

SARA MARCUS

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ACADEMIC EMPLOYMENT

2026–present University of Notre Dame
Associate Professor of English
Affiliated Faculty, Program in Gender Studies
Affiliated Faculty, Initiative on Race and Resilience

2020–2026 University of Notre Dame
Assistant Professor of English

2019–20 University of Southern California
Postdoctoral Scholar – Teaching Fellow, Society of Fellows in the Humanities

2018–19 University of Notre Dame
Visiting Assistant Professor of English

EDUCATION

PhD Princeton University
English and Interdisciplinary Humanities, 2018

MFA Columbia University
Creative Writing – Nonfiction, 2009

BA Oberlin College
English with American Studies concentration, High Honors, 1999

PUBLICATIONS

Books and Monographs

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

Honorable mention, Modern Language Association James Russell Lowell Prize.
Shortlisted, Phi Beta Kappa Christian Gauss Award for Literary Criticism.
Finalist, Susanne M. Glasscock Book Prize for interdisciplinary humanities research that appeals to both academic and wider audiences.
Reviewed in the *New Yorker*, *The Nation*, *ALH*, *Yale Review*, *Bookforum*.

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

Finalist, National Award for Arts Writing.

Published in Spain as *Las Chicas al Frente*. Contra, 2023.

Published in Poland as *Do Prądu, Dziewczyny!* Czarne, 2022.

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

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

Refereed Publications

“‘The Radio Show in Print’: Punk Zines as Intermedial Form.” Essay invited for forum on “Punk Politics” in *Modern American History*, ed. Kit Smemo. Under review (September 2025). 10 ms. pp.

“‘Again the Sound. What Could It Be?’ Untethered Voices in Pauline Hopkins’s *Of One Blood*.” *Arizona Quarterly* 82, no. 1 (spring 2026), 109–132. Peer-reviewed for special issue on “The American Novel at the Turn of the Twentieth Century.”

“From the Streets of Cairo to St. Louis, Louis: Musical Print Culture and the Intermedial Travels of the Danse du Ventre,” *American Literary History* 37, no. 1 (Spring 2025), 31–68.

“Novels of Democratic Exhaustion,” *American Literary History* 35, no. 1 (February 2023), 364–73. Invited and peer-reviewed for special issue on “Democracy and the Novel in the US.”

“‘Time Enough, but None to Spare’: The Indispensable Temporalities of Chesnutt’s *The Marrow of Tradition*.” *American Literature* 91, no. 1 (March 2019), 31–58.

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.

In progress:

“Riot Grrrl.” *Oxford Bibliographies in Gender and Women’s Studies*, edited by Heidi Lewis. Peer-reviewed bibliographic article commissioned, to be submitted July 2026.

“‘We Let the Weirdness In’: When Extended Vocal Technique Invaded the Pop Charts (Yoko Ono, Kate Bush, Laurie Anderson).” Critical essay in progress.

“‘Songs from Lawless Lands’: Lynn Riggs’s Drama of Domestication.” Critical essay in progress.

Book chapters, public-facing essays, and reviews

Book chapters:

“Anthems of Something: Pop, Nation, and Collective Belonging.” *Oxford Handbook of Pop Music*, edited by Eric Weisbard. Oxford University Press, 2026. 28 ms. pp.

“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, 229–35. Invited.
Commended, MLA Prize for Collaborative, Bibliographical, or Archival Scholarship, Modern Language Association.
Shortlisted, ASAP Book Prize, Association for the Study of the Arts of the Present.
Winner, Literature Category, PROSE Awards, Association of American Publishers.

“Future Perfect.” In *The Idea of the Avant-Garde*, edited by Marc James. Manchester University Press, 2014, 245. Invited.

“Up from Radicalism: The ’60s.” In *The Essential Ellen Willis*, edited by Nona Willis Aronowitz. University of Minnesota Press, 2014, 3–4. Invited.

“Sara Marcus.” In *Should I Go to Grad School? 41 Answers to an Impossible Question*, edited by Jessica Loudis et al. Bloomsbury, 2014, 110–116. Invited.

Public-facing essays:

“I Know About You.” Liner-notes essay for reissue of Ida’s album *I Know About You* (1996). Numero Group, 2026 (forthcoming).

“Listening, Elsewhere and Otherwise: A Collective Listening to Shana L. Redmond’s ‘Dark Prelude.’” *Journal of Popular Music Studies* 36, no. 4 (November 2024), 5–24. Convened, edited, and wrote introduction for group forum.

“How Close Do We Want to Get to Our Students?” Review essay on Jennifer Doyle’s *Shadow of My Shadow*. *Chronicle of Higher Education Review*, September 18, 2024.

“Lizard Music: The Late Night Culture of the Fabulous Stains.” Audio essay for DVD release of *Ladies and Gentlemen, the Fabulous Stains* (1982). Imprint Films, 2023.

“Sara Marcus in Conversation with Dawn Chan.” *November* magazine, January 2023. Online.

“Soliciting the Call that Turns Us.” Catalogue essay for artist Anna Craycroft’s performance *Only Breath, Words*, Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute, Troy, NY. Sept. 2022.

“Remote Intimacy: Popular Music Conversations in the Covid Era.” *Journal of Popular Music Studies* 33, no. 1 (March 2021): 11–28. 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.
- “Was Miley Cyrus’ VMA Performance a Parody?” *RollingStone.com*, Aug. 27, 2013. Web. (1 p.)
- “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. (13 pp.)
- “Cherry Bomb: 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. (21 pp.)

Selected reviews:

- On Ryan M. Brooks, *Liberalism and American Literature in the Clinton Era*. American Literary History Online Review, November 2023.
- 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.
- 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.
- 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.

FELLOWSHIPS, GRANTS, AND AWARDS

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| 2026 | Teaching Beyond the Classroom – medium grant to take students in English and performance studies class to the Lyric Opera of Chicago’s production of <i>Salome</i> (\$2852) |
| 2025 | Annual Research Theme Grant, Institute for Scholarship in the Liberal Arts – research support for book in progress (\$5000) |

	Research Grant, Initiative on Race and Resilience – research support for book in progress (\$1100)
2023	Indexing and Images grants, Institute for Scholarship in the Liberal Arts – publishing support for <i>Political Disappointment</i> (\$1340)
2022	Teaching Beyond the Classroom – small grant to take students in English and performance studies class to local production of <i>West Side Story</i> (\$739.50)
	Teaching Beyond the Classroom – midsize grant to take students in performance studies class to touring production of <i>Oklahoma!</i> (\$1770)
2019–21	Postdoctoral Fellowship, Society of Fellows in the Humanities, University of Southern California (declined second year)
2019	Teaching Beyond the Classroom – small grant to take students in popular music class to sing karaoke (\$250)
2018	Faculty Fellowship, Center for Experimental Humanities, New York University (declined)
2017	Dean’s Fund for Scholarly Travel Award, Princeton University
2016–17	Charlotte Elizabeth Procter Fellowship, Princeton University
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
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

EDITORIAL WORK AND MANUSCRIPT REVIEWING

Founding Editor, *Popular Frequencies* book series, Columbia University Press, proposal under peer review as of June 2026

Invited manuscript workshop participant, Alexander Ullman, Washington University in Saint Louis, March 2026

Associate Editor, *Journal of Popular Music Studies*, 2019–23

Peer Reviewer, Journals: *American Literary History*; *American Quarterly*; *Humanities*; *Law, Culture, and the Humanities*; *Mississippi Review*; *20th Century Literature*

Peer Reviewer, Presses: Broadview Press, University of Chicago Press, Cornell University Press, Duke University Press, University of Illinois Press, University of Michigan Press

INVITED LECTURES AND KEYNOTES

- 2026 “Political Disappointment and the Dreams of the 20th Century Left.” MaTovu, St. Louis.
- “Homesick for a Future.” Keynote address, Georgia K. Johnson Literary Festival, Saint Louis University.
- “Anthems of Something.” Inside Out Speaker Series, Saint Louis University Prison Education Program at Eastern Diagnostic, Reception, and Correctional Center, Bonne Terre, MO.
- “What Makes a Pop Song an Anthem?” Notre Dame Faculty Colloquium, Moreau College Initiative, Westville Correctional Facility, Westville, IN.
- 2025 “Political Disappointment and Its Transcriptions.” University of Southern California, Center for Feminist Research.
- 2024 “The Travels of Unhappy Songs.” Keynote address, Popular Music Study Group, American Musicological Society, Chicago.
- “Forms of Disappointment.” Institute for Advanced Study, University of Minnesota Twin Cities.
- “Political Disappointment and Its Transcriptions.” Case Western Reserve University, Cleveland.
- “Soul Music: Pauline Hopkins, John Philip Sousa, and the Stakes of Sound Reproduction.” Keynote address, *Arizona Quarterly* symposium, University of Arizona, Tucson.
- “Writing, Sound, and Political Disappointment.” Saint Mary’s College, Notre Dame, Indiana.
- 2023 “Resounding Disappointments” (invited lecture) and “How to Listen to History” (participatory workshop). Haverford College, Hurford Center for Arts and Humanities.
- “Political Disappointment.” New School for Social Research, New York.
- “The Makings of Disappointment.” Princeton University.
- “Political Disappointment and Its Transcriptions.” Columbia University, New York.

- 2020 “Sound and the City.” Invited plenary roundtable participant, Modernist Studies Association conference, Brooklyn, New York.
- 2018 Interlocutor, in conversation with Nadya Tolokonnikova. Jewish Community Center of San Francisco.
- 2017 “Writing in Public.” Princeton University English Department.
 “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.” Invited panel participant, University of Pennsylvania.
 Keynote address, “Beyond Theory: Bridging Academia and Activism” conference, Rutgers University.

CONFERENCES AND PRESENTATIONS

- 2026 “Other Musics Go Domestic,” American Studies Association conference, Chicago (forthcoming).
 “The Fox Trot at Home: Okeh Records and the Body,” Association for the Study of the Arts of the Present conference, Madison, WI (forthcoming).
 “The Making and Sustaining of Self and Collective: Forms, Costs, Practices.” (seminar organizer), Association for the Study of the Arts of the Present conference, Madison, WI (forthcoming).
 “We Let the Weirdness In’: Extended Vocal Technique on the Pop Charts, 1982,” Pop Conference, Los Angeles.
 “Right Here, Right Now,” Pop Conference, Los Angeles.
 “Edgy Pop” (panel organizer), Pop Conference, Los Angeles.

- “Pauline Hopkins’s Disembodied Voices,” Modern Language Association conference, Toronto.
- 2025 “‘America First March’: Sousa’s Imperial Middlebrow,” American Studies Association, San Juan, PR.
- “Anthems of Something,” International Association for the Study of Popular Music/Pop Conference, Los Angeles, CA.
- “Sound and Literature Now” (invited roundtable participant), Modern Language Association conference, New Orleans, LA.
- 2024 “The Book Review” (invited roundtable participant), Modernist Studies Association conference, Chicago, IL.
- “‘The blissful privilege of direct communication’: *Wieland*’s Ungrounding Voices,” Association for the Study of the Arts of the Present (ASAP) conference, New York, NY.
- “From ‘A Street in Cairo’ to Saint Louis, Louis: A Dance Journey in Two Movements,” C19 conference, Pasadena, CA.
- 2023 “Media, Mediations, and Social Reproduction” (panel organizer and presenter), Modernist Studies Association conference, Brooklyn, NY.
- “Sound Pedagogy: Sonic Objects and Methods in the Interdisciplinary Classroom” (workshop organizer and presenter), Association for the Study of the Arts of the Present (ASAP) conference, Seattle, WA.
- “The Case for Communal Singing: An Experiment,” Pop Conference, Brooklyn, NY.
- “Sounds of Enclosure and Domesticity,” American Comparative Literature Association conference, Chicago, IL.
- “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. September 2022 (forthcoming).
- “Democracy and the U.S. Novel” (invited roundtable participant), Modern Language Association conference, online. January 2022.
- 2021 “*The Cultural Front* at 25” (invited roundtable participant), Modernist Studies Association conference, Chicago, IL. November 2021. 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. October 2019.
- “‘What do you want?’ Silence and Noise on the March Against Fear,” Post45 Conference, Notre Dame, IN. September 2019.
- “‘Writing All the Time’: Transcribing Disappointment (Ella Sheppard, Fisk Jubilee Singers, Pickup Notes, Fermatas),” Pop Conference, Seattle, WA. April 2019.
- “Hope in the Form of the Leash: The Queer Relational Hopelessness of David Wojnarowicz,” American Comparative Literature Conference, Washington, DC. March 2019.
- 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 Eeeyyes,” Pop Conference, Experience Music Project, Seattle.

COURSES TAUGHT

University of Notre Dame

Assistant Professor of English

English 13186: Performance and Rebellion (spring 2022, fall 2022, spring 2024, spring 2026)

English 20008: Arts of Attention: Introduction to Creative Nonfiction Writing (spring 2019, fall 2021)
 English 20780: American Literature and Popular Music, 1860–1945 (fall 2018, spring 2024)
 English 30116: American Literary Traditions II (spring 2021, spring 2023, spring 2026)
 English 40154: The Telling and the Untold: Literary-Critical Approaches to Narrative, Gender, and Difference (fall 2021, fall 2025)
 English 40780: Sound Studies, Popular Music, and American Literature (spring 2019, spring 2021, fall 2022)
 English 40781: Decades of Disappointment: Politics and 20th-Century American Culture (fall 2018, fall 2020)
 English 90690: Sound Reproduction, Social Reproduction, and the Problem of the Self (fall 2023, fall 2025)
 English 90790: Sound and Performance Studies (spring 2022)
 Gender Studies 40001: Perspectives on Gender: Theory and Practice (spring 2023, fall 2023)

University of Southern California
 Postdoctoral Scholar – Teaching Fellow
 English 492: Research in Narrative Studies (spring 2020)

Prison Teaching Initiative/Mercer County Community College
 Albert C. Wagner Youth Correctional Facility, Bordentown, NJ
 Instructor
 Preparatory Writing Through Journalism

THESES AND DISSERTATIONS SUPERVISED

2025–26	Paige Parker, MA in English. Thesis in progress on African American literature and plantation studies.
2023–25	Sally Hansen, Ph.D in English. “Sounding Stigma: Poetry, Mysticism of the Flesh, and the Marked Body.” Defended June 2025. Awarded postdoctoral fellowship at New York University in 2026.
2022–23	Brynne Volpe, MA in English. “ ‘We’re Just Like Everybody Else, Only More So’: On Queering Myth and Returning to the Present.”

UNDERGRADUATE HONORS THESES DIRECTED

2025–26	Maximilian Amend, African American literature and queer theory. Thesis awarded the departmental prize for the best senior thesis in English.
2023–24	Emma Stadelmann, modernism and music
2022–23	Elizabeth Gregory, African American literature and queer theory
2021–22	Luke Sisung, American literature, education, and social justice

DOCTORAL DISSERTATION AND THESIS COMMITTEES

2024—	Kyler Schubkegel, Ph.D. in English
2024—	Hyunsoo Kim, Ph.D. in English
2023—	Xiaohan Wang, Ph.D. in English
2023—	Marie Shelton, Ph.D. in English

GRADUATE EXAM COMMITTEES

2026	Phillip Brown, Ph.D. in English
2025	Karla Maravilla, Ph.D. in English
2025	Ashley Etter, Ph.D. in English
2024	Kyler Schubkegel, Ph.D. in English
2024	Hyunsoo Kim, Ph.D. in English
2023	Xiaohan Wang, Ph.D. in English
2023	Tanner Petersen, MA in English
2021	Cassidy Flood, MA in English

GRADUATE THESIS READER

2024	Taylor Thomas, MFA in Creative Writing
2023	Elise DeSomer, MA in English

EXTERNAL COMMITTEE

2024—	Ariane Dudych, Université Paris Cité, Ph.D. in American Literature, Comité de Suivi Individuel
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ACADEMIC SERVICE

2027–30	Incoming member, Modern Language Association MS Sound Forum
2026—	Job Placement Director, English Department, University of Notre Dame
2025–26	Program Committee, 2026 Pop Conference
2025–27	English Department Representative, College Council, University of Notre Dame
2025–26	Member, Graduate Studies Committee, English Department, University of Notre Dame
2024–27	Representative, Modern Literature Association Delegate Assembly Elected representative for the Late 19 th /Early 20 th Century American Literature forum.
2023–24	Coordinator, American Area Seminar, English Department, University of Notre Dame
2022–24	Member, Lectures Committee, English Department, University of Notre Dame

- 2017 Program Committee Member, International Gender Studies Program Conference, University of Notre Dame
- 2013–15 Coordinator, Twentieth-Century Colloquium, Princeton University
- 2013–20 Research Assistant and Editor
Provided research and editorial assistance for artists Glenn Ligon, Taryn Simon, and Gregg Bordowitz, and scholars Sarah Rivett and Yair Mintzker.
- 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

WSBT-TV, South Bend, IN, 2024
Ordinary Unhappiness podcast, 2024
Majority Report with Sam Seder (podcast and YouTube show), 2023
The Zero Hour with RJ Eskow (TV and radio show and podcast), 2023
Current Affairs podcast, 2023
Starting a Riot podcast, Oregon Public Broadcasting, 2023
New Day Northwest (television), King 5 Seattle, 2023
Decoder Ring podcast, Slate, 2023
This Is Pop (Netflix documentary series), 2021
Queercore: How to Punk a Revolution (documentary film), 2017
Soundcheck, WNYC-New York, 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, WBEZ-Chicago, May 2011
New Day Northwest, King 5 Seattle, October 2011

PROFESSIONAL MEMBERSHIPS

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 Musicological Society