

# Nicholas Vazsonyi

## curriculum vitae

Department of Languages, Literatures & Cultures  
 University of South Carolina  
 Columbia, South Carolina 29208-0001  
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[http://www.cas.sc.edu/dllc/german/faculty/facdocs/Nicholas\\_Vazsonyi.html](http://www.cas.sc.edu/dllc/german/faculty/facdocs/Nicholas_Vazsonyi.html)

### PROFESSIONAL EXPERIENCE

|                     |   |   |
|---------------------|---|---|
| <b>2001-current</b> | <b>University of South Carolina, Columbia</b>                                     | <b>Associate Professor</b>                |
| <b>2004-current</b> | <b>Graduate Director</b> , Department of Languages, Literatures & Cultures        |   |
| <b>2002-2006</b>    | <b>Director</b> , German Studies Program  |   |
| 1997-2001           | University of South Carolina, Columbia<br>Germanic, Slavic & East Asian Languages | Assistant Professor<br>[tenure track]     |
| 1994-1997           | Vanderbilt University, Nashville<br>Germanic & Slavic Languages                   | Assistant Professor<br>[non tenure track] |
| 1993-1994           | UCLA Extension<br>Humanities & Foreign Languages                                  | Instructor                                |
| 1990-92             | University of California, Los Angeles<br>Germanic Languages                       | Teaching Fellow                           |
| 1984-90             | Telemusic, Inc.<br>Documentary Film Production                                    | Artistic Director                         |

### EDUCATION

|           |                                       |   |
|-----------|---------------------------------------|---|
| 1990-1993 | University of California, Los Angeles | Ph. D. Germanic Langs.                    |
| 1986-1988 | University of California, Los Angeles | M. A. German                              |
| 1979-1982 | Indiana University, Bloomington       | B. A. German <i>summa cum laude</i>       |
| 1976-1978 | Westminster School, London            | 8 O' Levels<br>(Oxford & Cambridge Board) |

## PUBLICATIONS

### BOOKS

*Richard Wagner: Self-Promotion and the Making of a Brand* (Cambridge: Cambridge University Press, forthcoming 2009) [under contract; in production].

*Lukács Reads Goethe: From Aestheticism to Stalinism*. Columbia, SC: Camden House, 1997.

[reviews to date in: *TLS*, *Choice*, *German Quarterly*, *Journal of English & Germanic Philology*, *Germanistik Seminar*, *Monatshefte*, *Journal of European Studies*, *Austrian History Yearbook*]

### EDITED BOOKS

*Wagner's Meistersinger: Performance, History, Representation*. Ed. Nicholas Vazsonyi. Rochester, NY: University of Rochester Press, 2003. Paperback edition 2004.

[reviews to date in: *Wagner Notes*; *BBC Music Magazine*; *Gramophone*; *Opera*; *Choice*; *Music & Letters*; *TLS*; *German Quarterly*; *Opera Quarterly*; *Musical Times*; *Monatshefte*; *WagnerSpectrum*]

*Searching for Common Ground: Diskurse zur deutschen Identität 1750-1871*. Ed. Nicholas Vazsonyi. Cologne & Weimar: Böhlau, 2000.

[reviews in: *German History*, *Comparativ*, *German Studies Review*, *Monatshefte*]

### ARTICLES & CHAPTERS

23. "Playing the Race Card: Antisemitism and Wagner®," *Opera in a Multicultural World: Critical Perspectives on Race, Culture and Ethnicity in Opera*, Joseph K. So and Roy Moodley, eds. (Toronto: U of Toronto P, 2010). [Forthcoming]
22. "Eine Pilgerfahrt nach Wagner: Bayreuth und die Vermarktung von Kunstreligion," *WagnerSpectrum* 5.2 (2009): [Forthcoming]
21. "Wagner®: The Making of a Brand," *The Wagner Journal* 3.3 (2009): [Forthcoming].
20. "Infomercial in Three Acts: *Die Meistersinger von Nürnberg* as Wagner's Consumer Guide to Wagner," *Wagner's Non-Ring Operas*, ed. John Louis DiGaetani (Jefferson, NC: McFarland, 2009): [Forthcoming]
21. "Press Releases from the Bayreuth Festival, 1876: An Early Attempt at Spin Control," *Wagner and His World*, ed. Thomas Grey (Princeton: Princeton UP, 2009): [Forthcoming].

articles & chapters continued:

18. “Beethoven Instrumentalized: Richard Wagner’s Self-Marketing & Media Image,” *Music & Letters* 89.2 (May 2008): 195-211. doi:10.1093/ml/gem089.
17. “Selling the *Ring*: Wagner’s ‘Enterprise,’” *Inside the Ring, Essays on Wagner’s Opera Cycle*, Ed. John Louis DiGaetani (Jefferson, NC: McFarland, 2006): 51-68.
16. “*Bluebeard’s Castle*: The Birth of Cinema from the Spirit of Opera,” *Hungarian Quarterly* 46.178 (Summer 2005): 132-144.
15. “Marketing German Identity: Richard Wagner’s Enterprise,” *German Studies Review* 28.2 (May 2005): 327-346.
14. “The Wagner Industry and the Politics of German Culture,” *The Intersections of Politics and German Literature: A Festschrift in Honor of Ehrhard Bahr, New German Review* 19: Special Issue (2003-2004): 103-116.
13. “Hegemony Through Harmony: German Identity, Music, and Enlightenment Around 1800,” *Sound Matters: Essays on the Acoustics of Modern German Culture*. Eds Nora M. Alter & Lutz Koepnick. Oxford & New York: Berghahn, 2004. 33-48.
12. “*Die Meistersinger*: Performance, History, Representation,” *Wagner’s Meistersinger: Performance, History, Representation*. Ed. Nicholas Vazsonyi. Rochester, NY: University of Rochester Press, 2003. 1-20.
11. “Goethe in Moscow: Georg Lukács’s ‘Anti-Fascist’ Readings 1933-1945.” *Goethe im Exil 1933-1945: Deutsch-Amerikanische Perspektiven*. Eds. Frank Baron & Gert Sautermeister. Bielefeld: Aisthesis, 2002. 199-215.
10. “*Bluebeard’s Castle*: Staging the Screen – Screening the Stage,” *Arcadia* 36.2 (2001): 344-362.
9. “Einleitung: Searching for Common Ground?” *Searching for Common Ground: Diskurse zur deutschen Identität*. Ed. Nicholas Vazsonyi. Cologne & Weimar: Böhlau, 2000. 1-20.
8. “Montesquieu, Friedrich Carl von Moser and the ‘National Spirit Debate’ in Germany (1765-1767).” *German Studies Review* 22.2 (1999): 225-46.
7. “Of Genius and Epiphany: *Schlafes Bruder*, *Das Parfum*, and *Babette’s Feast*.” *Studies in 20th Century Literature* 23.2 (1999): 331-51.

articles & chapters continued:

6. "Liszt, Goethe and the *Faust Symphony*." *Journal of the American Liszt Society* 40 (1996): 1-23.
5. "A Wall of Silence?: The Case of Christa Wolf." *The Berlin Wall: Representations and Perspectives*. Eds. Ernst Schürer, Manfred Keune, Philip Jenkins. New York: Peter Lang, 1996. 181-90.
4. "Searching for 'The Order of Things': Does Goethe's *Faust, Part II* Suffer from the 'Fatal Conceit'?" *Monatshefte* 88.1 (1996): 83-94.
3. "Deflated Hybris – Uncertain Telos: The Humbling of Faust and the Revival of Merlin." *Merlin versus Faust: Contending Archetypes in Western Culture*. Ed. Charlotte Spivack. Lewiston: Edwin Mellen Press, 1992. 41-64.
2. "Schiller's *Don Carlos*: Historical Drama or Dramatized History?" *New German Review* 7 (1991): 26-41.
1. "Goethe's *Wilhelm Meisters Lehrjahre*: A Question of Talent." *The German Quarterly* 62.1 (1989): 39-47.

**TRANSLATIONS & REFERENCE WORKS**

4. "Wagner's Influence on Gender Roles in Early Hollywood Film," by Eva Rieger, in *Wagner and Cinema*, eds. Jeongwon Joe and Sander L. Gilman, Foreword by Tony Palmer (Bloomington: Indiana UP, 2009): Forthcoming.
3. *Wagner's Meistersinger: Performance, History, Representation*. Ed. Nicholas Vazsonyi. Rochester, NY: University of Rochester Press, 2003:
  - 3.1 Fischer-Dieskau, Dietrich. "Richard Wagner's Cobbler Poet." 51-55.
  - 3.2 Kupfer, Harry. "We must finally stop apologizing for *Die Meistersinger*: A conversation with Harry Kupfer." 39-50.
  - 3.3 Rieger, Eva. "'I married Eva': Gender Construction and *Die Meistersinger*." 209-25.
  - 3.4 Schneider, Peter. "Climbing Mount Everest: On Conducting *Die Meistersinger*." 23-38.
2. "Richard Wagner." *Encyclopedia of German Literature*. 2 Vols. Ed. Matthias Konzett. Chicago & London: Fitzroy Dearborn, 2000. 2: 968-71.
1. "Georg Lukács." *Encyclopedia of German Literature*. 2 Vols. Ed. Matthias Konzett. Chicago & London: Fitzroy Dearborn, 2000. 2: 661-64.

## FILMS

- Great Masters of Classical Music: Mozart*. Written & Directed by Nicholas Vazsonyi. WinklerFilm, Vienna & DELTA Music, 2003. [DVD rerelease of *Klassix-13: Mozart*. MPI 1989.]
- Klassix-13: Mozart – Beethoven – Schubert – Brahms*. Documentary series of 4 one-hour videocassettes. Co-Written & Directed Nicholas Vazsonyi. A Telemusic Production in Co-Production with MTV Hungarian Television & TV Ontario. MPI 1989.

## BOOK REVIEWS

29. *Wagner Beyond Good and Evil*, by John Deathridge. *German Studies Review* (2009): forthcoming
28. *Wagner Beyond Good and Evil*, by John Deathridge. *Wagner Notes* 32.1 (2009): 10-11.
27. *Richard Wagner's Zurich: The Muse of Place*, by Chris Walton. *Music & Letters* 90.1 (2009): 141-43.
26. *Schöpfer und Zerstörer: Richard Wagner als Künstler*, by Ulrich Drüner. *Music & Letters* 88.1 (2007): 163-66.
25. *The Specular Moment: Goethe's Early Lyric and the Beginnings of Romanticism*, by David E. Wellbery. *The Eighteenth Century: A Current Bibliography* 29 (2007): 449-50.
24. *Abschrecken oder Mitleiden: Das deutsche bürgerliche Trauerspiel im 18. Jahrhundert. Versuch einer Typologie*, by Cornelia Mönch. *The Eighteenth Century: A Current Bibliography* 29 (2007): 431.
23. *Werther's Goethe and the Game of Literary Creativity*, by Deirdre Vincent. *The Eighteenth Century: A Current Bibliography* 29 (2007): 444-45.
22. *A Companion to Wagner's Parsifal*, edited by William Kinderman and Katherine Syer. *German Quarterly* 79.4 (Fall 2006): 555-6.
21. *Beethoven's Ninth: A Political History*, by Esteban Buch. *American Historical Review* 110.5 (December 2005): 1616-17.
20. *The Mendelssohns: Their Music in History*, edited by John Michael Cooper and Julie D. Prandi. *German Studies Review* 28.3 (2005): 635-36.

**book reviews continued:**

19. *Minna und Richard Wagner: Stationen einer Liebe*, by Eva Rieger. *German Studies Review* 28.1 (2005): 195-96.
18. *Deutsche Meister – böse Geister? Nationale Selbstfindung in der Musik*, edited by Hermann Danuser & Herfried Münkler. *German Studies Review* 28.1 (2005): 193-95.
17. *Richard Wagner: Ahasvers Wandlungen*, by Dieter Borchmeyer. *Colloquia Germanica* 36.3/4 (2003): 347-49. [Appeared 2005]
16. *Programming the Absolute: Nineteenth-Century German Music and the Hermeneutics of the Moment*, by Berthold Hoeckner. *German Studies Review* 27.2 (2004): 383-84.
15. *Finding an Ending: Reflections on Wagner's Ring*, by Philip Kitcher and Richard Schacht. *Wagner Notes* 27.2 (2004): 3-4.
14. *Der junge Goethe: Drama und Dramaturgie – eine analysierende Gesamtdarstellung*, by Wolfgang Fehr. *The Eighteenth Century: A Current Bibliography* 22/23/24 (2004): 574-75.
13. *Aus Liebe zum Vaterland: Die deutsche Nation im 18. Jahrhundert*, by Hans-Martin Blitz. *Das achtzehnte Jahrhundert* 27.2 (2003): 267-268.
12. *Goethe's Wilhelm Meister's Apprenticeship: A Reader's Commentary*, by Jane V. Curran. *German Quarterly* 76.1 (2003): 94-95.
11. *The Tristan Chord: Wagner and Philosophy*, by Bryan Magee. *Colloquia Germanica* 35.1 (2002): 86-88.
10. *The Sin of Knowledge: Ancient Themes and Modern Variations*, by Theodore Ziolkowski. *Colloquia Germanica* 34.2 (2001): 25-27.
9. *Das Drama hohen Stils: Aufklärung und Tragödie in Deutschland (1730-1790)*, by Christian Erich Rochow. *The Eighteenth Century: A Current Bibliography* 20/21 (2001): 326-27.
8. *Continued Existence, Reincarnation, and the Power of Sympathy in Classical Weimar*, by Lieselotte E. Kurth-Voigt. *Colloquia Germanica* 33.4 (2000): 393-95.
7. *Mythology as Metaphor: Romantic Irony, Critical Theory, and Wagner's Ring*, by Mary A. Cicora AND *Wagner's Operas and Desire*, by James M. McGlathery. *German Studies Review* 22.3 (1999): 496-97.

**book reviews continued:**

6. *Literature as Social Action: Modernist and Traditionalist Narratives in Germany in the Seventeenth and Eighteenth Centuries*, by Pamela Currie. *Monatshefte* 90.2 (Summer 1998): 257-58.
5. *Haydn and His World*, Ed. Elaine Sisman. *German Studies Review* 21.2 (1998): 356-58.
4. *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792-1803*, by Tia DeNora. AND *Beethoven in German Politics: 1870-1989*, by David B. Dennis. *German Studies Review* 20.3 (1997) 436-38.
3. *Changing Perspectives of Thomas Mann's Doktor Faustus: Criticism 1947-1992*, by John F. Fetzer. *German Studies Review* 20.2 (1997): 361-62.
2. *Faust the Theologian*, by Jaroslav Pelikan. *German Studies Review* 19.2 (1996): 374-5.
1. *Der Fall Goethe – ein deutscher Fall: Eine psychoanalytische Studie*, by Rainer Kaus. *German Studies Review* 18.3 (1995): 536-7.

**REVIEWS OF PERFORMANCES & FILMS**

3. *Wagner's Mastersinger – Hitler's Siegfried: The Life and Times of Max Lorenz*, A film by Eric Schulz and Claus Wischmann. *The Wagner Journal* (2009): (Forthcoming)
2. “Katharina Wagner’s *Meistersinger von Nürnberg*: Heroes in White – Villains in Black,” review of Richard Wagner, *Die Meistersinger von Nürnberg*, dir. Katharina Wagner, Bayreuth Festival Theater, 8 August 2007. *Wagner Notes* 30.5 (October 2007): 3-5.
1. “A *Meistersinger* for All Seasons,” review of Richard Wagner, *Die Meistersinger von Nürnberg*, dir. Otto Schenk, cond. James Levine, perf. H.-K. Hong, J. Botha, J. Morris, H.-J. Ketelsen and M. Polenzani, Metropolitan Opera and Orchestra and Chorus, Lincoln Center, New York, 10 March 2007. *Wagner Notes* 30.2 (April 2007): 5-7.

## PRESENTATIONS

### INVITED LECTURES

12. “Richard Wagner: The Love, The Fear, The Loathing,” Public Lecture at the German Cultural Center, Atlanta, 19 April 2009.
11. “Infomercial in Three Acts: *Die Meistersinger von Nürnberg* as Consumer Guide,” Jasper Jacob Stahl Lecture, Bowdoin College, Brunswick, ME, 26 March 2009.
10. “Richard Wagner: Self-Promotion and the Making of a Brand,” *Interdisciplinary German Studies of the Southeast*, Atlanta, GA, 12 September 2008.
9. “*Die Meistersinger von Nürnberg*: Wagner’s Consumer Guide to Wagner,” *Meistersinger Seminar*, Wagner Society of New York, New York, 11 March 2007.
8. “Bluebeard’s Castle,” Washington National Opera *Insights Lecture*, Kennedy Center, Washington DC, 10 September 2006. Live videostream broadcast; archived at: [http://www.kennedy-center.org/programs/millennium/artist\\_detail.cfm?artist\\_id=OPERALECTU#](http://www.kennedy-center.org/programs/millennium/artist_detail.cfm?artist_id=OPERALECTU#)
7. “Wagner Marketing Wagner,” Opera Studies Group, University of Iowa, 4 November 2005.
6. “The Wagner Industry and the ‘Audience of the Future’: Another Look at *Die Meistersinger*.” Public Lecture at George Washington University, Sponsored by the Wagner Society of Washington DC, 11 December 2003.
5. “The Wagner Industry and the Politics of German Culture,” *The Intersection of Politics and German Literature, 1750-2000*. UCLA / William Andrews Clark Memorial Library, Los Angeles, 17 May 2003.
4. “Searching for Common Ground: Diskurse zur deutschen Identität 1750-1871. Neben einigen Bemerkungen zu German Studies in den USA,” Lecture at the Institut für Germanistik, Otto-von-Guericke Universität Magdeburg, 27 June 2001.
3. “Use of Blackboard in Instruction.” *CLA InfoTech 2001*. University of South Carolina, Columbia. 14-16 May 2001.
2. “Goethe in Moscow: Georg Lukács’s ‘Anti-Fascist’ Readings 1933-1945.” *Goethe in Exile 1933-1945*. Max-Kade Symposium. University of Kansas, Lawrence. 8-10 October 1999.
1. “Liszt, Goethe and the *Faust Symphony*.” American Liszt Society Festival. Hamilton, Ontario, 24-27 October 1996.

### CONFERENCE TALKS

21. “Advertising the First Bayreuth Festival of 1876,” GSA Conference. Washington, DC, 8-11 October 2009. [Forthcoming]
20. “*i’m lovin’ it*®”: Modeling Consumption in *Tristan und Isolde*,” GSA Conference. St. Paul, MN, 2-5 October 2008.
19. “Theodor Uhlig and the *Neue Zeitschrift für Musik* (1849-1852): Launching the Wagner Industry,” Int’l Conference on Nineteenth-century Music, University College Dublin, Ireland, June 23-28 2008.
18. “Remaking the Opera Market: The Wagner ‘Brand’ and the Bayreuth Idea,” GSA Conference. San Diego, CA, 4-7 October, 2007.
17. “*Die Meistersinger* as Infomercial: Richard Wagner’s ‘Audience of the Future’.” GSA Conference. Washington, DC, 6-10 October, 2004.
16. “*vox populi vox dei?*: Richard Wagner’s Iconography of ‘pop’.” USC Comparative Literature Conference. Columbia, SC. 26-28 February, 2004.
15. “Marketing German Identity: The Wagner Industry.” GSA Conference. New Orleans, 18-21 September, 2003.
14. “*Bluebeard’s Castle* and the Transfiguration of Opera.” MLA Conference. New Orleans, 27-31 December, 2001.
13. “Beethoven, the Beer-Hall, and Hitler?: On Adorno and the *Ninth Symphony*.” GSA Conference, Washington DC, 4-7 October, 2001.
12. “‘Das ist nicht des Deutschen Größe / Obzusiegen mit dem Schwert’: On Violence and German National Identity in the Late 18th Century.” MLA Conference. Chicago, 27-31 December, 1999.
11. “What’s ‘Left’ of Goethe?: Thomas Mann’s and Georg Lukács’s 1932 Essays.” SEASECS Conference. Knoxville, TN, 4-7 March, 1999.
10. “Montesquieu’s *Spirit of the Laws* and German National Consciousness.” GSA Conference. Salt Lake City, 8-11 October, 1998.

**presentations continued:**

9. “‘Deutsches Reich und deutsche Nation sind zweierlei Dinge’: German Identity Formation and Schiller’s ‘[Deutsche Größe]’ ASECS Conference. Nashville 9–12 April 1997.
8. “Lessing’s ‘Humane Utopia’ versus Goethe’s ‘Humiliating Surrender’: Lukács’s Radical Reading of *Nathan* and *Tasso*.” ASECS Conference. Austin, Texas 27–31 March 1996.
7. “The Ethics of Sin and the Rhetoric of Reason: Georg Lukács in Action and Interpretation.” MLA Conference. Chicago, 27–31 Dec. 1995.
6. “Constructing Childhood: Variations on a Theme in Goethe’s *Wilhelm Meisters Lehrjahre*.” German Studies Assoc. Conference. Chicago, 21–24 Sept. 1995.
5. “Riding the Boundary: The Impossibility of Understanding the Other in Goethe’s ‘Erlkönig’.” AATG/IDV Conference. Stanford University, 4–7 August 1995.
4. “From Literature as Science to Literature and Science: Re-Ordering the Disciplines.” Literature and Science. ACLA '95 Conference. Athens, GA, 16–18 March 1995.
3. “Deconstructing the Bourgeois: Experimenting with the Postmodern Family in *Wilhelm Meisters Lehrjahre*.” MLA Conference. San Diego, CA, 27–31 Dec. 1994.
2. “Searching for ‘The Order of Things’: Does Goethe’s *Faust, Part II* Suffer from the ‘Fatal Conceit’?” GSA Conference. Dallas, Texas, 29 Sept.–2 Oct. 1994.
1. “A Wall of Silence?: The Case of Christa Wolf.” *The Wall: Reality and Symbol*. Penn. State University, University Park, PA, 10–12 Oct. 1991.

**SEMINARS**

3. *Richard Wagner: Selbstvermarktung und Ästhetizismus*. Blockseminar Ruhr-Universität Bochum, Germany, 2-5 June 2009. (forthcoming).
2. *Die Meistersinger von Nürnberg*. Bowdoin College, Brunswick ME, 26 March 2009.
1. “Wagner Instrumentalizing Beethoven,” Emory University, Atlanta, 19 October 2006.

## GRANTS / FELLOWSHIPS / HONORS

- 2009 USC Russell Research Award for Humanities and Social Sciences  
2009 \$38,500 6-month ACLS Fellowship (not funded)  
2009 \$50,400 12-month NEH Fellowship (not funded)  
2008 Plenary Speaker at IGSSE Meeting, Atlanta, 12 September 2008  
2008 \$8,000 ROP award for Research in Germany  
2007 USC Associate Professor Professional Development Award  
2004 Euro 2,980.00 German Academic Exchange Service (DAAD) summer stipend  
2004 \$4,000 USC CLASS award “Wagner Industry”  
2003 \$8,000 USC Research & Productive Scholarship Grant, “Wagner Industry”  
1999 ca. \$23,000 in Grants for German Studies Symposium *Searching for Common Ground* held on USC campus:  
\$5,200 (Max Kade Foundation) \$5,000 (DAAD) \$1,000 (German Embassy)  
TransAtlantic Ticket (Goethe Institut/Atlanta) \$10,500 (USC Internal grants)  
1998 USC CLASS Award \$3,020 (Research at the Zeitschriften-Index, Akademie der  
Wissenschaften, Göttingen)  
1998 USC’s “junior nominee” for NEH Summer Stipend  
1997 DAAD/AATG Summer Stipend DM 3.000,- (Research at the Staatsbibliothek in  
Berlin)  
1992-93 Chancellor’s Dissertation Fellowship, UCLA  
1986-88 Chancellor’s Fellow, UCLA

## PROFESSIONAL MEMBERSHIPS

- Phi Beta Kappa  
Delta Phi Alpha  
Modern Languages Association (MLA)  
American Musicological Soc. (AMS)  
American Association for Teachers of German (AATG)  
German Studies Association (GSA)  
Goethe Society of North America (GSNA)

## PROFESSIONAL SERVICE

- Panel Moderator: “Karl Marx and the Nineteenth Century (5): Marx and Judentum,” GSA Conference. Washington, DC, 8-11 October 2009. [Forthcoming]
- Interview for *The Forward*: “Wagner’s ‘Ring’ Strikes a Jarring but Muted Chord in L.A.” by Rebecca Spence, (published April 22, 2009, issue of May 01, 2009)
- 2008-09 Committee member, DAAD Prize for Best Article in GSR (*German Studies Review*)
- Commentator, Panel on “Why the Senses Matter,” Second Southeast German Studies Workshop, 6 March 2009.
- Moderator, Panel on Consumerism, Inaugural Southeast German Studies Workshop, 7 March 2008
- 2008-current, Editorial Advisory Board, *Leitmotive – The Wagner Quarterly*
- Nominated for MLA Executive Committee for Division on 18th- and Early 19th-Century German Literature (Term 2006-2010)
- Commentator for Wagner panel at GSA Conference, Milwaukee, WI, October 1, 2005
- Moderator for Vienna Music panel at German Studies Conference, Milwaukee, WI, September 30, 2005
- Commentator for panel at German Studies Conference, Washington D.C. October 2001.
- Organized international / interdisciplinary German Studies Symposium *Searching for Common Ground: German National Identity 1750-1871*, April 8-10, 1999, held on USC campus.
- Organized Panel at SEASECS Conference, Knoxville, TN March 1999.
- Commentator for panel at German Studies Conference, Salt Lake City October 1998.
- Organized panel at German Studies Conference, Salt Lake City October 1998.

## UNIVERSITY SERVICE

### UNIVERSITY OF SOUTH CAROLINA

- 2007-09, Committee member, Carroll T. and Edward B. Cantey, Jr. Bicentennial Fellowship in Liberal Arts
- 2008, Graduate Student Day steering committee
- **2007-current**; elected to affiliate faculty of Film & Media Studies
- **Graduate Director**, Department of Languages, Literatures & Cultures **2004-current**
- Director, German Studies Program 2002-2006
- Member, Advisory Committee for Program in Comparative Literature 2001-2004; ex officio **2004-current**
- Member, Chair's Advisory Committee, Languages, Lits & Cultures; ex officio **2005-current**
- Search committee, chair or member, at least once per year since 2002.
- Chair, Fulbright Selection Committee / Campus Fulbright Director 2001-2003
- Member, Transition Committee for Departmental Merger, 2001-2002
- Graduate Director, German Department 2001-2002
- Departmental Advisory Committee (elected 1999-2001; relected 2001- 2004)
- Organizer for International Symposium on German Identity 1750-1871, April 8-10, 1999
- University International Academic Advisory Committee (invited by President), 1999-2000
- Elected to core faculty in Comparative Literature, **1999-current**
- Departmental Post-tenure review committee 1998-1999
- Member, Fulbright Committee 1997-1999
- Departmental Book Orders 1999-current
- College Academic Grievance Committee (3 year term: 1998-2001)
- Departmental curriculum committee 1997-current (Committee Chair 1999-2002)
- Co-editor Departmental Newsletter 1997-99
- Organized Guest Speakers

### VANDERBILT UNIVERSITY

- Organizer Contemporary German Literature Reading Group
- Doctoral Examination Committee Member
- Directed Independent Study
- Faculty Advisor: German Club; Delta Phi Alpha (Delta Chapter); & International House-German Hall
- Local High School Outreach

## TEACHING EXPERIENCE

### GRADUATE

| <i>Course Name</i>                      | <i>Content</i>   |
|---|--|
| Proseminar in Comparative Literature    | Intro to current methods, state of the profession, etc |
| The Wagner Industry                     | Cross-listed with CPLT. My current book project        |
| German Identity 1500-1945               | Selected texts from Martin Luther to Thomas Mann       |
| Wagner, Marx, Nietzsche                 | Cross-listed with CPLT                                 |
| German Romanticism                      | Theory, Literature, Music                              |
| German Enlightenment & Counter-currents | “ <i>Wilhelm Meister</i> in Context”                   |
| World War II in German Film             | Selected German films from 1946-1996                   |

### LITERATURE & CULTURE

|                                  |   |
|----------------------------------|---|
| “Our Hitler”                     | Exploration of Syberberg’s film “Our Hitler” in its broad cultural/philosophical context.   |
| Wagner: On Trial                 | Special Course designed for USC Honors College (class divided into defense and prosecution) |
| Genius & Genocide                | Works by: Goethe, Schiller, Beethoven, Marx, Wagner, Nietzsche, Thomas Mann, Hitler         |
| World War II in German Film      | Selected German films from 1946-1996  |
| Problems of German Identity      | Selected texts from Martin Luther to Thomas Mann  |
| German Operatic Texts            | Selected works from 18th – 20th century   |
| German Romanticism               | Focus on Theory; Literary Intersections with Music  |
| Age of Goethe                    | With Focus on <i>Faust, Part I</i>  |
| Survey of German Literature      | Hildebrandslied – Realismus   |
| Survey of Culture & Civilization | 1st-20th Century [German &/or English]  |

### LANGUAGE

|                                       |  |
|---------------------------------------|--|
| First-Year German                     | <i>Kontakte; Deutsch heute</i>                         |
| Second-Year German                    | <i>Perspektiven</i> & additional readings              |
| Third-Year German                     | Designed several syllabi                               |
| Intermediate Conversation/Composition | Designed several syllabi                               |
| Advanced Conversation/Composition     | Designed several syllabi                               |
| Readings in Contemporary German       | GermNews via e-mail & articles from <i>Der Spiegel</i> |