

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

MFA Columbia University
Creative Writing – Nonfiction

BA Oberlin College
English with American Studies concentration, High Honors

PUBLICATIONS

Books:

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

Reviewed in the *New Yorker*, *The Nation*, *Yale Review*, and elsewhere.

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

National Award for Arts Writing finalist.

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

Published in Spain as *Las Chicas al Frente*. Contra, 2024.

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

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

Peer-Reviewed Articles:

“Novels of Democratic Exhaustion,” *American Literary History* 35.1. February 2023. Essay 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).

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

2019–20 Postdoctoral Fellowship, Society of Fellows in the Humanities, University of Southern California

2019 Honorable mention, Norman Foerster Prize for best essay published annually in *American Literature*

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 *Girls to the Front*)

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

2022 Teaching Beyond the Classroom – small grant to take students in performance studies class to South Bend Civic Theatre production of *West Side Story* (\$739.50)

Teaching Beyond the Classroom – midsize grant to take students in performance studies class to touring production of *Oklahoma!* (\$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

2024 “Literature and Desire.” Cleveland State University (forthcoming).

2023 “Listening for Our Ancestors.” Haverford College Center for Arts and Humanities, Haverford, Pennsylvania (forthcoming).

“Sounds of American Disappointment.” New School for Social Research, New York, New York (forthcoming).

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 “Media, Mediations, and Social Reproduction” (panel organizer and presenter), Modernist Studies Association conference, Brooklyn, NY (forthcoming).

“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 (forthcoming).

“The Case for Communal Singing: An Experiment,” Pop Conference, New York, NY, April 2023.

“Sounds of Enclosure and Domesticity,” American Comparative Literature Association conference, Chicago, IL, March 2023.

“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.

“Post-Democratic Novels” (invited roundtable participant, “Democracy and the US Novel”), 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 Eeeyyes,” 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; *Ord & 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

English 13186: Performance and Rebellion (spring 2022, fall 2022)
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)
English 30116: American Literary Traditions II (spring 2021, spring 2023)
English 40154: Feminist and Queer Literary Criticism (fall 2021)
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 (fall 2023)
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 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

2022– Member, Lectures Committee, 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

Majority Report with Sam Seder (podcast and YouTube show), August 2023

Starting a Riot podcast, Oregon Public Broadcasting, June–July 2023

Current Affairs podcast, June 2023

New Day Northwest (television), King 5 Seattle, May 2023

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

Modern Language Association
American Studies Association
Modernist Studies Association

International Association for the Study of Popular Music
Association for the Study of the Arts of the Present
American Comparative Literature Association

RESEARCH AND TEACHING INTERESTS

American Literature, 19th and 20th Centuries
Music, Popular Music, and Sound Studies
African American Literature and Culture
Gender and Sexuality Studies

Contemporary Literature
Media Studies
Cultural Studies
Critical Theory