

MARIA CIZMIC

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University of South Florida
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EMPLOYMENT

August 2004–present Assistant Professor of Humanities, Department of Humanities and Cultural Studies, University of South Florida, Tampa

EDUCATION

June 2004 Doctor of Philosophy, Musicology, University of California, Los Angeles
Dissertation: *Performing Pain: Music and Trauma in 1970s and 80s Eastern Europe*
Doctoral Committee: Mitchell Morris (chair), Robert Fink, Susan McClary, Elisabeth Le Guin, Vyacheslav V. Ivanov
June 1999 Master of Arts, Musicology, University of California, Los Angeles
December 1995 Bachelor of Arts, Music and English, Santa Clara University

SCHOLARLY ACTIVITY

Book

Performing Pain: Music and Trauma in Eastern Europe. New York and Oxford: Oxford University Press, 2012.

Peer-Reviewed Journal Articles

"Embodied Experimentalism and Henry Cowell's *The Banshee*." *American Music* 28/4 (Winter 2010): 436–458.

"Transcending the Icon: Spirituality and Postmodernism in Arvo Pärt's *Tabula Rasa* and *Spiegel im Spiegel*." *Twentieth-Century Music* 5/1 (2008): 45–78.

Book Chapter

"Of Bodies and Narratives: Musical Representations of Pain and Illness in HBO's *Wit*." In *Sounding Off: Theorizing Disability in Music*, edited by Neil Lerner and Joseph N. Straus, 23–40. New York: Routledge, 2006.

Review

Review of *Glenn Gould: Hereafter*. *Journal of the Society for American Music* 1/4 (2007): 556–558.

Non-Peer-Reviewed Journal Article

"Composing the Pacific: Interviews with Lou Harrison." *ECHO: a music-centered journal* 1/1 (Fall 1999): <http://www.echo.ucla.edu/>.

Conference Presentations

"History, Memory, and Music During Glasnost: Arvo Pärt's *Tabula Rasa* and Tengiz Abuladze's *Repentance*," read at the Russian and Soviet Music: Reappraisal and Rediscovery Conference, Durham University, Durham, U.K., July 2011.

"Witnessing History During Glasnost: Arvo Pärt's *Tabula Rasa* and Tengiz Abuladze's *Repentance*," read at the national meeting of the American Musicological Society, read for the author by Dr. Erica Scheinberg, Indianapolis, November 2010.

"Russian Avant-Garde Piano Performance as an Expression of Cultural Trauma During Glasnost," read at The Pain of Words: Narratives of Suffering in Slavic Cultures Conference, Princeton University, May 2008.

"'Goodbye Yellow Brick Road': Moments of Musical Escape in *Breaking the Waves*," read at the Music and the Moving Image Conference at New York University, New York, May 2007.

"Collage as Memory: Alfred Schnittke's Concerto for Piano and Strings," read at the Political Trauma & Restoration Conference at the University of Wisconsin, Madison, March 2006.

"Hammering Hands: Galina Ustvolskaya's Piano Sonata No. 6 and a Hermeneutic of Pain," read at the national meeting of the American Musicological Society in Seattle, Washington, November 2004.

"Music, Memory, and War: Górecki's Third Symphony and the Politics of Remembering," read at the national meeting of the Western Humanities Alliance in Salt Lake City, Utah, October 2003.

"Two Women, Two Voices: Musical and Visual Representations of Pain and Illness in HBO's *Wit* and Górecki's Third Symphony," read at the Stanford University Film Music Conference "Reviewing the Canon: Borrowed Music in Films," in Palo Alto, California, May 2003.

"Henry Cowell's *The Banshee*: An Essay in Textuality, the Body, and Performance," read at the annual meeting of the Society for American Music in Tempe, Arizona, March 2003.

"Glenn Gould's Chair: Technology, the Body, and the Aesthetics of Humming," read at the joint national meeting of the Society for American Music and the Center for Black Music Research in Port of Spain, Trinidad, May 2001.

"Arvo Pärt: Transcending the Icon," read at the national meeting of the Western Humanities Alliance in Seattle, Washington, October 2000.

“Prokofiev and the Double Bind of Soviet Aesthetics,” read at the Southern California joint chapter meeting of the American Musicological Society and the Society for Ethnomusicology in San Diego, California, February 2000.

Invited Presentations

“Witnessing During Glasnost: Arvo Pärt’s *Tabula Rasa* and Tengiz Abuladze’s *Repentance*,” read at Holocaust, Genocide, and Crimes and Against Humanity: A Symposium, University of South Florida, April 2010.

“Górecki’s Third Symphony and Cultural Trauma,” read at the Many Faces of Trauma Lecture Series, Florida Mental Health Institute, University of South Florida, Tampa, February 2008.

“Two Women, Two Voices: Musical and Visual Representations of Pain and Illness in HBO’s *Wit* and Górecki’s Third Symphony,” an invited paper read on the Disability Studies Panel chaired by Joseph N. Straus at the annual meeting of the American Musicological Society in Seattle, Washington, November 2004.

Publishing Experience

Co-Editor, *ECHO: a music-centered journal*, 2001–03

Assistant Editor, *ECHO: a music-centered journal*, 2001

Review Editor, *ECHO: a music-centered journal*, 2000–01

<http://www.echo.ucla.edu/>

TEACHING EXPERIENCE

UNIVERSITY of SOUTH FLORIDA, TAMPA (Fall 2004–present)

Courses Taught

A Century of Cities: Interdisciplinary Survey of 20th-century Western Culture, *undergraduate survey*

Introduction to Cultural Studies, *undergraduate course*

Music, Machines, and Performance, *undergraduate and graduate seminar*

Representing Trauma, *undergraduate and graduate seminar*

Theory and Methods: A Survey of Critical and Cultural Theory, *graduate seminar*

Undergraduate Honors Thesis Committee Member

Michelle Barta, “Skriabin, Rachmaninoff, Prokofiev, and Shostakovich: An Analysis of Four Russian Composers during the Russian Revolution and Stalin Era,” 2006.

Independent Studies

Amanda Dowd, East European film, MLA Humanities, 2008.

Huikyong Pang, Communication PhD candidate, trauma and media culture, 2008.

Dr. David Manson, Fine and Applied Arts, St. Petersburg College,

Ethnomusicological Study of Sufism in Turkey, 2005.

Master's Thesis Director

- Amanda Dowd, "Communication, Consumption, and Manipulation: The Body as Language in the Films of Jan Svankmajer," *MLA Humanities*, 2009.
- Adam Rugg, "The Mashup as Resistance? A Critique of Marxist Framing in the Digital Age," *MA American Studies*, 2009.
- Kazimierz Robak, "Cultural Response to Totalitarianism in Select Movies Produced in Czechoslovakia, Hungary, and Poland Between 1956 and 1989," *MLA Humanities*, 2009.

Master's Thesis Committee Member

- Amanda Modell, "A New Life for Me': Sampling Nina Simone in Hip-Hop," *MA American Studies*, 2012.
- Ahmad Ragab, *Comprehensive Master's Exams*, MA Religious Studies, 2010.
- John Baker, "Natural Audiotopias: The Construction of Sonic Space in Dub Reggae," *MA American Studies*, 2009.
- Matthew Arnold, "Which Way to the Honky Tonk? A Spatial Analysis of the Bakersfield and Nashville Sounds in Country Music," *MA American Studies*, 2009.
- Shannon Annis, "A Further Removed Dissonance: Kandinsky's Encounters with Schoenberg and the Move towards Painterly Abstraction," *MA Art History*, 2008.
- Pamela Decius, "Mirrors, Wolves, and Tornadoes-Oh My! An Intertextual Exploration of Guillermo Del Toro's *Pan's Labyrinth*," *MLA Liberal Studies*, 2008.
- Dustin Garlitz, "Philosophy of New Jazz: Reconstructing Adorno," *MLA Social and Political Thought*, 2007.
- David Lee, "Meaning Makers Make It: Ambivalence About Ambiguity in Academic Discourse," *MA Communication*, 2007.
- Lisa Hanes, "Beyond the Dutiful Daughter: An Examination of the Role and Representation of Daughters in the Renaissance," *MLA Humanities*, 2006.
- Jennifer Melko, "Identity, Desire, and Spectatorship: An Examination of Germaine Dulac's *La Coquille et le Clergyman*," *MLA Humanities*, 2006.

Doctoral Committee Member

- Rebecca Rinsema, Music Education PhD candidate, 2011–2012.
- Lisa Hoffman-Reyes, English PhD candidate, 2012.
- Christopher Patti, "Collaborative, Compassionate Storytelling with Holocaust Survivors," Communication PhD candidate, 2010–2012.
- Brian Johnston, "Constructing Alternative Christian Identities: An Ethnography of the Jesus People USA's Cornerstone Festival," Communication PhD, 2011.

UNIVERSITY of CALIFORNIA, LOS ANGELES (1998–2004)

Courses Taught

Music, Machines, and Performance

American Popular Song
Music History 1: Introduction to Music History

Courses Assisted

American Popular Song: The Beatles
History of Electronic Dance Music
History of Rock 'n' Roll
History and Analysis: Modern and Postmodern Music
History and Analysis: 1900–1945
History and Analysis: Music of the Nineteenth Century
The Music of J.S. Bach
The Music of Beethoven
History of Opera: Baroque and Classical
The Music of Mozart
American Popular Song: Gay and Lesbian Perspectives in Popular Music

HONORS & AWARDS

AMS 75 PAYS Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew Mellon Foundation, awarded June 2011
Faculty Research and Development Grant, awarded May 2010 by the University of South Florida
Outstanding Teaching Award, awarded December 2008 by the University of South Florida
Humanities Institute Grant, awarded May 2008 by the University of South Florida
New Researcher Grant, awarded May 2007 by the University of South Florida
Creative Scholarship Grant, awarded May 2006 by the University of South Florida
Dissertation Year Fellowship, awarded September 2003–June 2004 by the UCLA Graduate Division
Fellowship, awarded September 2002–June 2003 by the UCLA Graduate Division
The Herman and Celia Wise Prize for best dissertation chapter by a graduate student, awarded May 2002 by the UCLA Department of Musicology
FLAS Fellowship, awarded June–August 2001 by the US Department of Education
Collegium of University Teaching Fellows, awarded 2001–2002 by the UCLA Graduate Division
Summer Research Fellowship, awarded June–August 1999 by the UCLA Graduate Division
Jacob K. Javits Fellowship, awarded September 1998–June 2002 by the US Department of Education

ACADEMIC SERVICE

Humanities and Cultural Studies Department, USF
Search Committee Chair for a Film Studies scholar, 2011
Executive Committee, 2011–2012
Adjunct Review, 2009–2010
Faculty Advisor for the Humanities and Cultural Studies Student Organization, 2008–2010, 2011–2012
Graduate Director, 2006–2007, 2008–2010
Curriculum Development Committee, 2008–2009

Junior Member of the Executive Committee, 2006–2007
Search Committee Member for 18th or 19th-century Interdisciplinary Europeanist, 2005–2006

University-wide, USF

Grievance Committee, College of Arts and Sciences, 2010–2012
Faculty Grant Review Committee for the Internal Awards Program, USF Research Council and the Office of Research and Innovation, 2009
Health and Narrative Discussion Group, Organized by Dr. Bochner and Dr. Ellis in Communication, 2008–2009
Faculty Advisory Committee to the Institute for Research in Art/Graphicstudio and the Contemporary Art Museum, 2008–2011.
Undergraduate Committee Member, Curriculum Review, College of Arts and Sciences, 2005–2007
Arts and Humanities Research Council Member, Reviewed Faculty Travel Grant Applications, College of Arts and Sciences, 2006
Undergraduate Research Symposium, Judged Student Paper Submissions, 2005 & 2006
Outside Chair for Doctoral Defense:
Sarah Namulondo, “Imagined Realities, Defying Subjects: Voice, Sexuality and Subversion in African Women’s Writing,” English PhD, 2010.
Sara B. Dykins Callahan, “Where Christ Dies Daily: Performance of Faith at Orlando’s Holy Land Experience,” Communication PhD, 2010.
Jeanine Minge, “Cob Building Community: Movements and Moments of Survival,” Communication PhD, 2008.

National

Reviewed an article submission for *The Journal of the American Musicological Society*, January 2012
Respondent for the History and Humanities Panel at the McKnight Doctoral Mid-Year Research and Writing Conference, Tampa, Florida, 2011
Member of the Disability Studies Group, Society for Music Theory, 2006–2011
Conference Accessibility Committee, Disability Studies Group, American Musicological Society, 2006–2008
Reviewed article submissions for performance studies journal, *Liminalities*, May 2007
Co-chair of the Student Forum of the Society for American Music, 2001–2004
“Teaching American Music,” panel co-chair at the national meeting of the Society for American Music in Cleveland, Ohio, March 2004.
“Re-Imagining a Career in Musicology,” panel co-chair at the national meeting of the Society for American Music in Lexington, Kentucky, March 2002.

International

Reviewed Grant Application for the Social Science and Humanities Research Council of Canada, January 2011
External Examiner for Anna Maslowiec, “Sonorism and the Polish avant-garde 1958-1966,” Music PhD at the Sydney Conservatorium of Music, Australia, 2008.