

Peter B. Olson
University of Memphis
Department of English
pbolson@mac.com

Curriculum Vitae

Education

Ph.D. Candidate, English: concentration in Textual Studies. University of Memphis (ABD, December 2007; completion of the dissertation expected 2009). Dissertation Committee: Dr. Theron Britt (Chair), Dr. Jeffrey Scraba, Dr. Carey Mickalites, Dr. James Newcomb, Dr. Josh Phillips (University of Memphis).

Certificate in African-American Literature, University of Memphis (April 2008).

M.A. English Literature, University of Memphis (June 2006).

Graduate studies, Musicology/Southern Regional Studies (ABD 2003) / English Composition (30 hours in concentration), University of Memphis (2001-2005).

Graduate studies in English at Middle Tennessee State University. Research assistant to Dr. Charles K. Wolfe (Spring 2001).

M.A. Music Theory, University of Minnesota, Minneapolis (1992).

B.M. Double Bass Performance, University of Minnesota, Minneapolis (1987).

Employment Experience

2008 – 2009 Mississippi State University, Department of English, Lecturer.

2004 – 2008 University of North Alabama, Department of English. Adjunct Faculty.

2003 – 2008 University of Memphis, Department of English, Doctoral Teaching Assistant.

2004 – 2007 University of North Alabama, Tutor for the University Writing Center.

2004 University of North Alabama, Adjunct Faculty, IEP-ESL Program.

2004 University of North Alabama, Entertainment Industry Center, Adjunct Faculty.

2001 – 2002 University of Memphis, Rudy E. Scheidt School of Music, Doctoral Teaching Assistant.

2001 Middle Tennessee State University, Department of English, Research Assistant to Charles K. Wolfe, MTSU Center for Popular Music.

1988 – 2000 MacPhail Center for the Arts, Minneapolis, MN, Faculty. Coordinator of Jazz Studies (1990-1994), Chair of the Faculty-Staff Committee (1991-93).

1991 – 2000 Carleton College, Northfield, MN, Department of Music, Adjunct Faculty.

1996 – 1999 MacPhail Center for the Arts, Minneapolis, MN, Faculty, Downtown Public School Program.

1996 MacPhail Center for the Arts, Minneapolis, MN, facilitated a guitar master class with Bobby Broom

1995 MacPhail Center for the Arts, Minneapolis, MN, facilitated a guitar master class with Tal Farlow.

- 1994 MacPhail Center for the Arts, Minneapolis, MN, facilitated a bass master class with Ray Brown.
- 1993 MacPhail Center for the Arts, Minneapolis, MN, facilitated a guitar/bass master class with Gene Bertoncini and Gordon Johnson.
- 1992 – 1994 MacPhail Center for the Arts, Minneapolis, MN, Faculty, Preparatory Program.
- 1991 – 1992 University of Minnesota, Duluth, Department of Music, Adjunct Faculty.
- 1989 – 1991 Minnesota High School for the Arts
- 1989 MacPhail Center for the Arts, Minneapolis, MN, adjudicator for the Concerto Competition scholarships.
- 1988 – 1990 Minneapolis Community College, Adjunct Faculty
- 1988 Guitar Center of Minneapolis, facilitated a guitar/bass master class with Gene Bertoncini and Michael Moore.
- 1987 – 1991 Metro State University, Community Faculty
- 1987 – 1988 Guitar Center of Minneapolis, Faculty
- 1981 – 1982 African-American Cultural Center, Minneapolis, MN, Intern.
- 1981 Collaborated on the book *Berklee Rock Guitar Styles*, by Mike Ihde, Berklee Press.

College-Level Courses Taught

Mississippi State University

- EN 1113 – *English Composition II* (Fall/Spring 2008/2009)
- EN 2253 – *American Literature II* (Fall/Spring 2008/2009)
- EN 3313 – *Writing for the Workplace* (Spring 2009)

University of Memphis

- ENGL 1020 – *English Composition and Analysis* (2004-2008).
- ENGL 1010 – *English Composition* (2003-2006).
- ENGL 2201 – *Literary Heritage* (2006).
- ENGL3327 – *American Literature to 1890* (2006).
- ENGL 3604 – *Persuasive Writing* (2005).
- MUHL 4801 – *American Folk & Popular Music* (2002).
- MUTC 1010/1011 – *Aural Theory 1 & 2* (2001-2002).
- MUS 1030 – *Music Appreciation* (2001-2002).

University of North Alabama

- EN111/112 – *First-Year Composition* (2004-08).
- EN231 – *Literature of the Western World* (Fall 2007).
- ESL Grammar, Reading, and Listening, levels 1 & 2 (2004).
- Writing Center Tutor (2004-2007).
- Survey of Audio Recording* (2004-05).

Publications, and Conferences

Against Originality: Transatlantic Publishing, the American Romantic Movement, and the Culture of Authorship in Antebellum Literary Nationalism. Unpublished Diss. Univ. of Memphis, 2009.

“An Appalachian Ballad.” *Writing About Identity in the South*, Ed. Keller, et al. New York: McGraw-Hill, 1994. 102-3:10-14.

Bass.” *The Encyclopedia of Appalachia*, Ed. Jean Haskell and Rudy Abramson. Knoxville: University of Tennessee Press, 2005.

“David Hood.” *All Media Guide*. 2006.

<<http://wm04.allmusic.com/cg/amg.dll?p=amg&sql=11:gnfqxy5ldde>>

“John Bealle’s Public Worship, Private Faith: A Review.” *Journal for the Society of American Music* 2.1 (2008): 113-116.

“Muscle Shoals Music.” *The Encyclopedia of Appalachia*, Ed. Jean Haskell and Rudy Abramson. Knoxville: University of Tennessee Press, 2005.

“Muscle Shoals Rhythm Section.” *Encyclopedia of Alabama*. 2007.

<<http://eoa.auburn.edu/face/Article.jsp?id=h-1247>>.

“Muscle Shoals Rhythm Section.” *All Media Guide*. 2006.

<<http://wm04.allmusic.com/cg/amg.dll>>.

“Muscle Shoals Sound Studio.” *Encyclopedia of Alabama*. 2007.

<<http://eoa.auburn.edu/face/Article.jsp?id=h-1448>>.

“Sam C. Phillips.” *The Encyclopedia of Appalachia*, Ed. Jean Haskell and Rudy Abramson. Knoxville: University of Tennessee Press, 2005.

“Rhythm and Blues.” *The Encyclopedia of Appalachia*, Ed. Jean Haskell and Rudy Abramson. Knoxville: University of Tennessee Press, 2005.

“Rock.” *The Encyclopedia of Appalachia*, Ed. Jean Haskell and Rudy Abramson. Knoxville: University of Tennessee Press, 2005.

“Prairie Home Companion in Nashville: Valentine’s Day, 2004.” Presented at the National Communications Association Conference, November 2005.

“The Muscle Shoals Recording Tradition: Songfest 2002, A Narrative.” A paper presented at the Tennessee Folklore Society annual conference, Knoxville (2002).

“Three Appalachian Ballads.” *Crossroads: A Journal of Southern Culture* (Oxford: University of Mississippi Press), Vol.1, No.1 (Fall 1992): 3-13.

Narratives in Jazz History. MacPhail Jazz Program Lecture Series, co-chaired by Leigh Kamman (MPR) and Peter B. Olson, featuring Bidly Bastian, Butch Thompson, and Jim TenBensel. MacPhail Center for the Arts, Minneapolis, MN. 1991-1992.

Dizzy Gillespie and Afro-Cuban Music. MacPhail Jazz Program Lecture Series. MacPhail Center for the Arts, Minneapolis, MN. 1991.

Assorted articles for *Strings and Stuff: The Journal of the American String Teachers Association*, *The International Society of Bassists*, and *Guitarist Magazine*.

“Keillor’s Raptures: Ironies in the Mythos of the Folkloric American Small Town.” Unpublished essay. December 2005.

Seminar papers

- “Extra-Territorial Negotiations: Jonson’s *Bartholomew Fair* as a Subversive Aesthetic.” (2007).
- “A Delicate Unity: Reason and Idealism in Spenser’s *The Faerie Queene*.” (2006).
- “An Anatomy of Evil in Shakespeare’s *Macbeth*.” (2006).
- “Emerson’s Paradox of Originality.” (2006).
- “Olio and Dialectics: Melville’s *The Confidence-Man* As a Comedy of Conscience.” (2006)
- “Duke Ellington’s Jungle Hokum and Musical Development within the Harlem Renaissance.” (2006).
- “*The Collected Writings of Wallace Thurmon: A Harlem Renaissance Reader* (edited by Amritjit Singh and Daniel M. Scott III): A Review.” (2006).
- “The Ideological Matrix of Garrison Keillor’s Silent Democracy.” (2005).
- “Formalist Compatibilities: Shelley, Coleridge, and ‘The Rime of the Ancient Mariner’.” (2005).
- “An Exegetical Exploration of Book One of Derek Walcott’s *Omeros*.” (2005).
- “From Textual to Contextual Considerations of Form in Romantic Poetry.” (2005).
- “Leibniz on Compatibilty and Free Will.” (2005).
- “Jonathan Edwards as Preparationist.” (2005).
- “Cleanth Brooks & Robert Penn Warren’s *Modern Rhetoric*: Poetics, Discourse, and Tradition in Compositional Rhetoric.” (2005).

Other Educational Experience

- Participant, The Distance Learning Advisory Committee / Best Practices Conference, University of North Alabama, May 9, 2008.
- First-Year Composition Assessment training, University of Memphis (2006).
- TOEFL assessment training, University of North Alabama (2004).
- ESL Reading, University of Memphis (2004).
- Writing Technical Manuals, University of Memphis (2004).
- Multicultural Education, University of Memphis (2003).
- Program Communication and Evaluation, University of Memphis (2002).
- FERPA Training, University of Memphis (2001).
- Myers-Briggs learning-style assessment, MacPhail Center for the Arts (1989).
- HR programs on tolerance and non-discrimination, MacPhail Center for the Arts (1989).
- Trade Book Publishing, University of Minnesota (1988).
- Aspen Music School (1983-84).
- Berklee College of Music (Diploma, 1981).
- Sandy Spring Friends School, Olney, Maryland (1972-73).

Awards/Assistantships

Doctoral Teaching Assistantships, University of Memphis, 2001-2007.

Research Assistantship, Middle Tennessee State University, 2001.

Outstanding Teaching Award, MacPhail Center for the Arts, University of Minnesota, 1991.

Faculty Award for Outstanding Participation in the Berklee Performance Series, 1981.

Computer and Music Technology

User of MacOS, Windows, MS Office Suite, WebCT, EasyGrade Pro, OpenOffice, ProTools, Bias Peak, Opcode, Finale. JAVA and HTML programming experience.

Other Languages

Reading competency in German.

Professional Affiliations

Past or current membership in: M-MLA, American Literature Association, American Studies Association, Nathaniel Hawthorne Society, Society for American Music, National Communication Association, Society for Ethnomusicology, Tennessee Folklore Society.

Music Studies

Bass studies at the University of Minnesota with Eugene Levinson (NY Phil.), Chris Brown (SPCO), and James Clute (MN Orch).

Bass studies in Boston (1978-1981) with Leslie Martin (BSO), John Repucci (Berklee), Steve Swallow (Berklee), Jeff Berlin (Berklee), Whit Browne (Berklee), Frank Gallagher (Boston Pops), Rufus Reid (Dexter Gordon), Ray Brown (Oscar Peterson), Michael Moore (Stan Getz).

Composition studies with Dr. Dominick Argento (UMN), Dr. Paul Fetler (UMN), Lee Humphries, John Adams (master class at UMN), Phil Wilson (Berklee), Herb Pomeroy (Berklee).

Musicology studies with Dr. Lloyd Ultan (UMN), Dr. Michael Cherlin (UMN), Dr. David Damschroeder (UMN), Dr. Susan McClary (UMN), Dr. David Evans (UMEM), Dr. Janet Page (UMEM), Dr. Kenneth Krietner (UMEM).