Tyler Whitney

Curriculum Vitae

Germanic Languages & Literatures 836 Bruce St.

Modern Languages Building Ann Arbor, MI 48103

University of Michigan

812 E. Washington St., 3106

Ann Arbor, MI 48109-1275

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(734) 763-9636

**Education**

2013 Ph.D., Germanic Languages and Literatures, Columbia University

2006 M.A., Germanic Languages and Literatures, Columbia University

2003 B.A., German Studies and Linguistics, Haverford College

**Employment**

2013 Assistant Professor, Germanic Languages and Literatures, University of Michigan

**Publications**

**Journal Articles**

2019 “Unsound: Auditory Erasure in Marcel Beyer’s Literary Archive of the Third Reich”

[forthcoming in *German Studies Review*, January 2019]

2018 “Behind Herder’s Tympanum: Sound and Physiological Aesthetics 1800/1900” in *Goethe*

*Yearbook* 25 (2018): 11-29.

2017 “Inside the Ear: Silence, Self-Observation, and Embodied Spaces in Kafka’s ‘Der Bau’”

 in *Germanic Review* 92:3 (2017): 301-19.

2013 “Listening to the Law: Acoustical Embodiment and Industrial Space in *Der Proceß*” in

*Colloquia Germanica* 46/4 (2013): 343-65.

**Books**

2019 *Eardrums: Literary Modernism as Sonic Warfare* (forthcoming with Northwestern UP, June 2019)

**Book Chapters**

2010 “In on It: Honesty, Respect and the Ethics of Advertising” [with Andreja Novakovic] in *Mad*

 *Men and Philosophy: Nothing Is as It Seems* (Hoboken, NJ: Wiley, 2010), pp. 113-25.

**Book Reviews**

2016*Das Diktat: Phono-graphische Verfahren der Aufschreibung*, ed.Natalie Binczek und Cornelia Epping-Jäger (Paderborn: Wilhelm Fink, 2015) in *Monatshefte* (2016).

2014 Sean Franzel, *Connected by the Ear: The Media, Pedagogy, and Politics of the Romantic Lecture* (Evanston, Northwestern UP, 2013) in *Monatshefte* Vol. 106, No. 4 (Winter 2014).

2013 *Phono-Graphien: Akustische Wahrnehmung in der deutschsprachigen Literatur von 1800 bis zur Gegenwart*, ed. Marcel Krings (Würzburg: Königshausen & Neumann, 2011) in *Monatshefte*, Vol. 105, No. 2 (Summer 2013).

2013 *Germany in the Loud Twentieth Century: An Introduction*, ed. Florence Feiereisen & Alexandra Merley Hill (Oxford: Oxford UP, 2012) in *The German Quarterly*, Vol. 86, Issue 3 (Spring 2013).

2013 Vivian Liska, *When Kafka Says We: Uncommon Communities in German-Jewish Literature* (Bloomington: Indiana UP, 2009) in *Studies in Twentieth and Twenty-First Century Literature*, Vol. 37, Issue 2 (2013).

**Awards and Fellowships**

2012 Whiting Fellowship, Columbia University

2012 Reading Group Grant, Princeton Interdisciplinary Program in the Humanities

2011 Weimar-Princeton Summer School for Media Studies

2010 DAAD Graduate Scholarship

**Conference Presentations**

**Invited Presentations**

2018 “Literary and Media Histories of Phonography,” “Media Inventories of the Nineteenth Century,”

Interdisciplinary Workshop at Dartmouth College (March 9-11)

2017 “Drumming Literature into the Ground: Dada and Sonic Materiality,” Midwest German Symposium (April 7-8)

**Papers Presented**

2018 “Literary Histories of Erasure: Sound and Unsound in Heinrich Böll’s *Doktor Murkes*

*gesammeltes Schweigen* (1955),” GSA (September 27-30)

2018 “Literature, Media, Form,” Faculty Summer Seminar, Institute for German Cultural Studies,

Cornell University (June 17-July 27)

2017 “Romantic Materialities of Sound and Embodied Listening around 1800,” MLA (January 5-8)

2016 “*Sprechpositionen*: Sonic Assemblages in Jandl and Mayröcker’s ‘Fünf Mann Menschen,’” GSA (September 29-October 2)

2015 “Auditory Things: New Configurations of Sound and Space circa 1900,” GSA (October 1-4)

2015 “Revolution in Sound: Media Histories of Magnetic Tape in Germany,” NeMLA

(April 30-May 3)

2013 “Listening to the Law: Auditory Interruptions in Kafka’s *The Trial*,” GSA (October 3-6)

2013 “Acoustical Reform: Noise and Literary Form around 1900,” NeMLA (March 21-24)

2011 “Inside the Ear: Silence and Self-Auscultation in Kafka’s Burrow,” GSA (September 23-25)

2011 “Stereoscopic Sound: Robert Musil’s ‘The Believer’ and the Archaeology of Acoustic Space,” 9. Studientag Literatur und Wissenschaftsgeschichte, Freie Universität and Max-Planck-Institut für Wissenschaftsgeschichte (July 9)

2011 “Stereoscopic Travel: From Berlin to Paris via Text and Image, 1851-55,” Media Histories: Epistemology, Materiality, Temporality, Columbia University (March 24-26).

**Commentator**

2016 “Adapting *Kultur*: Music, Memory, and Identity,” GSA (September 29-October 2)

**Discussant**

2016 Ninth Midwest Symposium in German Studies, Indiana University (April 8-9)

2015 German Film Institute (May 31-June 6)

2014 International Workshop on the History of Knowledge, University of Colorado, Boulder (October

10-12)

**Teaching Experience**

**Undergraduate**

“Funny Ja! Ja! German Humor in Literature, Philosophy, and Contemporary Media Culture” (Winter

2018)

“Modernism/Modernity” (Fall 2017)

“Media Matter: From Print to Screen Culture” (Fall 2013, Winter 2015, Winter 2016, Winter 2018)

“Sound Studies in German Literature and Culture” (Winter 2016)

“Technoscience and Modern Culture” (Winter 2015, Spring 2016)

“Lärm – Sprache – Musik [Noise - Language - Music]” (Fall 2014)

“Advanced German” (Fall 2013, Winter 2014, Fall 2015, Fall 2017)

**Graduate**

“Sound Studies” (Fall 2018)

“Introduction to German Studies” (Fall 2015)

“Literature and Media Theory” (Winter 2014, Winter 2018)

“Literature and History of Science” (Fall 2014)

**Graduate Reading Course**

“Sounds of Science” (Fall 2015)

**Advising**

**Undergraduate Honors Thesis Committees**

Sara Robinson, “Analyzing Factors that Contribute to Lung Cancer in Germany Today” (2014)

**Graduate Dissertation Committees**

Domenic DeSocio (German), “The Possibilities of Marginality: The Queer and Female Subjectivities

and Times of German-language Modernism, 1910-1934”

Mary Hennessy (German), “Handmaidens of Modernity: Gender, Labor, and Media in

Wilhelmine and Weimar Germany”

Emine Seda Kayim (Architecture), “Transparent Citizens, Permeable Enclosures: Surveillance,

Knowledge-Production, and Subject-Formation in the East German Built Environment, 1961 – 1989”

Kathryn Wataha (History), “’This Unheard Symphony of Supersonics’: A History of Ultrasound,

Echolocation, and the Senses, 1923-1970”

**Service**

**Departmental**

Curriculum Committee (2017-present)

Speaker Series Organizing Committee (2017-present)

Faculty Advisor, Graduate Student Conference, “Mediating the Modern” (2017)

Executive Committee (2014-16)

Lecturer Review (2014, 2015)

**University**

Faculty Advisor, Rackham Interdisciplinary Group, “Music and Sound Studies” (2016, 2017)

Event Organizer, “Transduction and Medial Conversion,” Institute for the Humanities (2016)

**Languages**

English (fluent)

German (near native speaker)

French (reading knowledge)

Spanish (reading knowledge)

**Membership**

Great Lakes Association for Sound Studies (GLASS)

German Studies Association

Modern Language Association

Northeast Modern Language Association

Society for Cinema and Media Studies