

Sound at SCMS 2011

Jennifer Stoever 

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Abstract

The Society for Cinema and Media Studies Annual Conference is especially exciting for Sound Studies peeps in that it has an official Sound Studies Special Interest Group, established in 2008, that sponsors panels and meets regularly every year. In the upcoming 2011 meeting in New Orleans, Louisiana, Co-Chairs Norma Coates and Jay Beck will convene the SSSIIG confab at 8:00 a.m. on Saturday, March 12th.

Keywords

Music (Subfield), Conferences, Digital Humanities, Film/Movies/Cinema, Games/Gaming, Listening



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“Sound is always the ingenue at the media party”—Charles Bernstein, *“Sounding the Word,”* in Harper’s *March* 2011

The [Society for Cinema and Media Studies](#) Annual Conference is especially exciting for Sound Studies peeps in that it has an official [Sound Studies Special Interest Group](#), established in 2008,



that sponsors panels and meets regularly every year. In the upcoming 2011 meeting in New Orleans, Louisiana, Co-Chairs [Norma Coates](#) and [Jay Beck](#) will convene the SSSIG confab at 8:00 a.m. on Saturday, March 12th. We are proud here at *Sounding Out!* to be officially sponsored by the SSSIG—you can catch [yours truly](#)’s panel “J6: Listening and the Sounds of Belonging: Signification, Practice, and Politics” along with co-SO! [Aaron Trammell](#) (PhD. Student, Rutgers), [Priscilla Peña Ovalle](#) (Asst. Prof at UO as well as SO! guest writer: See “[Aurally Other](#)”), and [Dolores Inés Casillas](#), (Asst. Prof at UCSB and slated to be a guest writer for SO! in March).

While sound studies has had a challenging battle for recognition in an arena so committed to the notion of “the screen” (see [Norma Coates](#)’ 2008 *Cinema Journal* piece, “[Sound Studies: Missing the \(Popular\) Music for the Screens?](#)” for a compelling story of the institutional turf wars between sound studies, media studies, and popular music study writ large), this year’s slate shows a hard-fought diffusion of sound study across different fields: some traditionally with screens—film, television, music video, youtube—and some without—radio, music, DJ culture, surveillance technology, and legal discourse. I have highlighted the SSSIG sponsored panels throughout our SCMS round-up both to big-up their work but also to show the many other sites where sound has emerged, both in full panels and in individual papers.

If I have missed you, please drop me a line at jstoeve@gmail.com! We look forward to seeing you in NOLA (and Twittering you [@soundingoutblog](#) if we won’t).

3.1.11 Addendum: Due to simultaneous and unfortunate family emergencies, our SO! panel at SCMS has been canceled. We urge you to check out the many other excellent SSSIG papers this year.



Portrait of Kaiser Marshall, Art Hodes, Sandy Williams, Cecil (Xavier) Scott, and Henry (Clay) Goodwin, Times Square, New York, N.Y., ca. July 1947

THURSDAY MARCH 10, 2011

NOON – 1:45 PM

A11: Hollywood On The Air: Rehistoricizing Cinema and Radio

ROOM Salon 1A, Level Two

CHAIR Scott Balcerzak, Northern Illinois University

Sara Levavy, Stanford University, *"The Newsreel and the Framing of Media"*

Scott Balcerzak, Northern Illinois University, *"Jack Benny's Voice and Body: Queered Radio and the Screen Comedian"*

Neil Verma, University of Chicago, *Watching Eavesdroppers: Film, Radio, and Meta-Commentary in Classic American Noir*

Michael Dwyer, Arcadia University, *"The Same Old Songs?": The Invention of Oldies on Film and Radio*

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A19: WORKSHOP: The DJ in Electronic Dance Music: Media Citizenship, Appropriation, and Cultural Hybridity

ROOM Acadia, Level Two

CHAIR Bernardo Attias, California State University, Northridge

WORKSHOP PARTICIPANTS

Fred Church, Tangy Citrus Records

Mark Gunderson, Evolution Control Committee

Shane Martin, Middle Tennessee State University

Bernardo Attias, California State University, Northridge

Individual papers of Interest:

Bobby Simmons, University of Southern California, *"We've Only Just Begun: Popular Music and Aging Boomers in Advertising"* in **A23 Media and Senior Citizenship Age and Generational Issues In Film, Television, and New Media**, ROOM Mercier Terrace, Level Fourteen

2:00 PM – 3:45 PM

B2: Early Soviet Film Sound: Theory, Technology, Ideology, Practice

ROOM Algiers, Level One

CHAIR Lilya Kaganovsky, University of Illinois, Urbana-Champaign

Lilya Kaganovsky, University of Illinois, Urbana-Champaign, “Ideological State Apparatuses: Soviet Cinema’s Conversion to Sound (1928-1935)”

Joshua Malitsky, Indiana University, “The Movement of Energy”

Vincent Bohlinger, Rhode Island College, “The Transition to Sound in the Soviet Union: Technological Developments and Industry Practices”

RESPONDENT Masha Salazkina, Concordia University

Individual Papers of Interest:

Curran Nault, University of Texas, Austin, “When Punk Meets Porn: The Convergence of Music and Sex in Courtney Trouble’s Queer Punk Pornography,” in **B4 Visualizing Sexuality, ROOM Esplanade, Level One**

Felan Parker, York University, “Millions of Voices: *Star Wars*, Digital Games, Fictional Worlds and Franchise Canon,” **B6 Video Game Worlds, ROOM Fontainebleau, Level One**

4:00 PM – 5:45 PM

C18 Sound Studies

ROOM Evangeline, Level Two

CHAIR Jennifer Fleeger, The Catholic University of America

Andrew deWaard, University of British Columbia, “Mise-en-Synergy”

Jennifer Fleeger, The Catholic University of America, “Selling Jazz Short: Warner Bros. Makes Film Sound American”

Kevin John Bozelka, DePaul University, “The Development of the Music Cue Sheet in American Cinema”

Kelly Kessler, DePaul University, “When Evita Meets Little Mary Sunshine: Rewriting the Hero Through Visual and Narrative Adaptation in the Millennial Movie Musical”

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Downtown Joy Theatre, Canal St., New Orleans (Since Closed)

FRIDAY MARCH 11, 2011

8:00 AM – 9:45 AM

D4: Secrecy, Surveillance, and Media History

ROOM Esplanade, Level One

CHAIR Lisa Lynch, Concordia University

<https://doi.org/10.59350/caqmp-b9f10>

David Suisman, University of Delaware, “Listening Like a State: Wiretapping, Electronic Eavesdropping, and the History of American Surveillance”

Elena Razlogova, Concordia University, “‘This System of Secret Informers’: Snitching as a Key Aspect of Modern Surveillance Societies”

Lisa Lynch, Concordia University, “‘As I Photograph the Night Sky, the Other Night Sky Photographs Back’: Surveillance, Transparency, and the Frenzy of Disclosure”

RESPONDENT Alexander Russo, Catholic University of America

D18 Popular Music and Media Convergence

ROOM Evangeline, Level Two

CHAIR Norma Coates, University of Western Ontario

Benjamin Aslinger, Bentley University, “The Price is Right: Licensing Tracks and Artists for the Rock Bank, Guitar Hero, and DJ Hero Franchises”

Elissa Nelson, University of Texas, Austin, “Indie Music and Mainstream TV at a Crossroads: The Soundtrack to The O.C.”

Joseph Tompkins, University of Minnesota, “Do Anything for Dethklok: How Extreme Metal Culture Found Its Niche with Post-Network TV”

Andrew Bottomley, University of Wisconsin, Madison, “De-Convergence: The Revival of the Audio Cassette Format in the Digital Era”

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Individual Papers of Interest:

Justin Horton, Georgia State University, “The Limits of Vision: Sound and Subjectivity in Gus Van Sant’s *Paranoid Park*,” in D8 **Locating Queer Subjectivity**, ROOM **Carrollton, Level One**

Sarah Kessler, University of California, Irvine, “The Voice of Trauma’s Past: Ventriloquizing Victimology in Contemporary Israeli Cinema,” D21 **The “Afterlife” of Media**, ROOM **Union Terrace C, Level Three**

10:00 AM – 11:45 AM

E5 Contemporary Racial Performances

ROOM Broadmoor, Level One

CHAIR Sylvia Chong, University of Virginia

Sylvia Chong, University of Virginia, “Being, Acting, Passing, Mocking: The Many Faces of Performativity in *Tropic Thunder* (2008)”

Sean Metzger, Duke University, “Asian/American Mediatization and That Emcee Jin”

Eng-Beng Lim, Brown University, “Dancing with Margaret Cho”

SPONSOR Asian/Pacific American Caucus

E6 WORKSHOP New Media Futures: The Digital (the Academy)

ROOM Fountainbleu, Level One

CHAIR Nicholas Mirzoeff, New York University

WORKSHOP PARTICIPANTS

Kathleen Fitzpatrick, Pomona College

Alexandra Juhasz, Pitzer College

Wendy Chun, Brown University

Nicholas Mirzoeff, New York University

Tara McPherson, University of Southern California

E14 Silent Film Aesthetics and Audiences

ROOM Salon III, Level Two

CHAIR Richard Abel, University of Michigan

Paul Moore, Ryerson University, “Telegraphing Cinema: The Vitascope’s Advance Newspaper Publicity In April 1896”

Katherine Fusco, Vanderbilt University, “Time Made Visible: Taylorism, the Gilbreths, and the Early Cinema’s Efficiency Aesthetics”

Nicholas Baer, University of California, Berkeley , “Messianic Musclemen: Early German Cinema as Zionist Allegory”

Richard Abel, University of Michigan, “Going to the Movies in Detroit: Weekly Film News, 1916-1919”

E15 Intertitles, Talking, and Singing: The American Vernacular and Transitions in Cinematic Sound

ROOM LaSalle, Level Two

CHAIR Cynthia Lucia, Rider University

Paul Young, Vanderbilt University, “The Talking Fool: Broadcasting Intimacy in Jolson’s Vitaphone Films”

Desiree Garcia, Brown University, “There’s No Place Like Home: Modernity, Social Belonging, and the Hollywood Folk Musical”

RESPONDENT Krin Gabbard, Stony Brook University

Individual Papers of Interest:

Josh Glick, Yale University, “Filming Urban Roots: *Wattstax*, Black Identity, and the Cultural Geography of Los Angeles,” [E10](#) **Shooting City Spaces: Location Filmmaking During the “Urban Crisis,”** ROOM **St. Charles, Level Two**

Christopher Natzén, National Library of Sweden, ““All That Jazz”—Foreign Musicians in Sweden during the Conversion to Sound Film,” [E23](#) **Cinematic Mobilities,** ROOM **Mercier Terrace, Level Fourteen**

1:15 PM – 3:00 PM

F2: Off Screen Noise: Sound and Avant-Garde Cinema

ROOM **Algiers, Level One**

CHAIR Michelle Puetz, University of Chicago

Andrew Ritchey, University of Iowa, “Two Turntables and an Avant-Garde Film: The Phonograph as Musical Accompaniment”

Michelle Puetz, University of Chicago, “Feedback, Graphic Scores and Improvisation in Richard Lerman’s Films and Sound Experiments”

Juan Suarez, Universidad de Murcia, “Noise, Body, Landscape: Jack Smith, Hélio Oiticica, and Terry Fox”

Melissa Ragona, Carnegie Mellon University, “Sonic Warhol: From Tape-Recorder to Film”

SPONSOR Experimental Film and Media Scholarly Interest Group

F12: The Cry of Jazz: Voicing Black Citizenship Onscreen

ROOM **Salon 1B, Level Two**

CHAIR Nicholas Sammond, University of Toronto

Anna McCarthy, New York University, “*The Cry of Jazz and the Uses of Film*”

Charles McGovern, College of William and Mary, “‘To the Ends of the Earth’: The Television World of Nat Cole”

Nicholas Sammond, University of Toronto, “Citizen Crow: The Contradictory America of *Stormy Weather*”

RESPONDENT Arthur Knight, College of William and Mary

SPONSOR Oscar Micheaux Society

Individual Papers of Interest:

Leah Shafer, Hobart and William Smith Colleges, “‘Tik Tock on the Clock, but the Party Don’t Stop, No’: Parodic Military Dance Videos on YouTube,” **F19 Whose War is it Anyway?: Contemporary Images of Combat**, ROOM **Acadia, Level Two**

Elena Bonomo, University of Southern California, “Living Punk: The D.C. Punk Scene, Fugazi, and Jem Cohen’s *Instrument* (1999),” **F23: Media Consumers: Mainstream/Alternative/State**, ROOM **Mercier Terrace, Level**

3:15 PM – 5:00 PM

G1 Generations of Media Studies

ROOM: **Audubon, Level One**

CHAIR Diane Negra, University College Dublin

WORKSHOP PARTICIPANTS

E. Ann Kaplan, Stony Brook University

Patrice Petro, University of Wisconsin, Milwaukee

Derek Kompare, Southern Methodist University

F. Hollis Griffin, Colby College

G6 Contested Spaces of Educational Media

ROOM **Fountainbleu, Level One**

CHAIR Amanda Keeler, Indiana University

Michele Hilmes, University of Wisconsin, Madison, “Radio Rockefeller: The Rockefeller Foundation’s Transnational Vision of Radio in the 1930s”

Josh Shepperd, University of Wisconsin, Madison, “Pressing On: Program Transcription and the ‘Networking’ of Educational Radio, 1935-1942”

Amanda Keeler, Indiana University, “Media in Flux: Educational Discourse from Radio to Television”

RESPONDENT Paddy Scannell, University of Michigan

SPONSOR Television and New Media Scholarly Interest Group

G16 Affective Media, Embodied Spectators

ROOM **Orleans, Level Two**

CHAIR Dana Luciano, Georgetown University

CO-CHAIR Karen Tongson, University of Southern California

Robert McRuer, George Washington University, “Live (Crip) Sex Acts: Neoliberalism, Affect, Intensity”

Dana Luciano, Georgetown University, “Uneventful Grief”

Mel Chen, University of California, Berkeley, “Masked Media”

Jasbir Puar, Rutgers University, “Lifeloggging: Digital Archives of Affect, Memory, and Intimacy”

G20 Sound Design

ROOM **Union Terrace A, Level Three**

CHAIR Jeff Smith, University of Wisconsin, Madison

Michael Slowik, University of Iowa, “Collection or Construction? Sound Effects and Sonic Depth in the Early Sound Western”

Katherine Quanz, Wilfrid Laurier University, “Canadian Soundscapes: The Transition to Dolby Sound in the Cinema of David Cronenberg”

Amanda McQueen, University of Wisconsin, Madison, “Bring the Noise: Intensified Continuity in the Sound Design of the Works of Edgar Wright”

Jeff Smith, University of Wisconsin, Madison, “Some Tales Told By Hiccupping Monkeys: Intensified Continuity and The Soundtracks of Contemporary Hollywood Films”

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The Stones of Congo Square, New Orleans, LA

SATURDAY MARCH 12, 2011

8:00 AM – 9:45 AM

MEETING: Sound Studies Scholarly Interest Group

ROOM Orleans, Level Two

10:00 AM – 11:45 AM

15 WORKSHOP: Blogging, Tweeting, and Posting: Online Media Community Building and Scholarly Promotion

ROOM **Broadmoor, Level One**

CHAIR Miranda Banks, Emerson College

CO-CHAIR Ryan Bowles, University of California, Santa Barbara

WORKSHOP PARTICIPANTS

Alisa Perren, Georgia State University

Anne Helen Petersen, University of Texas

Julie Russo, Stanford University

Patty Ahn, University of Southern California

Inna Arzumanova, University of Southern California

SPONSOR Women's Caucus

18 Building Environments: Sound Design and Auditory Ambiences in Film

ROOM **Carrollton, Level One**

CHAIR Randolph Jordan, Concordia University

CO-CHAIR Benjamin Wright, Carleton University

Lisa Coulthard, University of British Columbia, "New and Old Worlds: The Acoustic Ecology of the Period Film"

Benjamin Wright, Carleton University, "Designing the Sound of New Orleans: Ren Klyce's Use of Ambiences in *The Curious Case of Benjamin Button*"

Randolph Jordan, Concordia University, "Hearing the Guggenheim in the Cinema: Modernist Acoustic Design and the Conventions of Film Sound"

Vanessa Ament, Georgia State University, "The Wallpaper Speaks: Aural Representations of Confinement in *Barton Fink*"

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110 The Cultural Phenomenon of Michael Jackson

ROOM **St. Charles, Level Two**

CHAIR Sylvia Martin, Babson College

Mark Anthony Neal, Duke University, "Sampling Michael: Rhythm, Masculinity and Intellectual Property in the 'Body' of Michael Jackson"

Todd Gray, California State University, Long Beach, "Caliban In The Mirror"

Dj Lynnee Denise, WildSeed Music & Exalt Youth, "The King of Pop Drag: Michael Jackson's Performance of Heterosexuality and Hyper Masculinity"

Sylvia Martin, Babson College, "Mediating Messages: A Choreography of Contradiction"

Individual papers of Interest:

Charles Musser, Yale University, "Audio-Visual Media in The Presidential Campaigns of 1892 and 1896: Shifting the Historical Paradigm from Film Studies to Media Studies," I2 **Nonfiction Citizenship and the Margins of Documentary Form**, ROOM **Audubon, Level One**

Susana Duarte, Universidade Nova de Lisboa, "Between Seeing and Saying: Cinematographic Readings of the Archive," I4, **Mining the Archive: Discoveries, Compositions, Disjunctions**, ROOM **Esplanade, Level One**

Andrea Kelley, Indiana University, "Mobilizing the Mulatto: Dorothy Dandridge's Cross-Racial Constructions in 1940s Soundies," I20 **African American Stars and Auteurs**, ROOM **Union Terrace A, Level Three**

11:00 am – 12 noon

ROOM Boardroom, Level Two

Media Literacy and Outreach Scholarly Interest Group Meeting

12:00 NOON – 1:45 PM

J6: Listening and the Sounds of Belonging: Signification, Practice, and Politics

ROOM **Fountainbleu, Level One**

CHAIR Jennifer Stoecker-Ackerman, State University of New York, Binghamton

CO-CHAIR Priscilla Ovalle, University of Oregon

Jennifer Stoecker-Ackerman, State University of New York, Binghamton, "The Noise of SB 1070: or Do I Sound Illegal to You?"

Dolores Inés Casillas, University of California, Santa Barbara, “¡Puuurrooo MÉXICO!: Listening to Transnationalism on U.S. Spanish-Language Radio”

Aaron Trammell, Rutgers University, “‘What We Do Is Secret (For a Reason)’: Identity and Resistance in Underground Music”

3.1.11 Addendum: Due to simultaneous and unfortunate family emergencies, this panel has been canceled. We will keep you posted on the rescheduling of Aaron Trammell's paper.

SPONSOR Sound Studies Scholarly Interest Group

MEETING: Video Games Studies Scholarly Interest Group

ROOM Boardroom, Level Two

Individual Papers of Interest:

Norma Coates, University of Western Ontario , “The Persistence of Infamy: ‘Tween and Teen Girl Taste and Narratives of the Decline of Popular Culture,” **J10 Complete Control?: ‘Tween/Teen Girl Consumers, Media, and Cultural Power, ROOM St. Charles, Level Two**

2:00 PM – 3:45 PM

K5 Place and Representation in HBO's Treme

ROOM Broadmoor, Level One

CHAIR Julia Leyda, Sophia University

Joy Fuqua, Queens College, “‘In New Orleans We Might Say it Like This...’: Autochthonic Discourses and Expert Outsiders in HBO's *Treme*”

Julia Leyda, Sophia University, “What a Character, Creighton and Excess in HBO's *Treme*”

Courtney George, Columbus State University, “‘We're All Goin' Crazy Buck Jumpin' and Havin' Fun': The Carnavalesque in the Music of HBO's *Treme*”

Lynnell Thomas, University of Massachusetts, Boston, “Televisual Tourism: HBO's *Treme* and the Racial Remapping of Post-Katrina New Orleans”

K8 Sound and Music

ROOM Carrollton, Level One

CHAIR Deane Williams, Monash University, Melbourne

Thomas Cohen, University of Tampa, “Jazz, Film, and Videotape: Shirley Clarke’s *Ornette: Made in America*”

Morgan Woolsey, University of California, Los Angeles, “Time Change: Oppositional Scoring and Sound Design in the Films of the L.A. School”

Amy Corbin, Muhlenberg College, “Interrogating Racial and Geographic Boundaries Through Direct Address in *The Corner* and *Just Another Girl on the I.R.T.*”

Sean Griffin, Southern Methodist University, “I’ve Grown Accustomed to Her Voice: Fetishizing the Female Voice in *My Fair Lady*”

2:00 PM

K10: Studies in Distinction: Authorship, Style, and Meaning

Mack Hagood, Indiana University, “Unpacking Punches: Synchresis and Schizophonia in the Combat Foley of *Fight Club*” It’s at 2pm on Saturday in K10. The panel is called “”

4:00 PM – 5:45 PM

L7: Animating Blackness: Race, Citizenship, and Satire in Aaron McGruder’s *The Boondocks*

ROOM **Gentilly, Level One**

CHAIR TreaAndrea Russworm, University of Massachusetts Amherst

CO-CHAIR Michael Forbes, DePauw University

Paul Mahaffey, University of Montevallo, “*The Boondocks* and the Neo-Slave Narrative: The Story of *Catcher Freeman*”

Racquel Gates, The New School, “Caught at the Crossroads: The Ambivalent Politics of *The Boondocks*”

Mark James, University of West Florida, “Huey’s Awesome Hairdo: Consuming the Black Intellectual”

Sarah Florini, Indiana University, “Is this “*Boondocks* or ‘Coondocks’?: Interpreting ‘The Story of Jimmy Rebel’ in 140 Characters on Twitter”

SPONSORS African/African American Caucus and Oscar Micheaux Society

L20: Song and Film: Soundscapes, Landscapes, and Manscapes

ROOM **Union Terrace A, Level Three**

CHAIR Kathryn Kalinak, Rhode Island College

Corey Creekmur, University of Iowa, “The Cowboy Chorus: Narrative and Cultural Functions of the Western Theme Song”

Caryl Flinn, University of Arizona, “Musicals: Affect and Afterlife”

Krin Gabbard, Stony Brook University, “Isn’t It Bromantic?: Rock Music and Male Bonding”

Kathryn Kalinak, Rhode Island College, “Song and Authenticity in the Western”

L21 Cultural Logics of Replay

ROOM Union Terrace C, Level Three

CHAIR Christopher Hanson, Syracuse University

Laurel Westrup, University of California, Los Angeles, “Re-Mastering MTV: Intermedial Mastery and the Literal Video Phenomenon”

Steve Anderson, University of Southern California, “Repetition, Cultural Memory, and the Construction of History”

Robert Cavanagh, Northwestern University, “Instant Replay and the Impossibility of Decision”

Christopher Hanson, Syracuse University, “Similarity and Difference: Replay in the Digital”

Individual Papers of Interest

Cynthia Chris, College of Staten Island-CUNY, “Bleeping Policy: The FCC, the Courts and the Future of Decency Regulation” and **Elizabeth Ellcessor, University of Wisconsin, Madison, “Case Closed: Closed-Captioning, US Law and Assumptions about Audience,”** L2: **Courtroom Drama: Media Industries and the Law, ROOM Algiers, Level One**

Selmin Kara, Wayne State University, “The Sonic Summons: Meditations on Nature and Anempathetic Sound in Digital Documentaries,” L17, **On the Margins of Documentary: Divergent Practices in the Digital Era, ROOM Vermilion, Level Two**



***Capitol Theater, New Orleans,
2005 (Since burned down)***

SUNDAY MARCH 13, 2011

8:00 AM – 9:45 AM

M1: Do You Know What It Means to Represent New Orleans? David Simon's Treme and Mediated Citizenship

ROOM Audubon, Level One

CHAIR Jeffrey Jones, Old Dominion University

Kristina Busse, Independent Scholar, and **John Dudley**, University of South Dakota, “Second Lining as Suffering and Solidarity: Absence and Authenticity in David Simon’s Post-Katrina New Orleans”

Christopher Cwynar, University of Wisconsin, Madison, “‘I Have Roamed the Whole World Over, but New Orleans is Still My Home’: Cultural Citizenship, Authenticity, and the Limits of Representation on HBO’s *Treme*”

Nicholas Marx, University of Wisconsin, Madison, “Branding the Band: Mediating Viewer Engagement through Music in HBO’s *Treme*”

RESPONDENT Vicki Mayer, Tulane University

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M5: Sampling Towards a New Civic Body :Music Videos and Political “Future Texts”

ROOM Broadmoor, Level One

CHAIR Rachel Raimist, University of Alabama

Virginia Kuhn, University of Southern California, “Resistant Discourse: Jay Z’s Swagger and the Rhetoric of Gesture”

Shelleen Greene, University of Wisconsin, Milwaukee, “The New ‘Material Girls’: Madonna, Millennial Pop Divas, and the Politics of Race and Gender”

Vicki Callahan, University of Wisconsin, Milwaukee, “A ‘Window Seat’ to History: Erykah Badu’s Dealey Plaza Remix”

Janina Cartier, Northwestern University, “Pimp-hop: Rethinking Blaxploitation’s Connection to Hip-hop Videos”

M20 WORKSHOP: Teaching “Media Industries”: Pedagogical Strategies for a Complex and Ever-Changing Object

ROOM Union Terrace A, Level Two

CHAIR Michael Curtin, University of California, Santa Barbara

WORKSHOP PARTICIPANTS

Denise Mann, University of California, Los Angeles

Jennifer Holt, University of California, Santa Barbara

Ross Melnick, University of California, Los Angeles

Deron Overpeck, Auburn University

Eddy Mueller, Emory University

Independent Papers of Interest

Maria Boyd, Georgia State University, “*American Idol’s* Containment and Unleashing of a ‘Glam Rock, Sex God,’” **M9:Who Counts?: Proper Citizens/Popular Media**, ROOM **Carondelet, Level Two**

10:00 AM – 11:45 AM

N6: WORKSHOP: Remix, Media Stylos and 21st Century Pedagogy

ROOM **Fountainbleu, Level One**

CHAIR Nina Cartier, Northwestern University

WORKSHOP PARTICIPANTS

Eric Faden, Bucknell University

Shelleen Greene, University of Wisconsin, Milwaukee

Rachel Raimist, University of Alabama

Vicki Callahan, University of Wisconsin, Milwaukee

Virginia Kuhn, University of Southern California

N11WORKSHOP: The Bachelor’s Ball: Videogames and the Need for Feminist Game Studies

ROOM **Salon 1A, Level Two**

CHAIR Mia Consalvo, Massachusetts Institute of Technology

CO-CHAIR Nina Huntemann, Suffolk University

WORKSHOP PARTICIPANTS

Shira Chess, Miami University

Nina Huntemann, Suffolk University

Hye Jin Lee, University of Iowa

Carol Stabile, University of Oregon

Staci Tucker, University of Oregon

SPONSORS Video Game Studies Scholarly Interest Group, Women's Film History Project, and Women's Caucus

N13 Placing Sound

ROOM **Salon II, Level Two**

CHAIR Kyle Barnett, Bellarmine University

Jacob Smith, Northwestern University, "Problems of Unscreened Media"

Patrick Feaster, FirstSounds.org, "He Was the Edison Phonograph: Len Spencer, an Old New Media Pioneer"

Kyle Barnett, Bellarmine University, "Souvenir Sounds: The Historical Role of Sound Recordings in Film Fandom"

Shawn VanCour, University of South Carolina, "Ambient Radio: Aural Spectacle, Secondary Listening, and Acoustic Flanerie in Early Twentieth Century American Broadcasting"

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Independent Papers of Interest:

Mary Beltran, University of Wisconsin, Madison, "Hip Hop Hearts Ballet: Cultural Hybridity and 'Post-Racial' Cultural Capital in the *Step Up* Dance Films," N1 **How Does It Feel To Be a Trend?: Interrogating the Politics of Racial Representation in Contemporary Hollywood Cinema**, ROOM **Audubon, Level One**

Ian Kennedy, "Wayne State University , "High-Definition Audio and the 1990s Internet Film," N9 **Filming the Internet**, ROOM **Carondelet, Level Two**,

Anthony Bleach, Kutztown University , "Screwing the Soundtrack: DVD Fan Commentaries as Cinephilic Practice and Citizen's Paratext," N18 **Cinephilia and New Media Fandom**, ROOM **Evangeline, Level Two**

Lorien Hunter, University of Southern California, "Conversations in Hip Hop: The Question of Black Identity in Post 9/11 America," N22 **Media and Identities**, ROOM **Crescent View, Level Twelve**

12:00 NOON – 1:45 PM

O2: Unsung Laughter : Women Comics of the Silent Screen

ROOM **Algiers, Level One**

CHAIR Kristine Karnick, Indiana University-Purdue University Indianapolis

Margaret Hennefeld, Brown University , “Women and Slapstick in Silent Cinema: the Comedyfication of Domestic Space”

Kristen Anderson Wagner, University of Southern California, “Polly Moran, ‘The Wild, Wild Woman of the Screen’”

Joanna E. Rapf, University of Oklahoma, “‘The Girl o- the Stripes’: The Comic World of Fay Tincher”

RESPONDENT Rob King, University of Toronto

SPONSOR Women’s Film History Project

O6 Song-and-Dance Routines: Hollywood, Bollywood, and Beyond

ROOM **Fountainbleu, Level One**

CHAIR Fernanda Zullo-Ruiz, Hanover College

Usha Iyer, University of Pittsburgh , “Finding the Past in Pastiche: Intertextuality in Bollywood Song-and-Dance Sequences”

Jenny Oyallon-Koloski, University of Wisconsin, Madison , “Versions of “Cool”: Filming Dance in *West Side Story*”

Tracy Cox-Stanton, Savannah College of Art and Design , “Busby Berkeley and Primitivism: Exploring how Dance Delineates the Boundary between Savagery and Civilization”

Laura Gutierrez, University of Arizona , “Masochistic Desire and Pleasure in Alberto Gout’s Rumbera Films”

O11: Teaching Media Studies: Through Video Games

ROOM **Salon 1A, Level Two**

CHAIR Matthew Payne, University of Texas, Austin

WORKSHOP PARTICIPANTS

Mia Consalvo, Massachusetts Institute of Technology

Aaron Delwiche, Trinity University

Sheila Murphy, University of Michigan

Judd Ruggill, Arizona State University

Zach Whalen, University of Mary Washington

O15 Personal Space and Mediated Bodies

ROOM **LaSalle, Level Two**

CHAIR Dean Allbritton, Stony Brook University

Adrienne Brown, Princeton University, “No Laughing Matter: Charlie Chaplin, W.E.B. Du Bois, and the Exclusionary Space of Mass Media”

Joseph Clarke, Yale University, “Retuning the ‘Office Wife’: Mediating Acoustics and Gender in the Postwar Corporate Interior”

James Steichen, Princeton University, “From Members-Only to the City’s Ballet: Institutional Mediation and Democratized Patronage at Ballet Society and the New York City Center Ballet, 1946-63”

Dean Allbritton, Stony Brook University, “Shoes and Wheels: The Prosthetics of Citizenship in *Quid Pro Quo*”

Independent Papers of Interest

Peter McMurray, Harvard University, “YouTube Music—Haptic or Optic?,” **O1 You Tube**, ROOM Audubon, Level One

