

## **Dr. Emily Petermann**

Universität Konstanz

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### **CURRENT POSITION:**

**Since Oct. 2013:** Assistant Professor (wissenschaftliche Mitarbeiterin) of American literature in the Literature Department of the University of Konstanz, Germany.

### **PREVIOUS WORK EXPERIENCE:**

**Apr. 2011-Sept. 2013:** Assistant Professor (wissenschaftliche Mitarbeiterin) at the Seminar für Englische Philologie, Department of American Studies, at the Georg-August University of Göttingen, Germany.

**Oct. 2010 – Feb. 2011:** Maternity leave for the birth of daughter Eva Constanze Petermann, born Oct. 22, 2010.

**Winter term 2009-2010:** Lecturer (Lehrbeauftragte) at the University of Konstanz for the course “‘Aspir[ing] to the Condition of Music’: Texts Imitating Music.”

**Summer term 2007:** Lecturer (Lehrkraft für besondere Aufgaben) at the University of Konstanz for the courses “The American Renaissance,” “The Early American Short Story 1820-1920,” “‘Improvisation, Originality, Change’: Jazz in the North American Novel,” and “Romantic Tragi-Comedies? *Cymbeline*, *The Winter’s Tale*, and *The Tempest*.”

**Winter term 2006-07:** Lecturer (Lehrbeauftragte) at the University of Konstanz for the course “Music in Literature”

**2002 – 2008:** Student assistant at the University of Konstanz, working for Prof. Dr. Reingard M. Nischik, American Literature, Prof. Dr. Albrecht Koschorke, German Literature, and Prof. Dr. Frans Plank, Linguistics.

### **EDUCATION:**

**Feb. 2012:** PhD in Literature, University of Konstanz, Germany.

Dissertation: “The Musical Novel: Imitation of Musical Structure in Contemporary Fiction” (supervisor: Prof. Reingard M. Nischik). Supported by a fellowship from the state of Baden-Württemberg (LGFG) from 2008-2011 and the Ruth Ingersoll Goldmark fellowship from Wellesley College in 2006-2007. Dissertation completed 2010; PhD earned February 2012 (dissertation graded *magna cum laude*, oral exam *summa cum laude*; final grade *magna cum laude*). Published in revised form as *The Musical Novel* (Camden House, 2014).

**2007 – 2008:** Yale University, CT, USA.

Exchange student for two semesters in the Department of Comparative Literature, as part of the Baden-Württemberg – Connecticut exchange program. Financed by a monthly stipend from the Baden-Württemberg Stiftung.

**2006:** Master of Arts in English and German, University of Konstanz, Germany

State Exam and Magister Artium (roughly equivalent to an MA). English state exam completed Nov. 2005 with a score of ‘sehr gut’ (1,0; = a GPA of 4.0). German state exam completed May 2006 with a score of ‘sehr gut’ (1,0; = a GPA of 4.0).

**1995 – 1999:** Wellesley College, Wellesley, MA, USA.

BA with honors in German Studies and Linguistics.

**1997 – 1998:** University of Konstanz, Germany.

Exchange program ‘Wellesley in Konstanz’ for two semesters.

### **CURRENT RESEARCH PROJECTS**

#### **Postdoctoral Thesis (Habitationsprojekt):**

“Strands of Nonsense in American Literature” (working title)

**Additional Research Project:**

Member of the DFG (German Research Council) research network “Americana: Ästhetik, Authentizität und Performance in der US-amerikanischen populären Musik” (Americana: Aesthetics, Authenticity, and Performance in American Popular Music; coordinator: Knut Holtsträter), with the subproject “Americanness and Authenticity in the Nonsense of the Alternative Rock Band They Might Be Giants,” 2017-2020.

**PUBLICATIONS:****Monograph:**

*The Musical Novel: Imitation of Musical Structure, Performance, and Reception in Contemporary Fiction.* Rochester, NY: Camden House, 2014.

**Co-Edited Volumes:**

*Anglistentag 2013 Konstanz: Proceedings.* Ed. Silvia Mergenthal and Reingard Nischik with assistance from Emily Petermann and Melanie Stengele. Trier: Wissenschaftlicher Verlag Trier, 2014.

*Time and Space in Words and Music: Proceedings of the 1<sup>st</sup> Conference of the Word and Music Association Forum, Dortmund, November 4-6, 2010.* Ed. Mario Dunkel, Emily Petermann, and Burkhard Sauerwald. Frankfurt: Peter Lang, 2012.

*Crossroads: Canadian Cultural Intersections.* Ed. Julia Breitbach, Florian Freitag, Anja Krüger, and Emily Petermann. Special issue of the *Zeitschrift für Anglistik und Amerikanistik* 59.2 (2011).

**Articles:**

“New Modes of Listening: The Mediality of Musical Novels.” To appear in a special issue of *Partial Answers*, Ed. Jarmila Mildorf and Till Kinzel. Forthcoming 2016.

“From the ABCs to the American Revolution: Poetry and the Construction of Children’s Knowledge.” *Knowledge Landscapes North America.* Ed. Sabine Sielke, Simone Knewitz, and Christian Klöckner. Heidelberg: Winter, 2016. 87-98.

“The Film Musical as a Subject for Word and Music Studies.” *Essays on Silence, Absence, and Ellipsis and on Surveying the Field.* Ed. Werner Wolf and Walter Bernhart. *Word and Music Studies* 15. Amsterdam: Brill. 2016. 223-236.

“The Dream Ballet: Intermedial Tensions between Music, Dance, and Language in the Film Musical.” *The Ekphrastic Turn: Inter-art Dialogues.* Ed. Asunción López-Varela Azcárate and Ananta Charan Sukla. Champaign, IL: Common Ground, 2015. 97-108.

“Monster Mash-Ups: Features of the Horror Musical.” *New Directions in 21<sup>st</sup> Century Gothic: The Gothic Compass.* Ed. Lorna Piatti-Farnell and Donna Lee Brien. New York: Routledge, 2015. 71-83.

“‘I once more tasked my understanding and my senses’: Sensual Stimuli in Charles Brockden Brown’s *Wieland* and *Edgar Huntly*.” *Aeternum* 1.2 (Dec. 2014): 1-13.

“Intellectually Promiscuous: An Interview with Linda Hutcheon (Konstanz, September 19, 2013).” *American Review of Canadian Studies* 44.4 (2014): 375-384.

“The Concept of Time Implied by the Theme-and-Variations Form: Novels Based on Bach’s *Goldberg Variations*.” *Time and Space in Words and Music: Proceedings of the 1<sup>st</sup> Conference of the Word and Music Association Forum, Dortmund, November 4-6, 2010.* Ed. Mario Dunkel, Emily Petermann, and Burkhard Sauerwald. Frankfurt: Peter Lang, 2012. 61-71.

Introduction. With Mario Dunkel and Burkhard Sauerwald. *Time and Space in Words and Music: Proceedings of the 1<sup>st</sup> Conference of the Word and Music Association Forum, Dortmund, November 4-6, 2010*. Ed. Mario Dunkel, Emily Petermann, and Burkhard Sauerwald. Frankfurt: Peter Lang, 2012. 9-13.

“Jazz Novels and the Textualization of Musical Performance.” *Word and Music Studies: Essays on Performativity and on Surveying the Field*. Word and Music Studies 12. Ed. Walter Bernhart and Michael Halliwell. Amsterdam: Rodopi, 2011. 211-227.

“Introduction – Crossroads: Canadian Cultural Intersections.” With Julia Breitbart, Florian Freitag, and Anja Krüger. *Crossroads: Canadian Cultural Intersections. Zeitschrift für Anglistik und Amerikanistik* 59.2 (2011): 105-108.

“These are not a whit like nature’: Lucy Snowe’s Art Criticism in *Villette*.” *Bronte Studies* 36.3 (Sept. 2011): 279-90.

“Unheard Jazz: Music and History in Michael Ondaatje’s *Coming Through Slaughter*.” Ed. Eugen Banauch, Elisabeth Damböck, Anca-Raluca Radu, Nora Tunkel, and Daniel Winkler. *Apropos Canada / À propos du Canada: Fünf Jahre Graduiertentagungen der Kanada-Studien*. Canadiana 8. Wien: Peter Lang, 2010. 223 – 233.

“Re-Painting the Painting: Margaret Atwood and the *Bildgedicht*.” *Margaret Atwood Studies* 1(2); Dec 2007, 10-19. (received “Honorable Mention” for the 2008 Best Article Prize of the Margaret Atwood Society)

#### **Review:**

McWilliams, Ellen. *Margaret Atwood and the Female Bildungsroman*. Farnham, Burlington (VT): Ashgate, 2009. *Zeitschrift für Anglistik und Amerikanistik* 58.4 (2010): 405-06.

#### **Online Publication:**

“Literature is literature because of the way we read it’: Summary of the Wolfgang Iser Lecture 2013.” Nov. 2013. Center of Excellence Foundations of Cultural Integration, University of Konstanz. Web. <http://www.exc16.de/cms/iser-lecture-2013-hutcheon.html?&L=1>

#### **INVITED TALKS:**

“Sounds Like Nonsense: Elements of Orality in American Nonsense Literature.” To be presented as the invited Keynote lecture for the VAL Study Day “Music in Literature, Literature in Music,” Brussels, Nov. 25, 2016.

“Intermediality and the Gothic in Edgar Allan Poe.” Guest lecture in the undergraduate seminar “Edgar Allan Poe.” Invited by Melanie Stengele. University of Konstanz, July 17, 2015.

“American Popular Music and the Contemporary Novel.” Guest lecture in the lecture course “American Popular Music.” Invited by Dr. Georgiana Banita. University of Bamberg, Nov. 25, 2014.

“Popular Perceptions of the Salem Witchcraft Trials Today.” Guest lecture in the undergraduate seminar “Representations of the Salem Witchcraft Trials.” Invited by Diana Rosenhagen. Georg-August University of Göttingen, Nov. 16, 2013.

“Framing Margaret Atwood’s *The Handmaid’s Tale* as Speculative Fiction.” Guest lecture in the undergraduate seminar “Science Fiction of the Postmodern Age.” Invited by Diana Rosenhagen. Georg-August University of Göttingen, 22. Juni 2013.

“Blues and Trains: Albert Murray’s *Train Whistle Guitar*.” Guest lecture in the undergraduate seminar “Train Fictions.” Invited by Dr. Florian Freitag, Fachbereich 06, Translations-, Sprach- und Kulturwissenschaft in Germersheim, Johannes-Gutenberg University of Mainz, Jan. 25, 2012.

#### CONFERENCE PAPERS:

Roundtable participant in the Round Table “Navigating Intermedial and Interdisciplinary Boundaries: Music in Literature,” part of the presidential theme “Boundary Conditions” at the Modern Language Association annual conference, Philadelphia, Jan. 5-8, 2017.

“The Multimedial Nonsense of the Alternative Rock Band They Might Be Giants.” Presented at the conference “Lyrik/lyrics: Über Songtexte und ihr Verhältnis zu Gedichten,” Leipzig, June 9-11, 2016.

“Innocent vs. Subversive: An Exploration of Carnival, Play, and Humor in (American) Children’s Nonsense.” Presented at the conference “Children’s Literature and Play,” of The Child and the Book, Wroclaw, Poland, May 19-21, 2016.

“Problems with Genre and Audience in Defining Nonsense Poetry.” Presented at the conference “Poem Unlimited: New Perspectives on Poetry and Genre,” in Augsburg, October 1-3, 2015.

“Nonsense and Surrealism in Alternative Rock Music: They Might Be Giants, Words, Music, and the Moving Image.” Presented at the biennial conference of the International Association for Word and Music Studies, “Music, Narrative, and the Moving Image,” New York, Aug. 12-15, 2015.

“The Child’s Death as Cautionary Tale: From *Struwwelpeter* (1845) to *The Gashlycrumb Tinies* (1963).” Presented at the conference of the International Research Society for Children’s Literature, “Creating Childhoods: Creation and (Re)-Interpretation through the Body, Histories and the Arts,” University of Worcester, UK, August 8-12, 2015.

“Sensual Stimuli in Charles Brockden Brown’s Novels.” Presented at the conference “The Other Senses” in Konstanz, Juli 29-31, 2015.

“From the ABCs to the American Revolution: Constructions of Children’s Knowledge between Didacticism and Entertainment.” Presented at the annual conference of the German Association for American Studies (DGfA), “Knowledge Landscapes North America,” in Bonn, May 29, 2015.

“Edward Gorey’s Gothic Nonsense.” Presented at the conference “Gothic Spaces: Boundaries, Mergence, Liminalities” of the Gothic Association of New Zealand and Australia in Sydney, Australia on January 21, 2015.

“New Modes of Listening: The Mediality of Musical Novels.” Presented at the conference “Audionarratology: Interfaces of Sound and Narrative” at the University of Paderborn, September 12, 2014.

“What’s American about the American Film Musical?” Presented at the conference “The Musical Unconscious” at the Ludwig-Maximilian University of Munich, May 30, 2014.

“The Dream Ballet: Music and Dance in Opposition to Language in the Hollywood Musical.” Presented at the annual convention of the Northeast Modern Language Association (NeMLA) in Harrisburg, PA, USA, April 3, 2014.

“Vladimir Nabokov’s *Pale Fire*: Text, Paratext, and the Openness of the Text.” Presented at the session “Vladimir Nabokov and Indeterminacy” at the annual convention of the Modern Language Association (MLA) in Chicago, IL, USA, Jan. 11, 2014.

“The Film Musical as a Subject for Word and Music Studies.” Presented at the biennial conference of the International Association for Word and Music Studies in London, UK, Aug. 7-10, 2013.

“Monster Mash-Ups: Features of the Horror Musical.” Presented at “Gothic Antipodes,” the inaugural conference of the Gothic Association of New Zealand and Australia in Auckland, NZ, Jan. 22-23, 2013.

“Vladimir Nabokov’s *Pale Fire*: Text, Paratext, and the Openness of the Text.” Presented at the annual conference of the British Association for American Studies in Manchester, UK, April 12-15, 2012.

“‘I once more tasked my understanding and my senses’: Sensual Stimuli in Charles Brockden Brown’s Novels.” Presented at the annual convention of the Northeast Modern Language Association in Rochester, NY, USA, March 15-18, 2012.

“Creating an Individual Voice: Jazz Rhythm and Timbre in Xam Wilson Cartiér’s Novels.” Presented at the 8<sup>th</sup> International Conference of the International Association for Words and Music Studies (WMA), Santa Fe, NM, Aug. 4, 2011.

Response to Hayden White’s “The Value of Narrativity in the Representation of Reality” and “Storytelling: Historical and Ideological.” Featured Thinker Workshop hosted by the Center for Theory and Methods of Cultural Studies (ZTMK) at the Georg-August University of Göttingen, June 7, 2011.

“‘Not Like Windows But Like Doors’: The Picture Frame as Border in ‘Death by Landscape.’” Presented at the 11<sup>th</sup> International Conference on the Short Story in English, “The Border as Fiction,” Toronto, Canada, June 16, 2010.

“Life Calls, the Text Responds: The Fictional Jazz Biography as Greatest Hits Album.” Presented at the annual conference of the British Association for American Studies, Norwich, England, April 11, 2010.

“‘The most fluid of Brahms’s intermezzos flows on and on’: Music and Time in Anne Michaels’s *Fugitive Pieces*.” Presented at the Doktorandenkolleg “Zeitkulturen” of the Cluster of Excellence 16 at the University of Konstanz, November 4, 2009.

“Jazz Novels and the Textualization of Musical Performance.” Presented at the 7<sup>th</sup> International Conference of International Association for Word and Music Studies (WMA) in Vienna, Austria, on June 12, 2009.

“Musical Ekphrasis: Re-Creating the Origins of Jazz in Michael Ondaatje’s *Coming Through Slaughter*.” Presented at the Graduate Conference held by the Nachwuchsforum (Young Scholar’s Forum) of the Gesellschaft für Kanada Studien in Marburg, Germany, on July 9, 2008.

“Unheard Jazz: Music and History in Michael Ondaatje’s *Coming Through Slaughter*.” Presented at the Congrès national des sociétés historiques et scientifiques, Québec, Canada, on June 5, 2008.

“Towards a New Typology of Intermediality.” With Lauren Holmes and Carolyn Sinsky. Presented at the Twentieth Century Colloquium Graduate Student Conference at Yale University, New Haven CT, USA, on May 1, 2008

“Musical Ekphrasis: Re-Creating the Origins of Jazz in Michael Ondaatje’s *Coming Through Slaughter*.” Presented at “Origins: 8th Annual Graduate Humanities Forum Conference,” Penn Humanities Forum, University of Pennsylvania, Philadelphia PA, USA, on Feb 29, 2008.

“Re-Painting the Painting: Margaret Atwood and the Bildgedicht.” Presented at the Graduate Conference held by the Young Scholars’ Forum of the Association for Canadian Studies in the German-speaking Countries (GKS) in Vienna, Austria, on May 26, 2007.

#### **SELECTED OTHER CONFERENCES / WORKSHOPS**

**Jan. 2017:** Planned participation in the annual MLA conference in Philadelphia as a speaker in the roundtable session “Navigating Intermedial and Interdisciplinary Boundaries: Music in Literature.”

**May. 2016:** Participation in the “Child and the Book” conference “Play and Children’s Literature” in Wroclaw, Poland, including chair of the panel “Huizinga and Play.”

**Nov. 2015:** Participation in the conference “Medium, Object, Metaphor: The Printed Book in Contemporary American Culture,” University of Konstanz, including chair of the panel “The Book Transmediated: Contemporary Book Art.”

**Aug. 2015:** Participation in the biennial conference of the International Association for Word and Music Studies, “Music, Narrative, and the Moving Image,” in New York, including chair of the panel “Word and Music Shorter Papers II.”

**Nov. 2014:** Opening remarks and chair of a panel at the conference “Emerging Paradigms: New Methodologies in Word and Music Studies” of the Word and Music Association Forum, Aarhus, Denmark.

**Mar. 2014:** Participation in the “Mentoring und Training Programm (MuT)” organized by the Council of Offices of Equal Opportunity (Konferenz der Gleichstellungsreferate), Baden-Württemberg, beginning with an orientation workshop in Wiesneck (Freiburg) March 20-21, 2014.

**Oct. 2013:** Participation in the conference of the Forum Postcolonial Narrations, “Challenging Boundaries,” at the University of Göttingen, including chair of the panel “Transculturality.”

**Aug. 2013:** Participation in the 9<sup>th</sup> annual conference of the International Association for Word and Music Studies, “Silence, Absence, and Ellipsis,” in London, UK, including chair of the panel “Working Papers I.”

**June 2013:** Co-organization (with Bärbel Tischleder) of the conference “Cultures of Obsolescence in North America: Aesthetics, Materiality, History” at the University of Göttingen. Chair of the panel “Images of the Obsolete: Painting, Photography, and the Modern Text.”

**June 2013, June 2012, June 2011:** Attendance at the annual conferences of the German Association for American Studies (DGfA) in Erlangen, Mainz, and in Regensburg, Germany.

**Feb. 2013, Feb. 2012:** Attendance at the annual conferences of the Association for Canadian Studies in the German-Speaking Countries in Grainau, Germany.

**Nov. 2012:** Participation in the biennial conference of the Word and Music Association Forum, “Ideology in Words and Music,” in Stockholm, Sweden. Introduction to the keynote speaker Lawrence Kramer; chair of the panel “Adorno, Modernism, and Jazz.”

**April 2011:** Attendance at the founding conference of the DFG-funded research group “Popular Seriality” at the Georg-August University of Göttingen.

**Feb. 2011, Feb. 2010:** Participation in the annual conferences of the Association for Canadian Studies in the German-Speaking Countries in Grainau, Germany, including co-organization of the Young Scholars’ Forum panels and reports to the general assembly.

**July 2010:** Attendance at the conference “Akademie am See: Brain Gain” in Konstanz, including the workshop “Alternative Karrieremodelle” (Alternative career models).

**Apr. 2010:** Participation in the compact seminar “Inszenierung der Stimme” (Staging the Voice) at the University of Chicago, co-taught by Prof. David Levin (Chicago) and Prof. Juliane Vogel (Konstanz), followed by additional sessions in Konstanz in May 2010.

**Jan. 2010:** Participation in the compact seminar “Gregorianischer Choral” (Gregorian chorale), taught by Dr. Therese Gruggisser-Lenker (Thun, Switzerland) in Konstanz.

**Oct. 2009:** Attendance at the conference “The Metareferential Turn in Literature and Other Media” in Graz, Austria.

**July 2009:** Participation in the conference “Teaching Linguistics” in Konstanz, including a role as a panelist in the concluding panel discussion.

**June 2009:** Organizational assistance at the conference of the Young Scholars’ Forum of the Association for Canadian Studies in the German-Speaking Countries in Passau, Germany.

**Feb. 2009:** Participation in the annual conference of the Association for Canadian Studies in the German-Speaking Countries in Grainau, Germany, including planning and performance of a sketch on “The Association for Canadian Studies in 30 Years” at the 30<sup>th</sup> Anniversary Celebration of the Association.

### **TEACHING EXPERIENCE:**

Undergraduate seminars (*Proseminare*) held at the University of Konstanz:

**Winter term 2016-17:** *Assistant professor (wiss. Mitarbeiterin)*

PS “Fairy Tale Adaptations: Literature and Film”

PS “Willa Cather”

**Summer term 2016:** *Assistant professor (wiss. Mitarbeiterin)*

PS “Fairy Tale Adaptations: Literature and Film”

PS “The American Gothic”

**Winter term 2015-16:** *Assistant professor (wiss. Mitarbeiterin)*

PS “North American Young Adult Classics: Alcott, Montgomery, Wilder”

PS “Nonsense in Poetry and Prose”

**Summer term 2015:** *Assistant professor (wiss. Mitarbeiterin)*

PS “19<sup>th</sup>-Century North American Women’s Short Fiction”

PS “American Children’s Poetry”

**Winter term 2014-15:** *Assistant professor (wiss. Mitarbeiterin)*

PS “Jazz and American Literature”

PS “The American Gothic”

**Summer term 2014:** *Assistant professor (wiss. Mitarbeiterin)*

PS “Linguistics and Literature”

PS “The American Renaissance”

**Winter term 2013-14:** *Assistant professor (wiss. Mitarbeiterin)*

PS “Charles Brockden Brown

PS “Representations of the Salem Witchcraft Trials in American Literature and Culture” (blockseminar)

**Winter term 2009-10:** *Lecturer*

PS “‘Aspir[ing] to the Condition of Music’: Texts Imitating Music”

**Summer term 2007:** *Lecturer*

PS “The American Renaissance”

PS “The Early American Short Story 1820-1920”

PS “‘Improvisation, Originality, Change’: Jazz in the North American Novel”

PS “Romantic Tragi-Comedies? *Cymbeline*, *The Winter’s Tale*, and *The Tempest*.”

**Winter term 2006-07:** *Lecturer*

PS “Music in Literature”

**Wintersemester 2003-04 to Wintersemester 2006-07:** *Tutor*

Tutorial for the lecture course “Structure and History of English, Part I and II”

Undergraduate seminars (*Proseminare*) held at the Georg-August University of Göttingen:

**Summer term 2013:** *Assistant Professor (wiss. Mitarbeiterin)*

HS “Jazz and Blues Literature” (advanced seminar/*Hauptseminar*)

PS “Margaret Atwood”

**Winter term 2012-13:** *Assistant Professor (wiss. Mitarbeiterin)*

“Introduction to Film and Media Analysis”

**Summer term 2012:** *Assistant Professor (wiss. Mitarbeiterin)*

- PS "The American Film Musical"  
**Winter term 2011-12:** Assistant Professor (wiss. Mitarbeiterin)  
 PS "The Early American Short Story"  
**Summer term 2011:** Assistant Professor (wiss. Mitarbeiterin)  
 PS "Charles Brockden Brown"

#### **TEACHING CERTIFICATION AND SELECTED WORKSHOPS:**

**2015-present:** member of the reading group "How Do We Teach?", focusing on critical pedagogy, University of Konstanz.

**Aug. 2010:** Completion of the Baden-Württemberg-Certificate in Teaching in Higher Education (Zertifikat des Hochschuldidaktikzentrums Baden-Württemberg), awarded on Oct. 16, 2010.

The certificate encompasses 200 course hours in three modules. Topics of the workshops in modules one and two included oral examination techniques, active learning with large groups of students, conflict management in teaching, and effective use of oral presentations. The third module consisted of the planning and instruction of the experimental course "'Aspir[ing] to the Condition of Music': Texts Imitating Music" and an accompanying written reflection on the planning and implementation of the course and the students' learning process.

**Jan. 2008:** Participation in the teaching workshops 'Advanced Discussion Leading I and II' at Yale University

#### **PRIZES AND SCHOLARSHIPS:**

**2015-2017:** Konstanzia Fellow (postdoctoral fellowship provided by the Office of Equal Opportunity at the University of Konstanz, incorporating mentoring, coaching, and co-funding of up to 7000€).

**2014:** *The Musical Novel* selected as one of the year's "Outstanding Academic Titles" by *Choice: Current Reviews for Academic Libraries*

**2008-2011:** Scholarship for doctoral study awarded according to the LGFG (graduate student funding from the state of Baden-Württemberg) with a monthly stipend of 900 €.

**Jan.-Apr. 2010:** 4 Month STIBET teaching assistantship awarded by the DAAD (German Academic Exchange Service) for international doctoral students, in support of the proseminar "'Aspir[ing] to the Condition of Music': Texts Imitating Music," taught in WS 2009-10.

**2008:** 6-month STIBET research assistantship for Prof. Nischik, encompassing 20 hours per month (July – Dec.), awarded by the DAAD for international doctoral students.

**2008:** Honorable Mention in the Best Article Prize of the Margaret Atwood Society for "Re-Painting the Painting: Margaret Atwood and the Bildgedicht."

**2007 – 2008:** Recipient of the Baden-Württemberg Stipend for two semesters' study abroad at Yale University.

**2006 – 2007:** 4-month research assistantship for Prof. Nischik, encompassing 20 hours per month, awarded by the DAAD for international doctoral students.

**2006 – 2007:** Recipient of the Ruth Ingersoll Goldmark Fellowship for graduate study, \$2,300 in fellowship money. Awarded by Wellesley College.

**2005:** Recipient of the DAAD award for outstanding international students, with 1000 € in prize money.

#### **SUCCESSFUL GRANT APPLICATIONS:**

##### **Grants in Support of Conference Organization:**

\* **Conference Cultures of Obsolescence in North America, with Bärbel Tischleder** (June 2013 at the University of Göttingen)

- 10,000 € from the Fritz-Thyssen Stiftung
- 4000 € from the Lichtenberg-Kolleg of the University of Göttingen
- 2000 € from the German Association of American Studies
- 1000 € from the Universitätsbund Göttingen



**\* Initiation of the network Word and Music Association Forum and organization of the conference “Time and Space in Words in Music”** (November 2010 in Dortmund), Successful applications for grants in support of the conference totalling over 8000 €, including:

- 5500 € from Academic Staff Development of the University of Konstanz
- 1400 € from the Office of Equal Opportunity at the University of Konstanz
- 500 GBP as a Music & Letters Award
- 500 € from the International Association of Word and Music Studies

**\* Conference of the Young Scholars’ Forum of the Association for Canadian Studies in the German-speaking Countries (GKS) “Crossroads: Canadian Cultural Intersections”** (June 2010 in Konstanz). Successful application for grants in support of the conference totalling over 24,000 €, including:

- \$12,796 from the Government of Canada through the DFAIT program
- 5500 € from Academic Staff Development of the University of Konstanz
- 4982 € from the Cluster of Excellence 16 “Cultural Foundations of Integration”
- 2000 € from the Association of Canadian Studies in the German-speaking Countries (GKS)

#### **Selected Travel Grants for Conference Participation:**

Annual convention of the International Research Society for Children’s Literature (Aug. 2015 in Worcester, UK) and biennial conference of the International Association for Word and Music Studies (Aug. 2015 in New York, NY)

- Young Scholars Fund of the University of Konstanz

Conference of the Gothic Association of New Zealand and Australia (Jan. 2015 in Sydney, AUS)

- German Academic Exchange Service (DAAD)

Annual Convention of the Northeast Modern Language Association (Apr. 2014 in Harrisburg, PA)

- Young Scholars Fund of the University of Konstanz (partial contribution)

Annual Convention of the Modern Language Association (Jan. 2014 in Chicago, IL)

- German Academic Exchange Service (DAAD)

Inaugural Conference of the Gothic Association of New Zealand and Australia (Jan. 2013 in Auckland, NZ) and Annual Conference of the British Association for American Studies (April 2012 in Manchester, UK)

- Universitätsbund Göttingen (partial contribution)

Annual Conference of the Northeast Modern Language Association (March 2012 in Rochester, NY) and International Conference on the Short Story in English “The Border as Fiction” (June 2010 in Toronto, Canada)

- German Academic Exchange Service (DAAD)

Annual Conference of the British Association for American Studies (April 2010 in Norwich, England)

- Office of Equal Opportunity at the University of Konstanz

“The Meta-Referential Turn in Literature and Other Media” (Oct. 2009 in Graz, Austria)

- Graduate Student Funding (LGFG) of the state of Baden-Württemberg

Biennial Conference of the Word and Music Association (June 2009 in Vienna, Austria)

- Graduate Student Funding (LGFG) of the state of Baden-Württemberg

#### **SERVICE / COMMITTEE MEMBERSHIPS:**

##### **Committee Memberships**

**Since Oct. 2014:** elected representative of non-tenured academic faculty (wissenschaftliche Mitarbeiter) in the Fachbereichsrat (department council) of the Literature Department of the University of Konstanz (2-year term).

**2014-2016:** elected representative of non-tenured academic faculty (wissenschaftliche Mitarbeiter) in the Senate of the University of Konstanz.

**2011-2013:** elected representative in the board (department council) of the Seminar for English Philology at the Georg-August University of Göttingen.

**2011-2013:** elected representative in the board of the Center for Theory and Methods in Cultural Studies (ZTMK) at the Georg-August University of Göttingen.

The following positions were all held at the University of Konstanz:

**2006-07:** student representative in the Study Commission of the Dept. of Literature.

**2005-06:** elected student representative in the Department Council of the Dept. of Literature.

**SS 06-WS 06/07:** student representative in the hiring committee for the W3 professorship for Theoretical Linguistics.

**SS 2005:** student representative in the hiring committee for the W3 professorship for English Linguistics.

**2004-07:** student representative in the Exam Commission for the Bachelor program in Linguistics.

**2004-05:** student representative on the advisory board of the Center for Teacher Education.

**Other Service:**

**2014-present:** peer reviewer for the following journals: *PMLA*, *SoundStudies*, *European Journal of American Studies*, *Aeternum: The Journal of Contemporary Gothic Studies*

**2014-present:** initiator and faculty coordinator of the new exchange program between the Literature Department at the University of Konstanz and the University of Central Oklahoma

**2012-2013:** faculty coordinator of the exchange program between the Seminar für Englische Philologie at the University of Göttingen and the University of Central Oklahoma

**2002- 2011:** co-founder and organizer (2003-2011) of the Konstanz-based English Table, an independent club for native and non-native speakers to meet to practice their English conversation skills in an informal atmosphere.

**MEMBERSHIP/ ACTIVITY IN SCHOLARLY SOCIETIES:**

**International Association for Word and Music Studies (WMA):** Member since 2007; Since Aug. 2015 member of the executive board in the new post of WMAF liaison. Since 2009 Founder and Co-Organizer of the **Word and Music Association Forum (WMAF)**, including co-organization of conferences on “Words, Music, and Ideology” (Stockholm Nov. 2012) and “Time and Space in Words and Music,” (4-6 November 2010, Dortmund).

**Deutsche Gesellschaft für Amerika-Studien (DGfA):** Member since 2009.

**Modern Language Association (MLA):** Member since 2007.

**Association for Canadian Studies in the German-Speaking Countries (GKS):** Member since 2007; 2009 – 2011 Co-Organizer of the **Young Scholars’ Forum**, including a panel at the Annual GKS conference (Feb. 2010) and the graduate student conference “Crossroads: Canadian Cultural Intersections” (June 2010, Konstanz), co-editing a special issue of the ZAA with conference proceedings, as well as sending out a regular newsletter.

**International Association for Research in Children’s Literature (IRSCL):** Member since 2015.

**Children’s Literature Association (ChLA):** Member since 2016.