8 Golden Greats: The Best of LARB Music*, 2013.

Selected Other Articles, Essays, and Reviews:

- On Samson Young, “Pastoral Music.” *Artforum*, December 2015. Web.
- On Maggie Nelson, *The Argonauts*. *Los Angeles Times*, May 3, 2015, F9.
- On Kim Gordon, *Girl in a Band*. *Los Angeles Times*, February 19, 2015, F9.
- On *We Are the Best!* The Concourse, June 26, 2014. Web.
- “Migration.” *Pastelegram*, March 2014.
- On Masha Gessen, *Words Will Break Cement*. *Los Angeles Times*, January 14, 2014, E1.
- On Michael Stewart Foley, *Front Porch Politics*. *Bookforum* 20, no. 3 (Sept.–Nov. 2013), 52.
- “Was Miley Cyrus’ VMA Performance a Parody?” *RollingStone.com*, Aug. 27, 2013. Web.
- “What musicians besides Elvis changed America?” *ZocaloPublicSquare.org*, May 28, 2013. Web.
- On Claire Bishop, *Artificial Hells*, and Nato Thompson, ed., *Living as Form*. *Bookforum*, Sept.–Nov. 2012, 42–43.
- On Alison Bechdel, *Are You My Mother? A Comic Drama*. *Bookforum*, Apr.–May 2012, 40.
- On D. A. Powell, *Useless Landscape*. *San Francisco Chronicle*, February 26, 2012.
- On Simon Reynolds, *Retromania*. *The Nation* 294, no. 4 (Dec. 2011), 32–34.
- On “Vision is elastic. Thought is elastic.” *Artforum*, May 2011. Web.
- On Adrienne Rich, *Tonight No Poetry Will Serve*. *San Francisco Chronicle*, January 23, 2011.

AWARDS AND HONORS

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| 2019–21 | Postdoctoral Fellowship, Society of Fellows in the Humanities, University of Southern California (declined second year) |
| 2019 | Honorable mention, Norman Foerster Prize for best essay published annually in <i>American Literature</i> |
| 2019 | Nominee, American Literature Society 1921 Prize for best article by a graduate student |
| 2018 | Faculty Fellowship, Center for Experimental Humanities, New York University (declined) |
| 2011 | National Award for Arts Writing finalist (for <i>Girls to the Front</i>) |
| 2009 | Research Support Grant, Arthur and Elizabeth Schlesinger Library on the History of Women, Radcliffe Institute for Advanced Study |
| 2006 | Oberlin Alumni Fellowship |
| 2005 | Susan Hertog Research Assistant Fellowship, Columbia University |
| 2005 | David Berg Foundation Fellowship, Columbia University |

INTERNAL GRANTS

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| 2019 | Teaching Beyond the Classroom – small grant to take students in performance studies class to South Bend Civic Theatre production of <i>West Side Story</i> (\$739.50) |
| 2022 | Teaching Beyond the Classroom – midsize grant to take students in performance studies class to touring production of <i>Oklahoma!</i> (\$1770) |
| 2019 | Teaching Beyond the Classroom – small grant to take students in popular music class to sing karaoke (\$250) |
| 2017 | Dean’s Fund for Scholarly Travel Award, Princeton University |
| 2016–17 | Charlotte Elizabeth Procter Fellowship, Princeton University – university-wide honorific for advanced Ph.D. students whose work shows exceptional promise |
| 2016 | Departmental sponsorship to attend Dartmouth College’s Futures of American Studies Institute, Princeton University |
| 2016 | Dean’s Fund for Scholarly Travel Award, Princeton University |
| 2015–16 | Interdisciplinary Doctoral Program in the Humanities Fellowship, Princeton University |
| 2013–14 | Henry L. Terrie Fellowship in English, Princeton University |
| 2013 | Graduate Summer Research Prize, Program in American Studies, Princeton |
| 2012–15 | Princeton Graduate Fellowship, Princeton University |

INVITED LECTURES AND ADDRESSES

- 2020 “Sound and the City.” Modernist Studies Association conference, Brooklyn, New York. Invited plenary roundtable participant. Conference session convened online despite conference cancellation due to Covid-19.
- 2018 Interlocutor, in conversation with Nadya Tolokonnikova of Pussy Riot. Jewish Community Center of San Francisco.
- 2017 “Writing in Public.” Princeton University.
“Owning the Gaze: Voice and Vision in an Age of Feminist Disappointment.” Ohio State University.
“Untimely Feedback: Noise, Transcription, Solidarity.” School of the Art Institute of Chicago.
- 2016 “Girls to the Front.” Rock & Roll Hall of Fame, Cleveland, Ohio.
“Temporality, Archives, and Nostalgia, or, The Use and Abuse of Punk History for Life.” Social Change Colloquium, University of Massachusetts–Amherst.
- 2015 “Bonjour Tristesse/Going Down the Road Feeling Bad.” Invited speaker and panel organizer, Pop Montreal Symposium.
“A Punk Rock of the Eyes: Zine Aesthetics and DIY Culture.” Princeton Film Society, Princeton University.
- 2014 “Toward Interdisciplinary Feminist Narrative: Music, Subcultures, and the Politics of Method.” Integrative Studies graduate student colloquium, University of California–San Diego.
- 2011 “Revolution, Girl Style, Again.” University of Pennsylvania (invited panel participant).
“Beyond Theory: Bridging Academia and Activism.” Rutgers University (conference keynote speaker).

CONFERENCES AND PRESENTATIONS

- 2023 “Sound, Listening, and the Making of *Oklahoma’s* State Citizens,” American Comparative Literature Association conference, Chicago, IL, March 2023 (forthcoming).
“Hearing Afterlives of Political Desire,” Modern Language Association conference, San Francisco, CA.
- 2022 “Music, Art, and the Subjects of Hearing” (seminar organizer and presenter), Association for the Study of the Arts of the Present (ASAP) conference, Los Angeles, CA.

“Democracy and the U.S. Novel” (invited roundtable participant), Modern Language Association conference, online.

- 2021 “*The Cultural Front* at 25” (invited roundtable participant), Modernist Studies Association conference, Chicago, IL. Conference canceled due to Covid-19.
- 2020 “Sound Waves” (seminar organizer and presenter), American Comparative Literature Association conference, Chicago, IL, March 2020. Seminar convened online despite conference cancellation due to Covid-19.
- 2019 “Older, Stronger Rhythms: Marlon Riggs’s Sonic Superimpositions,” Association for the Study of the Arts of the Present (ASAP) conference, College Park, MD.
“What do you want? Silence and Noise on the March Against Fear,” Post45 conference, Notre Dame, IN.
“Writing All the Time’: Transcribing Disappointment (Ella Sheppard, Fisk Jubilee Singers, Pickup Notes, Fermatas),” Pop Conference, Seattle, WA.
“Hope in the Form of the Leash: The Queer Relational Hopelessness of David Wojnarowicz,” American Comparative Literature conference, Washington, DC.
- 2018 “Writing for the Public,” Modernist Studies Association conference, Columbus, OH.
“Feminist Disappointment,” 20th Century Workshop, Princeton University.
“Writing and Ambivalence,” &Now, Notre Dame, IN.
“Time on Hold,” American Comparative Literature Association conference, Los Angeles, CA.
“Transcribing the Sounds of Disappointment,” Modern Language Association conference, New York, NY.
“Political Disappointment” (panel organizer), Modern Language Association conference, New York, NY.
- 2017 “Revolt, Rethink, Retrench: Feminist Thought and Practice, Late 1970s–Mid-1980s” (conference seminar organizer and chair), Association for the Study of the Arts of the Present (ASAP) Conference, Berkeley, CA.
“Owning the Gaze: Voice and Visibility in Feminist Thought Circa 1980” (seminar participant, “Revolt, Rethink, Retrench: Feminist Thought and Practice, Late 1970s–Mid-1980s”), Association for the Study of the Arts of the Present (ASAP) Conference, Berkeley, CA.
“The Los Angeles Review of Books at Six” (session chair), Association for the Study of the Arts of the Present (ASAP) Conference, Berkeley, CA.
“Disappointment, Voice, and Feminist Politics, Late 1970s–Mid-1980s,” 20th/21st Century Workshop, University of Chicago

- 2016 “‘Like I’m Her, Mother, Like I’m Her’: Disappointment and Failed Feminist Solidarity in Tillie Olsen,” Untold Futures Graduate Conference, University of Chicago.
- “No Way Forward?: Nonlinear Temporalities and 20th-Century Culture” (session organizer and chair), Northeast Modern Language Association conference, Hartford.
- “‘Every Time the Hammer Said ‘Hah!’—the Men—the Hammer Falls’: Sounds of Labor and Desire,” Northeast Modern Language Association conference, Hartford.
- “‘Take This Hammer’: Sonic Transcriptions of Work,” Media + Modernity Colloquium, Princeton University.
- 2015 “‘In Time a Remedy May Be Found’: Disappointment and the Untimely in Charles Chesnutt’s *The Marrow of Tradition*” (invited graduate student seminar participant, “Untimely Dissent”), Modernist Studies Association conference, Boston, MA.
- “Alternating Sounds: Some Investigations in Transcription,” workshop presented to Interdisciplinary Doctoral Program in the Humanities, Princeton University.
- “Tillie Olsen, Political Disappointment, and the Sound of Untimely Desires” (seminar participant, “Geographies of Post-45”), Locating Post-45 conference, University of Pennsylvania.
- “Noise and Political Desire in Black Power’s Intermission.” Sound Studies Working Group, Yale University.
- 2014 “‘What Do You Want?’ Noise and Political Desire on the Cusp of Black Power,” Sound and Affect conference, Stony Brook University.
- “‘This disappointment’: Tillie Olsen’s *Silences* and the Afterlives of Fervor,” American Studies Graduate Student Salon, Princeton University.
- “‘They Are Not the Rubbish of the Mind’: Disappointment and Retrospect after Blithedale,” Americanist Flash Conference, Princeton University.
- 2012 “‘Living in a Big Old City’: Can Country Music’s Urban/Rural Moral Binary Survive?” International Association for the Study of Popular Music/Experience Music Project Pop Conference, New York University.
- 2011 “ArchAndroid to Pretty Girl Rock: Current Conversations on Gender, Race, and Sexuality in Popular Music.” National Women’s Studies Association conference (invited panel participant).
- 2009 “‘All Girls Interested in Revolution Write on Yr Hands’: Punk Rock Feminism All Over the Body,” Pop Conference, Experience Music Project, Seattle.
- 2007 “Oh No Don’t Close Your Eeeyyyes,” Pop Conference, Experience Music Project, Seattle.

SELECTED ADDITIONAL TALKS AND READINGS

- 2012 “Riot Grrrl as Feminist Art Practice: A Genealogy,” lectures at Royal Danish Academy of Fine Arts, Copenhagen; alpha nova kulturwerkstatt & galerie futura, Berlin; Meneer Malasch, Amsterdam; *Orl & Bild*, Gothenburg, Sweden; University of Northumbria, Newcastle-upon-Tyne, UK; University of Manchester, UK
- 2010–12 “Girls to the Front,” readings and lectures at venues including the Brooklyn Museum; Oberlin College; Yale University; Brown University; Wesleyan University; George Washington University; the New School for Social Research; University of Michigan; University of Tennessee; Temple University, Philadelphia; Prairie Lights, Iowa City, IA; Skylight Books, Los Angeles; In Other Words, Portland, OR; Elliott Bay Books, Seattle; Quimby’s, Chicago
- 2007– Poetry and prose readings at venues including Housing Works Bookstore, New York; Poetry Project at St. Mark’s Church, New York; Printed Matter Art Book Fair, MoMA PS1, New York.

COURSES TAUGHT

University of Notre Dame
Assistant Professor of English

- ENGL 13186: Performance and Rebellion (spring 2022, fall 2022)
ENGL 20008: Arts of Attention: Introduction to Creative Nonfiction Writing (spring 2019, fall 2021)
ENGL 20780: American Literature and Popular Music, 1860–1945 (fall 2018)
ENGL 30116: American Literary Traditions II (spring 2021)
ENGL 40154: Feminist and Queer Literary Criticism (fall 2021)
ENGL 40780: Sound Studies, Popular Music, and American Literature (spring 2019, spring 2021, fall 2022)
ENGL 40781: Decades of Disappointment: Politics and 20th-Century American Culture (fall 2018, fall 2020)
ENGL 90790: Sound and Performance Studies (spring 2022)

University of Southern California
Postdoctoral Scholar – Teaching Fellow

- ENGL 492: Research in Narrative Studies (spring 2020)

Prison Teaching Initiative/Mercer County Community College
Albert C. Wagner Youth Correctional Facility in Bordentown, NJ
Instructor

- Preparatory Writing Through Journalism

GUEST COURSE LECTURES

- 2020 “Political Disappointment and Wojnarowicz’s Social Distance”
“Getting Outside,” Yale University School of Art, Professor Molly Zuckerman-Hartung
- 2017 “Multi-Tracking Riot Grrrl”
“Insurgent Youth,” Ohio State University, Professor Thomas Davis
- 2017 “Feminist Print Cultures”
“New Arts Journalism,” School of the Art Institute of Chicago, Professor Dushko Petrovich
- 2017 “Visual Languages of Riot Grrrl”
“Rock ’n’ Roll vs. Modernism,” School of the Art Institute of Chicago, Professor Seth Kim-Cohen
- 2017 “Feminist Print Cultures”
“Publishing Practicum,” University of Notre Dame, Professor Joyelle MacSweeney
- 2016 “Girls to the Front”
“Musical Subcultures,” New York University, Professor Amanda Petrusich
- 2015 “Listening to Black Power”
“Hearing America,” Eugene Lang College, Professor Julie Beth Napolin
- 2015 “‘The Problem of the Color-Line’: W.E.B. Du Bois, Charles Chesnutt, and Pauline Hopkins”
“American Literature 1865–1930,” Princeton University, Professor William Gleason
- 2015 “Crazy Blues and Rebel Girls: From Mamie Smith to Sleater-Kinney”
“Words and Music,” Princeton University, Professor Nigel Smith
- 2014 “Life Stories,” John Jay College of Criminal Justice, Professor Yasmin Dalisay
- 2013 “Social Justice Traditions: 1960s to Occupy Wall Street,” Haverford College, Professor Andrew Cornell
- 2013 “Rock and Roll Aesthetics,” School of the Museum of Fine Arts, Boston, Professor Seth Kim-Cohen

ACADEMIC SERVICE AND EDITORIAL WORK

- 2023– Coordinator, American Area Seminar, English Department, University of Notre Dame
- 2019– Associate Editor, *Journal of Popular Music Studies*
- 2017 Program Committee Member, International Gender Studies Program Conference, University of Notre Dame

- 2013–15 Coordinator, Twentieth-Century Colloquium, Princeton University
- 2013– Research Assistant and Editor
Provided research and editorial assistance for Princeton professors Sarah Rivett and Yair Mintzker, and for artists Glenn Ligon, Taryn Simon, and Gregg Bordowitz.
- 2013 Curatorial Consultant
Assisted curators Astria Suparak and Ceci Moss in curating the group exhibition “Alien She.” Exhibition opened at the Miller Gallery at Carnegie Mellon University (Pittsburgh) and toured to Vox Populi (Philadelphia), Yerba Buena Center for the Arts (San Francisco), Orange County Museum of Art (Newport Beach, CA), and Pacific Northwest College of Art (Portland, OR).
- 2010–16 Founding Editor, New Herring Press
Edited a micropress publishing innovative prose by writers including Lynne Tillman, Deb Olin Unferth, Eileen Myles, Bhanu Kapil, Azareen van der Vliet Oloomi, and Justin Torres.

SELECTED RADIO, TELEVISION, AND FILM APPEARANCES

- This Is Pop* (Netflix documentary series), 2021
Queercore: How to Punk a Revolution (documentary film), 2017
Soundcheck, WNYC-New York (radio), August 11, 2014
All Things Considered, National Public Radio, January 2013
The Punk Singer (documentary about Kathleen Hanna), 2013
BBC Radio 4, Dec. 18, 2012
Sound Opinions (radio), WBEZ-Chicago, May 2011
New Day Northwest (television), King 5 Seattle, October 2011

RESIDENCIES

- Blue Mountain Center, Blue Mountain, NY, 2012
MacDowell, Peterborough, NH, 2011, 2009, 2008
Denniston Hill, Glen Wild, NY, 2011
Virginia Center for the Creative Arts, Amherst, VA, 2009

LANGUAGES

- French (proficient reading and translation, functional writing and speaking)
Spanish (functional reading, writing, and translation)

PROFESSIONAL AFFILIATIONS

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| Modern Language Association | International Association for the Study of Popular Music |
| American Studies Association | Association for the Study of the Arts of the Present |
| Modernist Studies Association | American Comparative Literature Association |