

JENNIFER LYNN STOEVER

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Editor-in-Chief and Co-founder, Sounding Out!: A Sound Studies Blog (ISSN 2333-0309)
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ACADEMIC APPOINTMENT

2014-*present* Associate Professor, Department of English, State University of New York at Binghamton
2007-2014 Assistant Professor, Department of English, State University of New York at Binghamton
2011-2012 Fellow, Society for the Humanities, Cornell University

EDUCATION

2007 Ph.D., American Studies and Ethnicity, University of Southern California
The Contours of the Sonic Color-line: Slavery, Segregation, and the Cultural Politics of Listening
Committee: Carla Kaplan (chair), Judith Jackson Fossett, Fred Moten, and Joanna Demers
2004 M.A., American Studies and Ethnicity, University of Southern California
1996 Single Subject Credential, Secondary Education in English, University of California, Riverside
1995 B.A., English, University of California, Riverside, *summa cum laude*, *Phi Beta Kappa*

SELECTED FELLOWSHIPS & AWARDS

Institute for Advanced Studies in the Humanities, Fellowship, Binghamton University	2017 and 2013
Engaged Teaching Fellow, Binghamton Center for Civic Engagement	2015
SUNY Chancellor's Award for Excellence in Teaching	2014
Recipient, Transdisciplinary Team-Teaching Grant (with Monteith McCollum)	2014
Recipient, The Jean-Pierre Mileur Faculty Development Fund Research Grant	2013
Institute for Advanced Studies in the Humanities, Fellowship, Binghamton University	2013
Frances X. Newman Research Travel Grant, Binghamton University	2012
Society for the Humanities Fellowship, Cornell University	2011-2012
Union of University Professionals Individual Development Award	2010
Harpur Dean's Research Semester	2010
Harpur Dean's Workshop Grant, Binghamton University	2008-2009
Harpur Dean's Travel Grant, Binghamton University	2008, 2012
Finalist, Ralph Henry Gabriel Dissertation Prize, American Studies Association	2007
Department Nominee, College Dissertation Prize, University of Southern California	2007
Final Summer Dissertation Fellowship, University of Southern California	2007
College Merit Fellowship, University of Southern California	2006-2007
Fellow, Future Professoriate Program, University of Southern California	2006-2007
Predocorial Fellowship, Frederick Douglass Institute of African and African American Studies, University of Rochester, New York	2005-2006
Honorable Mention, Ford Foundation Diversity Fellowship	2005
USC College of Language, Arts, and Sciences Strategic Theme Summer Supplement	2004
Anna Bing Arnold Fellowship, University of Southern California	2003-2004
Louise Kerckoff Prize, Outstanding Graduate Paper in Gender Studies, USC	2003
College Merit Fellowship, University of Southern California	2001-2002
Summer Fellow, Center for Ideas and Society, University of California, Riverside	2000

RESEARCH AND TEACHING INTERESTS

Critical American Studies, African American Literature and Culture, Sound and Audio Culture Studies, 19th and 20th Century American Literature, Racial Formation, Popular Music, Audience Reception, Digital Humanities

PUBLICATIONS | monograph

The Sonic Color Line: Race and Listening in America, (New York: New York University Press, 2016).

PUBLICATIONS | peer reviewed articles

- “Fine-tuning the Sonic Color-line: Radio and the Acousmatic DuBois,” *Modernist Cultures*, 10:1 (2015): 99-118.
- “‘Just Be Quiet Pu-leeze’: New York’s Black Press Fights the Postwar ‘Campaign Against Noise,’” *Radical History Review* (Winter 2015): 145-168.
- “W.E.B. Du Bois and the Sonic Color-line,” *Studi Culturali*, (April 2013): 71-88.
- “The Word and the Sound: Listening to the Sonic Color-line in Frederick Douglass’s 1845 *Narrative*.” *SoundEffects: An Interdisciplinary Journal of Sound and Sound Experience*. (Fall 2011): 20-36.
- “Reproducing U.S. Citizenship in a *Blackboard Jungle*: Race, Cold War Liberalism, and the Tape Recorder,” *American Quarterly* 63:3 (September 2011): 781-806.
- “Splicing the Sonic Color-Line: Tony Schwartz Remixes Postwar Nueva York,” *Social Text* (Spring 2010): 59-85.
- “Under the Western Eyes of Fashion: *Marie Claire*’s Construction of Global Feminism,” *The Wages of Empire*, Marguerite Waller, Amalia Cabezas, and Ellen Reese, eds. (Paradigm, Fall 2007): 40-54.
- “‘Haute Culture’ for Mail Order Missionaries: Representing the Third World Woman in the American Magazine,” *Social Identities: Journal for the Study of Race, Nation, and Culture* (September 2006): 595-613.
- “Bad Reputation: Rock Studies Rethinks American Identity,” *The Iowa Journal of Cultural Studies* (Spring 2004): 92-105.

PUBLICATIONS | peer reviewed articles accepted and/or in press

- “The Pleasure (is) Principle: *Sounding Out!* and the Digitizing of Community” (co-authored with Liana Silva and Aaron Trammell), *Provoked!: Sound and the Digital Humanities* (forthcoming, Duke University Press).
- “Crate Digging Begins at Home: Black Women and Latinas Collecting and Selecting Records in the 1960s and ‘70s Bronx,” *The Oxford Handbook of Hip Hop Music Studies*, edited by Justin Burton and Jason Lee Oakes (abstract accepted, draft submitted, volume out to readers).

PUBLICATIONS | reprints

- “Reproducing U.S. Citizenship in a *Blackboard Jungle*: Race, Cold War Liberalism, and the Tape Recorder,” in *Sound Clash*, Josh Kun and Kara Keeling, eds. (Baltimore, MD: Johns Hopkins Press, 2012): 337-362.

PUBLICATIONS | academic

- “Toward a Civically Engaged Sound Studies, or (Re) Sounding Binghamton,” Raquel Castro and Miguel Carvalhais, eds. *Proceedings of Invisible Places / Sounding Cities. Sound Urbanism and Sense of Place*. Viseu, 2014: 468-479.
- Liner notes and annotated track listing, “Off the 60: A Mix-Tape Dedication to L.A.,” *Re:Present L.A.* exhibit Catalogue, Vincent Price Art Museum, Los Angeles, California (Spring 2012). n.p.
- Review of Gerri Hershey’s *We Gotta Get Out of this Place: The True, Tough Story of Women in Rock*, *postscript* (Fall 2005): 93-98.
- “Audible Angels: A Critical Discography of Hip Hop in Los Angeles,” *Resonance: An Interdisciplinary Music Journal* (Spring 2004): online.
- Review of Saidiya Hartman’s *Scenes of Subjection*, *E3W Review of Books* (Spring 2003): 18-20.

PUBLICATIONS | creative

- “like weapons,” “how I read your birthday card,” “in los angeles we call it lipo,” and “tONEdeaf,” *Budget Press Review* #5 (Summer 2012): 5-9.
- “Holding Pattern,” “Connection” & “The Best Twenty Bucks I Ever Spent,” *Paterson Literary Review* 38 (2010): 78-80.
- “Holding Pattern,” *Le Mot Juste*, Foothills Publishing (Summer 2007): 44.
- “Uneven Ground,” *Byline* (December 2006): 18.
- “Connection” and “The Best Twenty Bucks I Ever Spent,” in *Sue B. and Me*, BK Publishing, 2006.
- “Mission ’97,” *Le Mot Juste*, Foothills Publishing (Summer 2006): 18-19.
- “Manifest Destiny,” *Dazzling Mica: A Journal of Poetry and Culture* (Summer 2002): 21.
- Dry Heat*, Budget Press, 1998.

EDITORIAL WORK | academic

Editor-in-Chief and Co-founder, Sounding Out! A Sound Studies Blog (ISSN 2333-0309), May 2009-present.

Sounding Out! is indexed by the MLA Bibliography.

Editorial Board Member, Sound Studies: An Interdisciplinary Journal of the Arts, Humanities and Social Sciences, Bloomsbury Press, January 2014 to present.

Editorial Member, Social Text Collective, September 2013 to present.

Editorial Advisory Board Member, Journal of Popular Music Studies, December 2010-present.

ONLINE SCHOLARSHIP | selected posts

“Gendered Ears,” *American History Now*. 24 January 2014.

“Sound at ASA 2012,” *The Sound Studies Blog*. 12 November 2012.

“On the Lower Frequencies: Norman Corwin, Colorblindness, and the ‘Golden Age’ of Radio.” *The Sound Studies Blog*. 10 September 2012.

“Sound at SCMS 2012,” *Sounding Out!: The Sound Studies Blog*. 26 March 2012.

“Sound at MLA 2012,” *Sounding Out!: The Sound Studies Blog*. 2 January 2012.

“*Sounding Out!* Occupies the Internet, or Why I Blog,” *Sounding Out!: The Sound Studies Blog*. 28 Nov. 2012.

“Play it Again (and Again), Sam: The Tape Recorder in Film.” Part one on Noir, Part two on Walter Murch, and Part three on The 1980s, *Sounding Out: The Sound Studies Blog*. 20 June 20, 18 July, and 15 August 2011.

“President Obama: All Over But the Shouting?” *Sounding Out!: The Sound Studies Blog*. 20 December 2010.

“Orchestral Manoeuvres in the Afternoon,” *Sounding Out!: The Sound Studies Blog*. 18 November 2010.

“Como Now?: Marketing ‘Authentic’ Black Music,” *Sounding Out!: The Sound Studies Blog*. 20 October 2010.

“Ill Communication: Hip Hop Studies and Sound Studies,” *Sounding Out!: The Sound Studies Blog*. 21 Sept. 2010.

“The Noise of SB 1070 or Do I Sound Illegal to You?” *Sounding Out!: The Sound Studies Blog*. 19 August 2010.

“Summer Soundscapes. East Coast Style,” *Sounding Out!: The Sound Studies Blog*. 22 July 2010.

“And You Will Know Us By the Sound of Vuvuzelas,” *Sounding Out!: The Sound Studies Blog*. July 30, 2010.

“Sounds of Home,” *Sounding Out!: The Sound Studies Blog*. 3 June 2010.

“Reading the Politics of Recorded Sound,” *Sounding Out!: The Sound Studies Blog*. 22 April 2010.

“The Grain of the Voice or the Contour of the Ear?” *Sounding Out!: The Sound Studies Blog*. 15 September 2010.

MULTIMEDIA PRODUCTION

Executive Producer, “Radio Frequencies, Radio Forms LIVE,” WHRW 90.3 radio broadcast December 14, 2014, podcast on *Sounding Out!* January 26, 2015.

Executive Producer, “War of the Worlds at 75” Radio Broadcast, Live Social Media Provocation, and book project), broadcast October 30, 2013

Off the 60: A Mix-Tape Dedication to Los Angeles. Sonic Installation for *Re:Present LA Exhibit*, curated by reina alejandra prado, Vincent Price Art Museum, East Los Angeles, May 3-July 27, 2012.

ONLINE SCHOLARSHIP | microblogging and curation

@soundstudiesblog Twitter Feed for *Sounding Out!: A Sound Studies Blog*, 4700+ followers, 2009-present.

Livestreaming of National Conferences for @soundstudiesblog: What is Radio?, MLA 2013, MLA 2012, SCMS 2012, MLA 2012, ASA 2011, SCMS 2011, MLA 2011, ASA 2010.

Manager of “SoundStuds” Sub-Reddit on Reddit.com, July 2012-present.

Administrator, *Sounding Out!* Facebook Page, 1408 Followers, 2010-present.

PRESENTATIONS | invited lectures, readings, and interviews

Invited Panelist, “Theorizing Literary Sound,” Rutgers University, New Brunswick, *to be given*, 2 May 2017.

Book Talk, “*The Sonic Color Line*,” Hamilton College, *to be given* 21 April 2017.

Invited Skype Discussant, “*The Sonic Color Line*,” SUNY Stony Brook, Musicology, *to happen* 20 April 2017.

Book Talk, “*The Sonic Color Line*,” Drexel University, *to be given* 7 April 2017.

Book Talk, “*The Sonic Color Line*,” University of North Carolina, Charlotte, *to be given* 27 March 2017.

Invited Symposium Featured Presenter, “‘Doing fifty five in a fifty four’: Listening and the Cadence of Whiteness” Voice: Texture, Tone, Timbre, Center for Interdisciplinary Voice Studies, University of Winchester, January 29, 2017.

Invited Presentation and Workshop Discussant, “The Sonic Color line,” Special Session, Periods and Waves: A Conference on Sound and History, Stony Brook University, April 30, 2016.

Lecture, “Gender and Sound,” Xicana Feminism, California Institute of the Arts, April 7, 2016.

Lecture, “Poetry, Sound, and the Recorded Voice,” The Vox Populi and American Letters, University of Southern California, April 5, 2016.

Research Talk, “The Sonic Color-Line: Race and the Cultural Politics of Listening in America” and *Seminar* “Sound Studies and Digital Publishing,” The University of Wisconsin, Madison, Communication Studies and UWSound Studies, February 11, 2016.

Research Presentation via Skype in Professor Nic Sammond’s seminar “The Revolution Will Not Be Televised,” University of Toronto, October 21, 2015.

Panelist, “Race and Sound,” University of Southern California, March 26, 2015.

Research presentation, “*Decolonizing Listening in 1940s Harlem*,” Mapping Sound and Urban Space in the Americas, Cornell University, Ithaca, New York, October 25, 2014.

Presentation, “Social Media and Engaged Scholarship,” New England Consortium of Latina/o Studies, Vassar College. Poughkeepsie, New York, October 10, 2014.

Research Talk, Invisible Places, Sounding Cities Conference, Viseu, Portugal, July 19, 2014.

Research presentation, “Sounding Out! the Sonic Color-line,” Visit of Gary Kunis to the Binghamton University Engineering Department, April 24, 2014.

Research presentation, “The Sonic Color-Line: Race and the Cultural Politics of Listening in America,” The University of Oregon, Eugene, Oregon, April 29, 2013.

Plenary Talk, “What is Radio?” Conference, Portland, Oregon, April 27, 2013.

Research presentation, “The Sonic Color-Line: Race and Listening in America” Binghamton, April 24, 2013.

Research presentation, “The Sonic Color-Line: Race Listening in America” SUNY Buffalo, April 9, 2013.

Research presentation, “The Sonic Color-Line: Race and the Cultural Politics of Listening in America,” Haverford University, Philadelphia, March 27, 2013.

Research presentation, “The Sonic Color-Line: Race and the Cultural Politics of Listening in America,” Temple University, Philadelphia, March 26, 2013.

Poetry Reading, Binghamton University, John Arthur Café, October 30, 2012.

Research presentation, “‘Surely a Wonder of the Nineteenth Century’: Elizabeth Taylor Greenfield and the Sonic Color-line,” Cornell University History Department Colloquium, March 14, 2013.

Research Presentation, “John Lomax, Huddie Ledbetter, and the Sound of the To-Be-Lynched Body,” Annual Society of the Humanites Workshop, Cornell University, April 20, 2012.

Lecture, “The Sonic Color-line and the Slave Narrative,” Cornell University, April 19, 2012.

Seminar Presentation, “The Swedish Nightingale, The Black Swan, and the Sonic Color-line,” Society for the Humanities, Cornell University, February 15, 2012.

Research Presentation, “The Sonic Color-line: Race, Noise, and the Cultural Politics of Listening,” New York University, November 8, 2011.

Research Presentation “Reconstructing Music: Race, Listening, and the Jubilee Singers,” Cornell University Society for the Humanities Conference, Ithaca, New York, October 14, 2011.

Roundtable Respondent, “A Conversation with Peter DiCola: *Creative License: The Law and Culture of Digital Sampling*,” River Read Bookstore, Binghamton, NY, April 21, 2011.

Research Presentation, “Reproducing Sonic Citizenship: Blackboard Jungle, U.S. Cold War Liberalism, and the Tape Recorder,” George Washington University, January 28, 2011.

Moderator, “Aesthetic Dimensions of Hip Hop,” *Show and Prove: A Symposium Featuring New Dimensions in Hip Hop Studies*, New York University, September 18, 2010.

Research Presentation, “Reproducing U.S. Citizenship in a *Blackboard Jungle*: Race, Cold War Liberalism and the Tape Recorder,” Junior Faculty Research Series, Binghamton University, November 3, 2010.

Respondent and Moderator, “Under Cover in Popular Culture and Political Conceptualizations.” The Left-Overs: A Symposium on East(ern) German Cult(ure) and “Easthetics,” Binghamton University, November 23, 2009.

Research Presentation, “Listening to Nation,” BU Sound Studies Collective Works in Progress, April 27th, 2009.

Roundtable Speaker, “What Happens When Hip Hop is Archives? Keeping it *real* and *relevant*.” Celebrating Hip Hop History Inaugural Conference, Cornell University, November 1, 2008.

Radio Guest, “Tony Schwartz,” Documentary Music Features, KEXP Radio, Seattle, Washington, April 20, 2007.

Roundtable Speaker, “Success in Academia,” University of Southern California, April 2, 2007.

Research Presentation, “The Contours of the Sonic Color Line: W.E.B. DuBois, ‘Living for the City,’ and *Native Son*,” Africana Studies and Research Center, Cornell University, March 12, 2007.

Lecture, “Politics and Prada”: *Marie Claire* Imagines the ‘Women of the World.’ Race, Gender, Sexuality, and Popular Culture, University of Southern California, March 5, 2007.

Research Presentation, “The Contours of the Sonic Color Line: W.E.B. DuBois, ‘Living for the City,’ and *Native Son*,” English Department, Binghamton University, February 19, 2007.

Research Presentation, “The Contours of the Sonic Color Line: DuBois, *Native Son* and *The Street*,” Ethnic Studies Department, University of California, San Diego, January 24, 2007.

Host, “Work in Southern California: Story Symposium,” The Studio for Southern California History, Los Angeles, California, September 23, 2006.

Lecture, “Ready to Wear Activism: Globalization and the Western Fashion Magazine,” Fashion, Beauty, Power, University of Rochester, March 30, 2006.

Research Presentation, “‘If Not in the Word, In the Sound’: Tracing the Trope of the Listening Ear in African American Literature,” Frederick Douglass Institute, University of Rochester, March 8, 2006.

Research Presentation, “Color Blind But Not Color Deaf: Sonic Colorlines in the Work of Ann Petry,” Frederick Douglass Institute Working Papers Series, University of Rochester, November 30, 2005.

Lecture, “Linking Music to Politics,” California Politics and Culture, California State University at Fullerton, May 2, 2005.

Lecture, “A ‘Rapper’s Delight’: Politics, Pitfalls, and Pleasures of Narrative in Black Music,” Black Popular Culture, University of Southern California, April 13, 2005.

Roundtable, “Teaching For Social Justice,” Professionalization Series, Program in American Studies and Ethnicity, University of Southern California, September 16, 2003.

Lecture, “The Legacy of Lorraine Hansberry,” The Politics and Culture of the 1960s, USC, March 26, 2003.

Poetry Reading, “Rivercide Cycles,” Cole’s Reading Series, Los Angeles, CA, January 24, 2003.

Lecture, “Hip Hop: The Changing Same,” African American Popular Culture, USC, October 17, 2002.

Presentation, “Applied Annotation: Reading Comprehension Strategies,” UC Riverside, Center for Ideas and Society, May 17, 2000.

PRESENTATIONS | conference papers

Panel organizer and moderator, “Sound Studies and Literary Methodology,” Modern Language Association, Philadelphia, PA, January 10, 2017.

“Whiteness,” Race, Sound and the Politics of Keywords Projects, American Studies Association Annual Conference, Denver, Colorado, October 9, 2016.

“How Bam Heard Hip Hop: Black Women’s Record Collecting and Living Room Selecting in the 1960s and 70s Bronx,” Show and Prove Conference, University of California, Riverside, April 9, 2016.

“Teaching Radio Forms: Combining Theory, Praxis, and Archives,” Radio and Pedagogy Workshop, Radio Preservation Task Force Conference: Saving America’s Radio Heritage: Radio Preservation, Access, and Education, Library of Congress, Washington DC, February 26, 2016.

“World Construction in the Bronx Time Zone: DJ Afrika Bambaataa’s Listening Practice,” American Studies Association Annual Conference, Toronto, Canada, Oct 9, 2015.

Co-Presented with Neil Verma (Northwestern University) “Invading Auditory Practice: On the War of the Worlds and #WOTW75,” Society for Cinema and Media Studies, Montreal, Canada, March 26, 2015.

“Preserving ‘Quare Sounds,’ Conserving the ‘Dark Past’: The Jubilee Singers and Charles Chesnutt Reconstruct the Sonic Color-line,” Modern Language Association Annual Meeting, Vancouver, BC, January 11, 2015.

“You. Got. To. Un. Der. Stand”: Rachel Jeantel, “Reasonable” Listening, and the Sonic Color-line,” American Studies Association Annual Conference, Los Angeles, California, 9 November 2014.

“ReSounding Binghamton: Sound Studies as Civic Engagement,” Invisible Places, Sounding Cities: Sound, Urbanism, and a Sense of Place, Viseu, Portugal, 19 July 2014.

“A Voice To Match All That’: Lead Belly, Richard Wright, and Lynching’s Soundtrack,” Modern Language Association Annual Meeting, Chicago, Illinois, January 10, 2014.

“Whose Peace? Whose Quiet?: Black New Yorkers and Noise Laws in the Mid-Twentieth Century,” European Sound Studies Association, Inaugural Meeting, Berlin, Germany, October 4, 2013.

“Fine-tuning the Sonic Color-line: Radio and Shifting Forms of Race in W.E.B. Du Bois’s *Dusk of Dawn*,” Roundtable on “Race and Poetics: A Roundtable on Aesthetic Practice in Ethnic Studies,” Modern Language Association Annual Meeting, Boston, Massachusetts, January 5, 2013.

- “‘Just Be Quiet Pu-leeze’: New York’s Black Press Fights the Postwar ‘Campaign Against Noise,’” American Studies Association Annual Conference, San Juan, Puerto Rico, October 16, 2012.
- “Listening from the Margins: The Problem of Historical Sound,” Society for Cinema and Media Studies, Boston, Massachusetts, March 24, 2012.
- “Sounding Off About *Sounding Out!*: Emerging Scholars in an Emerging Field,” American Studies Association Annual Meeting, Baltimore, Maryland, October 22, 2011.
- “Echo and the Siren’s Song: Ann Petry’s ‘On Saturday the Siren Sounds at Noon,’ “Literature and Sound” panel, Modern Language Association Annual Meeting, Los Angeles, California, January 8, 2011.
- “Orchestral Manoeuvres in the Afternoon,” part of a roundtable called “‘Huhh!..Hahh!..Huhh!..Hahh!’: Sound, Working, Chain, Gang,” American Studies Association Annual Conference, San Antonio, TX, November 18, 2010.
- “The ‘Listening Ear’ and the Fisk Jubilee Singers: Aural Methodologies in Textual Worlds,” “Aural Archives” stream, American Comparative Literature Association, New Orleans, Louisiana, April 2, 2010.
- “Where Dusk Meets Radio: W.E.B. Du Bois and the ‘Sonic Color-Line’” Society for Cinema and Media Studies Annual Meeting, Los Angeles, California, March 18, 2010.
- “‘Who Calls the Teacher Daddy-O?’: *Blackboard Jungle*, the Sonic Color-Line, and Cold War Nationalism.” American Studies Association Annual Meeting, Washington D.C., November 7, 2009.
- “‘Dat Des Do Cuddle My Blood’: Aural Imagery and the (Re)Production of Terror in 19th-Century Narratives of Slavery.” Pacific Ancient and Modern Language Association Annual Meeting, Claremont, California, November 8, 2008.
- “Where Dusk Meets Dawn: Listening to Du Bois at the Crossroads.” American Studies Association Annual Meeting, Albuquerque, New Mexico, October 17, 2008.
- “‘Lollapalooza Every Day, Every Year’: Music, Multiculturalism, and Whiteness in the 1990s.” Experience Music Project POP Conference, Seattle, Washington, April 11th, 2008.
- “Apprehending the Sonic Color Line in Richard Wright’s *Native Son*,” Modern Language Association Annual Meeting, Chicago, Illinois, December 29, 2007.
- “‘New York, from the other side, that is’: Tony Schwartz’s Sonic Postcards of Race and Immigration from Postwar *Nueva York*,” Experience Music Project POP Conference, Seattle, Washington, April 22, 2007.
- “‘If Not in the Word, In the Sound’: Epistemologies of Listening and the Genre of the Slave Narrative,” Modern Language Association Annual Meeting, Philadelphia, December 28, 2006.
- Panel Moderator, “American Literature Pre-1865-Session I,” Pacific Ancient and Modern Language Association Annual Meeting, University of California, Riverside, November 10, 2006.
- “From the Veil to the Wail: W.E.B. Du Bois and Ann Petry Trace the Sonic Color-Line,” Pacific Ancient and Modern Language Association Annual Meeting, UC Riverside. November 11, 2006.
- “‘I Wouldn’t Change Puerto Rico by 4,000 New Yorks’: Tony Schwartz Records the Postwar Metropolis (1946-1958),” American Studies Association Annual Meeting, Oakland, CA, October 13, 2006.
- “‘A Book Which Takes You by the Ears’: The Sonic Landscapes of Richard Wright’s *Native Son*,” Changing Trends in Authorship: University of Rochester Graduate Student Conference, New York, March 4, 2006.
- “Lollapalooza, 1992: Decolonizing the ‘Ticketmaster Class,’” Ethnic Studies and Decolonization in the 21st Century: Third Annual Crossing Borders Conference, University of California, Berkeley, March 5, 2005.
- “The Third Wave Reads the Third World: *Marie Claire* and Global Activism,” Feminism Contesting Globalisation: UK & Ireland Women’s Studies Association Annual Conference, Dublin, July 10, 2004.
- “From Grassroots to Massroots: Third Wave Feminism, Global Activism, and *Marie Claire*,” American Literature Association Conference, San Francisco, California, May 27, 2004.
- “‘Re-Storying’ Los Angeles: Karen Tei Yamashita’s *Tropic of Orange* and the Artistry of Community,” The West of the 21st Century, Western Literature Association Conference, Houston, Texas, October 20, 2003.
- Panel Presentation: “So LA: ‘Re-Storying Identities in a Contested Landscape,’” 3 Cities International Conference: New York, Chicago, Los Angeles, University of Nottingham, U.K., April 4, 2003.
- “‘Now that’s a Lollapalooza!’: Music, Multiculturalism, and White Racialization in the 1990s,” Contamination: Sites of Contagion, Transgression, Transformation, The 16th Annual USC AEGS Conference, Los Angeles, University of Southern California, March 1, 2003.
- ‘Re-Storying’ Los Angeles: Karen Tei Yamashita’s *Tropic of Orange* and the Artistry of Community,” University of Southern California, September 28, 2002.
- “‘Movin’ on Up’: The Trope of Upward Mobility in Lorraine Hansberry’s *A Raisin in the Sun* and Sean P. Diddy Comb’s ‘Bad Boy for Life,’” UC Riverside’s Annual Humanities Conference, April 5, 2002.

PRESENTATIONS| book readings

The Sonic Color Line, Buffalo Street Books, Ithaca, New York, December 3, 2017.

TEACHING EXPERIENCE | university

Associate Professor, Resonant Frequencies: Exploring Radio Forms

Developed and Team-Taught Course with Cinema Professor Monteith McCollum, Fall 2014

Assistant Professor, How We Listen

Developed/taught undergraduate course for SUNY Binghamton, Fall 2012, Spring 2014, Fall 2014, Spring 2016 and Spring 201, graduate version Fall 2014

Research Fellow, Listening to Race in US Culture

Developed and taught this advanced research seminar for Cornell University, Fall 2011

Assistant Professor, The African American Novel

Developed and taught this course for SUNY Binghamton, Spring 2011 and Spring 2013

Assistant Professor, Race, Realism and the City: African American Literature 1940-1960,

Developed and taught Honors seminar (Fall 2010), graduate seminar (Fall 2010 and 2013), and Undergraduate Course (Fall 2013) SUNY Binghamton

Assistant Professor, Introduction to Sound Studies: Noise

Developed and taught graduate course for SUNY Binghamton, Fall 2009, Fall 2012

Assistant Professor, African American Literature to 1939

Developed and taught a graduate version of this course for SUNY Binghamton, Fall 2008 and Fall 2016; Undergraduate version Fall 2016.

Assistant Professor, Representation and Popular Music: The Live Concert

Developed and taught a graduate version of this course for SUNY Binghamton, Spring 2008.

Assistant Professor, Race, Realism and the City: African American Literature from 1940-1960

Developed and taught this course for SUNY Binghamton, Fall 2007

Assistant Professor, Representation and Popular Music: The Live Concert

Developed and taught this course for SUNY Binghamton, Fall 2007, Fall 2008, Fall 2009, and Spring 2011

Adjunct Lecturer, Listening to the City: Sound and Urban Space in Literature, Music, and Art

Developed and taught this course for Antioch University, Fall 2006

Teaching Assistant, African American Popular Culture, Spring 2005 and Fall 2002 (taught in conjunction with USC's Institute for Multimedia Literacy), *Race & Class in Los Angeles*, Fall 2004, *The Politics and Culture of the 1960s*, Spring 2003, American Studies and Ethnicity, University of Southern California.

SERVICE | disciplinary

Executive Committee Member, Sound Studies Forum, Elected Position (5-year Term), Modern Language Association, 2016 to present.

Affiliate, Radio Preservation Task Force, September 2014 to present

Reception Organizer, American Studies Association Sound Studies Caucus, November 2012 and October 2015

Panel Co-Chair, "How to Survive as an Indie Artist in Today's Music Industry," Cornell University, Feb. 2015.

Manuscript Review, *Women and Performance*, January 2015..

Member of 18th Biennial Conference Academic Committee, International Association for the Study of Popular Music, University of Campinas, São Paulo, Brazil, June 29-July 3, 2015.

Member of the Scientific Committee, Invisible Places, Sounding Cities: Sound, Urbanism, and a Sense of Place Conference, Viseu, Portugal, July 19, 2014.

Contributor, The Noise Project, LabSpace Studios, Toronto, Canada, 2013.

Project Advisor, NEH Application for WNYC Archive Preservation Project, 2013 and 2014.

Interviewee, Jonna McKone's MFA project on Sound Professionals//Analysts, Duke University, 19 April 2013.

Curator, "Sonic Borders" Forum on Popular Music and Sound Studies, Collaborative online "Virtual Workshop" with the International Association for the Study of Popular Music (IASPM-US). February 2013.

Co-Organizer, American Studies Association Sound Studies Caucus, November 2012-present.

Faculty Reviewer, Abstracts for The Extending Play: The Rutgers Media Studies Conference, December 2012.

Advisory Board Member, Soundbox Project, Franklin Humanities Institute, Duke University, Sept. 2012- present.

Advisory Board Member, The Cornell Hip Hop Collection Archive, August 2012-present.

Co-Organizer, Spring Workshop: Sound: Culture, Theory, Practice and Politics, Cornell University, April 20, 2012.
Fellowship Reader, Cornell University, Society for the Humanities, 2012-2013 "Risk @ Humanities," Fall 2011.
Presiding Officer, African American Literature Division Panel, PAMLA, 2007.

SERVICE | university

Elected Member, Faculty Senate, Binghamton University, 2015-present.
Lecture, "Does Black Sound Matter?" Teaching Black Lives Matter, Binghamton, to be given, 4 April 2017.
Seminar Presentation, "Hip Hop's Living Room DJs: Black Women and Latinas Collecting and Selecting Records in the 1960s and 1970s New York," Institute for Advanced Studies in the Humanities, February 22, 2017.
Panelist, "Engaged Teaching: Designing a Community-Based Learning Experience," 2015 Institute on Community-Engaged Teaching, Research & Scholarship, Binghamton University, March 18, 2015.
*Talk Organizer, Ava Chin (CUNY Staten Island), *Eating Wildly* book talk, English Department, Nov, 14 2014.*
Invited Speaker, "Blogging as Genre," Writing 111 Symposium, September 19, 2014.
Advisory Council Member, Center for Civic Engagement, Binghamton University. February 2014 to present.
Executive Producer, "War of the Worlds at 75" Project (Panel, Blog Series, Radio Broadcast, Live Social Media Provocation, and book project), broadcast October 30, 2013, project ongoing
Talk Organizer, Mario Rios Perez (Syracuse University), "Race, Education, and the Mexican Immigrant Press in Chicago, 1915-1935." English Department, September 14, 2013.
Talk Organizer, Gustavus Stadler (Haverford), "Woodie Guthrie Called Queer," February 13, 2013.
Invited Speaker, "How Do You Know When Your Class is at its Best?" New Faculty Orientation, 19 August 2013.
Appointed Member, Provost's Material and Visual Worlds Steering Committee, Spring 2013-Spring 2014.
Panel Organizer, War of the Worlds at 75 featuring Damien Keane (SUNY Buffalo), Shawn Vancour (NYU), and Tom McEnaney (Cornell), October 30, 2013.
Panelist, Round Table on Academic Publishing, English Graduate Student Organization, May 3, 2013.
Co-Chair, Media Committee, English Department, Binghamton University, Spring 2013 to present.
Participant and Co-Organizer, Radio Studies Intercampus Faculty Reading Group, Binghamton and Cornell Universities, September 2012-present.
Director of the English Department Honors Program, Binghamton University, 2010-2011.
Elected Member, Faculty Senate, Binghamton University, 2011.
Elected Member, Salary Committee, English Department, Binghamton University, 2010-2012.
Invited Speaker, "Tips for College Success," HDEV 105, Binghamton University, September 16, 2010.
Lead Organizer, The Binghamton University Sound Studies Collective, Binghamton University, 2008-present.
Elected Member, Graduate Studies Committee, English Department, Binghamton University, 2008-2011.
Member, Academic Computing and Educational Technology Faculty Senate Committee, Binghamton, 2008-2010.
Organizer, The Power of Performance: Graduate Student Conference, Binghamton University, April 17-29, 2008.
Faculty Facilitator, American Studies Reading Group, Binghamton University, 2007 to 2008.
Participant, Junior Faculty Reading Group, Binghamton University, 2007 to present.
Invited Speaker, Job Market Roundtable, Binghamton University, October 17, 2007 and October 21, 2009.
Curator and Coordinator, Africa Film and Video Series. Frederick Douglass Institute of African and African American Studies, University of Rochester, 2005-2006.
Creator and Coordinator, American Studies and Ethnicity Faculty Speakers Series. USC, Fall 2003-Spring 2005.
Co-Facilitator and Curriculum Planner, "The Twentieth Century American Short Story," (ENG 699). University of Southern California, Fall 2003.
Founding Co-Chair, Program in American Studies and Ethnicity graduate Organization (PASEO). University of Southern California, Spring 2002-Fall 2003.

SERVICE | community engagement

Organizer, Book talk and signing by Alice Bag, Cornell University Punk Archive, upcoming 22 March 2017.
Project Coordinator, ReSounding Binghamton: Binghamton Historical Soundwalk Project (in conjunction with the Center for Civic Engagement, TechWorks! Binghamton and my sound studies courses), 2014 to present.
Roundtable Panelist, "WOOP WOOP! That's the Sound of da Police!": Hip Hop, Police, and Community, sponsored by the Cornell Hip Hop Collection, Southside Community Center, Ithaca, NY, Feb 20, 2015

SERVICE | student advisement

Binghamton Dissertation Committees—In Progress

Dissertation Committee Member, Maria Chaves, “Shocking Realities: Latina Immigrants’ Language Across Borders,” Binghamton English Department, 2013-present.

Outside Committee Member, Natalia Triana Àngel, “Sounds of War: Salsa, City, and Conflict in the Cali Festival 1968-1990,” Binghamton History Department, 2015-present.

Outside Committee Member, Amanda Beardsley, “Celestial Mechanics: Technologies of Salvation in Mormonism and Post-Enlightenment America,” Binghamton Art History Department, 2017-present.

Outside Masters Committees—In Progress

Outside Committee Member, Grayson Neff, “Sonic Intolerance: Aural Yellowface during the Golden Age of Radio,” University of Kentucky, Louisville, Spring 2017-present.

Binghamton Dissertation Committees—Completed

Chair, Osvaldo Oyola, “Collecting Identity: Popular Culture and Narratives of Afro-Latin Self in Transnational America,” Binghamton University, 2010- 2014.

Committee Member, Airek Beauchamp, “Sociohistoric Approaches to the Conventions and Parameters of Academic Disciplines: A Micro Study of the Academic Identities of Dissertation Writers,” 2013-2016.

Committee Member, Tara Betts, “Break the Habit,” 2013-2014.

Committee Member, Liana Silva, “Acts of Home-Making: Migration, Home, and New York City in African American and Puerto Rican Cultural Productions,” 2009-2012.

Outside Binghamton Dissertation Committees—Completed

Outside Committee Member, Aaron Trammell, Rutgers University, “Ideologies of Empire in Dungeons and Dragons: A Cultural History of Game Theory, Bioinformatics, and Cybernetics in America’s Underground 1958-1984,” 2011-2015.

Outside Committee Member, Wanda Alarcon, University of California Berkeley, “Sounding Aztlán: Music, Literature, and the Chicana/o Sonic Imaginary,” 2014-2017

Field Exam Director

Rachel Jones, “Racial Performance,” Spring 2014.

Airek Beauchamp, “Intersections of Sound Studies and Affect Theory,” Spring 2014.

Tara Betts, “African American Literature: Black Women Writing as Praxis and Theory,” Fall 2013.

Osvaldo Oyola, “Cultural Studies: History, Identity, and Collection,” Binghamton, Fall 2010.

Aaron Trammell, “Sound Studies,” Binghamton University, Department of Comparative Literature, Spring 2009.

Liana Silva, “Cultural Studies: Theory and Method,” Binghamton University, Fall 2008.

Gail Upchurch, “20th-Century African American Fiction,” Binghamton University, Fall 2008.

Graduate Independent Studies

Aaron Trammell, “Intro to Sound Studies,” Binghamton University, Fall 2008.

Liana Silva, “African American Literature and the City,” Binghamton, Fall 2007.

Honors Thesis Advisor

Sean Daley, “Rhetoric and Popular Music,” Binghamton University, Spring 2008.

Honors Committee Member, Randy Bishop, “From Oscar Micheaux to Spike Lee: The Burden of Representation on Hollywood, Black Actors and Film Makers,” Binghamton University, Spring 2008.

Undergraduate Independent Studies

Chelsea Horne, “‘The Street’ as a Distorting Lens in Ann Petry’s Novel,” Published in the 2011 Proceedings of the National Council for Undergraduate Research, Ithaca College.

Ameria Lennard, “The Hybridity of Soca & Calypso Music: The Soul of a People,” Binghamton, Spring 2008.

Undergraduate Mentorship

Ariel Taub, Editorial Intern for *Sounding Out!*, English Department Mentorship Program, Spring 2017.
Daniel Santos, Michele Quiles, Dhruv Seghal, Editorial Interns for *Sounding Out!*, English Department Mentorship Program, Spring 2016.
Daniel Santos, English Department Honors Seminar Project, Fall 2015-Spring 2016.
Daniel Santos, Institute for the Advanced Studies in the Humanities Honors Seminar Project, Spring 2015.
Maggie Leung, Hyucksang Daniel Homg. "Amarilli," Audio submission to BU Undergraduate Journal, 2015.
Sky Stage, Editorial and Promotions Intern for *Sounding Out!*, English Department Mentorship Program, Fall 2012.

RELATED WORK and PROFESSIONAL EXPERIENCE

Associate Editor and Staff Writer, <i>Pink & the Almighty</i> Magazine, Los Angeles, CA,	2004
Summer Resident Youth Advisor, Institute for Educational Advancement	2003
Internship, <i>Los Angeles Magazine</i> , Los Angeles, CA	2001
Instructor, English Department, John W. North High School, Riverside, CA	1999-2001
Instructor, English Department, La Sierra High School, Riverside, CA	1996-1999
Instructor, English Department, Rubidoux High School, Riverside, CA	1995-1996

PROFESSIONAL MEMBERSHIPS

American Studies Association (ASA)	Modern Language Association (MLA)
African American Intellectual History Society (AAIHS)	Popular Music Project, USC (PMP)
Binghamton U Sound Studies Collective (BU SSC)	Sensory Studies Research Directory
C19: The Society of Nineteenth-Century Americanists (C19)	Society for Cinema and Media Studies (SCMS)
European Sound Studies Association (ESSA)	SCMS Radio Studies Special Interest Group (RSSIG)
	SCMS Sound Studies Special Interest Group (SSSIG)