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Nicholas Vazsonyi

curriculum vitae

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EDUCATION

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

EMPLOYMENT HISTORY

2023-current	**College of Arts & Humanities** **Clemson University**	**Founding Dean**
2020-current	Clemson University	Professor of German
2020-2023	College of Architecture, Arts & Humanities Clemson University	Dean
2013-2020	Dept of Languages, Literatures & Cultures University of South Carolina	Chair
2011-2020	University of South Carolina, Columbia	Jesse Chapman Alcorn Memorial Professor of Foreign Languages
2010-2020	University of South Carolina, Columbia	Professor
2001-2010	University of South Carolina, Columbia	Associate Professor
1997-2001	University of South Carolina, Columbia	Assistant Professor
1994-1997	Vanderbilt University, Nashville	Visiting Assistant Professor
1993-1994	UCLA Extension, Humanities Div.	Instructor
1990-92	University of California, Los Angeles	Teaching Fellow
1984-90	Telemusic, Inc. Documentary Film Production	Artistic Director

PUBLICATIONS

BOOKS

Richard Wagner. Die Entstehung einer Marke. Bd. 7. *Wagner in der Diskussion*. Trans. Michael Halfbrodt. Würzburg: Königshausen & Neumann, 2012.

[reviews to date in: *klassik.com*, *Das Orchester*, *Süddeutsche Zeitung*, *Klassiek Centraal* (Netherlands); *Literaturkritik.de*; *Der Tagespiegel*, *Versorgerin* (Austria); *Germanistik*]

Richard Wagner: Self-Promotion and the Making of a Brand. Cambridge: Cambridge University Press, 2010. Paperback 2012.

[reviews to date in: *Whats On Stage.com*, *Opera*, *Wall Street Journal, Wagner Notes*, *Musical Times*, *WagnerSpectrum, The Wagner Journal, Opera News, Die Musikforschung*, *Cambridge Opera Journal*, *Notes: Quarterly Journal of the Music Library Association*, *Classical Voice North America*, *Mcana Web Journal*, *Nineteenth-Century Music Review*, *German Studies Review*, extensive mention in*: Los Angeles Times*]

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

The Cambridge Companion to Richard Wagner's Der Ring des Nibelungen. Eds. Mark Berry & Nicholas Vazsonyi. Cambridge: Cambridge University Press, 2020.

Music Theater as Global Culture: Wagner's Legacy Today. Eds. Anno Mungen, Nicholas Vazsonyi, Julie Hubbert, Ivana Rentsch, Arne Stollberg. Würzburg: Königshausen & Neumann, 2017.

The Cambridge Wagner Encyclopedia. Ed. Nicholas Vazsonyi. Cambridge: Cambridge University Press, 2013. Paperback 2019.

[reviews to date in: *the-wagnerian.com*; *entartetemusik.blogspot.com*; *wagnerspectrum*; *BBC Music Magazine*; *Classical Music* "Editor's Choice"; *Opera*; *Notes; Cambridge Opera Journal*]

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

38. "Wagner, das PR-Genie." *Almanach 2023* (Bayreuth: Gesellschaft der Freunde von Bayreuth, 2023): 138-43; English version "Wagner the PR Genius," 152-57.

37. "Der wahre Prophet: Ein früher Helfer Wagners – Theodor Uhlig," *wagnerspectrum* 18.2 (2022): 15-31.

36. "Zugehörigkeit," *Richard Wagner und das deutsche Gefühl*, hrsg. Raphael Gross, Katharina J. Schneider and Michael P. Steinberg (Darmstadt: Wissenschaftliche Buchgesellschaft, 2022): 141-52.

35. "Wagner und Modernität: Einige Gedanken am Beispiel von *Lohengrin*," *Offen gedacht: Musiktheater Festschrift für Anno Mungen zum 60. Geburtstag*, eds. Silvia Bier & Marie-Anne Kohl, (Münster: Waxmann, 2021): 199-214.

34. "Die Weimarer Idee und das »Ereignis« Bayreuth," *Wagner – Weimar – Eisenach. Wechselwirkungen und Spannungsfelder zwischen Kultur und Politik*, ed. Helen Geyer (Bielefeld: Transcript, 2020): 39-53.

33. "Wagner in China: Negotiating the National, the Universal, and the Global," *Digitalizing the Global Text: Philosophy, Literature, and Culture*, ed. Paul Allen Miller (Columbia, University of South Carolina Press, 2019): 69-82.

32. "Warning: Consuming Wagner Can be Hazardous to your Health – *Tristan und Isolde* and *Death in Venice*," *The Wagner Journal* 12.3 (2018): 62-69.

31. "Bayreuth: Capital and Anti-Capital," *Other Capitals of the Nineteenth Century: An Alternative Mapping of Literary and Cultural Space*, ed. Richard Hibbitt (New York: Palgrave Macmillan, 2017): 205-22.

30. "Introduction: History and Nationalism," *Music Theater as Global Culture: Wagner's Legacy Today*. Eds. Anno Mungen, Nicholas Vazsonyi, Julie Hubbert, Ivana Rentsch, Arne Stollberg. (Würzburg: Königshausen & Neumann: 2017): 15-24.

29. "The Play's the Thing: Schiller, Wagner, and Gesamtkunstwerk," *Gesamtkunstwerk: Foundations, Articulations, and Inspirations,* Eds. Margaret Menninger & Anthony Steinhoff (New York: Berghahn, 2016): 21-38.

28. "A German in Paris: Richard Wagner and the Masking of Commodification," *The Idea of Art Music in a Commercial World 1800-1930*, Christina Bashford and Roberta M. Marvin, eds. (Woodbridge: Boydell & Brewer, 2016): 114-29.

articles & chapters continued:

27. "Gender, Sexuality, & Love in Wagner: An Electronic Roundtable," Nicholas Vazsonyi, Moderator; Barry Emslie, Sanna Pederson, Eva Rieger, Participants, *Wagner Journal* 9.2 (July 2015): 4-18.

26. "Playing the Race Card: Anti-Semitism and Wagner®," *Opera in a Multicultural World: Coloniality, Culture, Performance*, Mary Ingraham, Joseph K. So and Roy Moodley, eds. (New York: Routledge, 2015): 84-96.

25. "Reading Right from Left: Hans Mayer and Post-War Wagner Reception," *Opera Quarterly* 30.2/3 (2014): 228-45. Advance access doi: 10.1093/oq/kbu024.

24. "Wagner: The Business Plan," *Quo Vadis, Wagner?: Approaching the Bicentennial*, Ed. J.K. Holman (Washington DC: Wagner Society of Washington DC, 2011): 149-62.

23. "The Wagner Industry," *The Journal of Music* 2.1 (April/May 2010): 18-22.

22. "Wagner®: The Making of a Brand," *The Wagner Journal* 4.1 (2010): 22-37.

21. "Eine Pilgerfahrt zu Wagner: Kunstreligion und ihre Vermarktung," *WagnerSpectrum* 5.2 (2009): 199-218.

20. "Infomercial in Three Acts: *Die Meistersinger von Nürnberg* as Wagner's Consumer Guide to Wagner," *Wagner Outside the* Ring: *Essays on the Operas, Their Performance and Their Connections with Other Arts*, ed. John Louis DiGaetani (Jefferson, NC: McFarland, 2009): 122-40.

19. "Press Releases from the Bayreuth Festival, 1876: An Early Attempt at Spin Control," *Wagner and His World*, ed. Thomas Grey (Princeton: Princeton UP, 2009): 391-408.

18. "Beethoven Instrumentalized: Richard Wagner's Self-Marketing & Media Image," *Music & Letters* 89.2 (May 2008): 195-211. doi:10.1093/ml/gcm089.

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.

articles & chapters continued:

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.

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.

articles & chapters continued:

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.

EDITED JOURNALS

Guest Editor, *The Wagner Journal*, Volume 9 No. 2 (July 2015)

wagnerspectrum, eds., Udo Bermbach, Dieter Borchmeyer, Sven Friedrich, Hans-Joachim Hinrichsen, Arne Stollberg, Nicholas Vazsonyi: Vols 1 & 2 (2013); Vols 1 & 2 (2014); Vols 1 & 2 (2015); Vols 1 & 2 (2016); Vols 1 & 2 (2017); Vols 1 & 2 (2018); eds., Dieter Borchmeyer, Sven Friedrich, Hans-Joachim Hinrichsen, Arne Stollberg, Nicholas Vazsonyi, Friederike Wißmann: Vols 1 & 2 (2019); Vols 1 & 2 (2020); Vols 1 & 2 (2021);

TRANSLATIONS & REFERENCE WORKS

5. 23 Entries for: *The Cambridge Wagner Encyclopedia*, Ed. Nicholas Vazsonyi (Cambridge: Cambridge UP, 2013): Aktionskreis für das Werk Richard Wagners; Anders, Gottfried; Apel, Theodor; Avant-garde; Avenarius, Edward & Cäcilie; Bayreuth Festival, Announcements for; Bayreuth Festival, History of; Breker, Arno; *Ende in Paris, Ein*; Groß, Adolf von; Heckel, Emil; Hendrich, Hermann; Nibelung Chancellery; Patron Certificate; Patrons Association; *Pilgerfahrt zu Beethoven, Eine*; Publicity / Self-Promotion; Wagenseil, Johann C.; Wagner Society; *Wagner weltweit*; Wagner, Adolf; Wagner, Katharina; Wagner-Pasquier, Eva (Total ca. 8,000 words)

4. Translated, "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, 2010): 131-51.

3. Translations for *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.

articles & chapters continued:

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

52. *Tradition, Community, and Nationhood in Richard Wagner's* Die Meistersinger von Nürnberg, by Christopher Kimbell. *The Wagner Journal* 19.1 (2025): 77-79.

51. *Wagner and the Creation of the* Ring, by Michael Downes. *Wagner Notes* 49.2 (March 2025): 10-11.

50. *Wagner in Amerika: Eine Ausgrabung*, by Hans Vaget. *Wagner Notes* 47.5 (September 2023): 11-12.

49. *Wagnerism: Art and Politics in the Shadow of Music*, by Alex Ross. *wagnerspectrum* 18.1 (2022): 293-96.

48. *Richard Wagner's Essays on Conducting. A New Translation with Critical Commentary*, by Chris Walton. *wagnerspectrum* 18.1 (2022): 313-16.

47. *The Oxford Handbook of Faust in Music*, Edited by Lorna Fitzsimmons and Charles McKnight. *Monatshefte* 113.1 (2021): 128-31.

46. *Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera*, by Gundula Kreuzer. *German Studies Review* 42.2 (2019): 375-77.

book reviews continued:

45. *Wilhelm Furtwängler: Art and the Politics of the Unpolitical*, by Roger Allen. *wagnerspectrum* 14.2 (2018): 229-32.

44. *History of a Shiver: The Sublime Impudence of Modernism*, by Jed Rasula. *Modernism & Modernity* 24.1 (2017): 211-12.

43. *Richard Wagner: Die Inszenierung eines Lebens*, by Ulrich Drüner. *The Wagner Journal* 11.1 (2017): 93-96.

42. *Richard Wagner: Die Inszenierung eines Lebens*, by Ulrich Drüner. *wagnerspectrum* 12.2 (2016): 193-96.

41. *The Laughing Wagner: His Wit, Puns, Pranks & Dare-Devil Stunts*, by Joachim Köhler. *Wagner Notes* 39.4 (August 2016): 8-9.

40. *Verdi & Wagner: Kulturen der Oper*, ed. Arnold Jacobshagen. *German Quarterly* 88.4 (Fall 2015): 547-48.

39. *Wagner's Visions: Poetry, Politics, and the Psyche in the Operas through "Die Walküre,"* by Katherine R. Syer. *wagnerspectrum* 11.2 (2015): 234-36.

38. *Richard Wagners »Meistersinger von Nürnberg«: Literatur- und kulturwissenschaftliche Lektüren zu Künstlertum und Kunstproduktion*, by Marc Klesse. *wagnerspectrum* 11.1 (2015): 231-234.

37. *The Legacy of Richard Wagner: Convergences and Dissonances in Aesthetics and Reception*, ed. Luca Sala. *wagnerspectrum* 10.1 (2014): 290-3.

36. *Friedelind Wagner. Die rebellische Enkelin Richard Wagners*, by Eva Rieger. *wagnerspectrum* 8.2 (2012): 262-5.

35. *Wagner and the Erotic Impulse*, by Laurence Dreyfus. *Music & Letters* 93.2 (2012): 250-51.

34. *Five Lessons on Wagner*, by Alain Badiou with an Afterword by Slavoj Žižek. *Wagner Notes* 34.6 (2011): 10-11.

33. Review essay: *The Total Work of Art: From Bayreuth to Cyberspace*, by Matthew Wilson Smith, and *Modernism after Wagner*, by Juliet Koss. *Modernism & Modernity* 18.1 (2011): 196-99.

book reviews continued:

32. *Richard Wagner and the Centrality of Love*, by Barry Emslie. *Wagner Notes* 33.6 (December 2010): 10-11.

31. *Kunstwerk der Zukunft: Richard Wagner und Zürich (1849 - 1858)*, eds, Laurenz Lütteken and Eva Martina Hanke. *Music & Letters* 91.3 (2010): 447-49.

30. *Haunted City: Nuremberg and the Nazi Past*, by Neil Gregor. *The German Quarterly* 83.2 (Spring 2010): 269-71.

29. *Wagner Beyond Good and Evil*, by John Deathridge. *German Studies Review* 32.3 (2009): 704-05.

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.

19. *Minna und Richard Wagner: Stationen einer Liebe*, by Eva Rieger. *German Studies Review* 28.1 (2005): 195-96.

book reviews continued:

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. Review essay: *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792-1803*, by Tia DeNora, *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

5. "*Die Meistersinger* – Funny at Last?" review of Richard Wagner, *Die Meistersinger von Nürnberg*, dir. M. Davids, cond. D. Gatti, Orchestra and Chorus of the Bayreuth Festival Theater, Bayreuth, 25 July 2025. *Wagner Notes* 49.5 (September 2025): 3-5.

4. "Nuremberg Trial: *Meistersinger* Comes Home," review of Richard Wagner, *Die Meistersinger von Nürnberg*, dir. Barrie Kosky, cond. P. Jordan, Orchestra and Chorus of the Bayreuth Festival Theater, Bayreuth, 31 July 2017. *Wagner Notes* 40.5 (October 2017): 3-5.

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* 3.2 (2009): 89-92.

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, Opera Orchestra and Chorus, Lincoln Center, New York, 10 March 2007. *Wagner Notes* 30.2 (April 2007): 5-7.

PRESENTATIONS

INVITED LECTURES / PANELS

51. "Belonging," Wagner Society of Washington D.C., 10 December 2026 (planned).

50. "Belonging," Manchester Wagner Society (by zoom), 21 September 2026 (planned).

49. "What is Isolde Inhaling?" Triangle Wagner Society, Durham, NC, 17 May 2026.

48. "Belonging," Wagner Society of Scotland (by zoom), 1 February 2026.

47. "Launching the Wagner Brand: *Die Meistersinger von Nürnberg*," Wagner Society of Toronto, Toronto (by zoom), 29 May 2024.

46. "Wagner Was Not a Post-Structuralist: A Response to Paula and Edward Bortnichak," Triangle Wagner Society, Durham, NC, 19 May 2024.

45. "Playing Offense to Promote the Humanities." Roundtable. National Humanities Alliance Annual Conference, Washington DC, 11 March 2024.

44. "Richard Wagner: Self-Promotion and the Making of a Brand," Wagner Society of Toronto, Toronto (by zoom), 13 November 2023.

43. "Tannhäuser," Lecture for Martin Randall Tours, Leipzig, 26 June 2022.

42. "The Flying Dutchman," Lecture for Martin Randall Tours, Leipzig, 25 June 2022.

41. "Belonging," Triangle Wagner Society, Durham, NC, 22 May 2022.

40. "Richard Wagner: Self-Marketing und Die Entstehung einer Marke," Wagner Society of Karlsruhe, Karlsruhe, 28 June 2019.

39. "Richard Wagner: Die Entstehung einer Marke," Wagner Society of Bonn in collaboration with the Colloquium Humanum, Bonn-Bad Godesberg, 27 June 2019.

38. „Richard Wagner – Selbstmarketing und die Entstehung einer Marke," School of Business, Heinrich-Heine-Universität Düsseldorf, 26 June 2019.

37. "Richard Wagner: Die Entstehung einer Marke," Wagner Society of Düsseldorf, Düsseldorf, 25 June 2019.

invited lectures continued:

36. "Richard Wagner: Self-Promotion and the Making of a Brand," Wagner Society of the Netherlands, Amsterdam, 24 June 2019.

35. "Die Weimarer Idee und das »Ereignis« Bayreuth," *Wagner – Weimar – Eisenach: Wechselwirkungen und Spannungsfelder zwischen Kultur und Politik* Conference at Institut für Musikwissenschaft, Hochschule Franz Liszt, Weimar, Germany, 14-15 June, 2018.

34. "Wagner und die Modernität" Guest Lecture at the Institut für Musikwissenschaft Humboldt Universität, Berlin, 2 July 2015.

33. "*Meistersinger* and Modernity," Public Lecture, Wagner Society of New York, New York, NY, 7 December 2014.

32. "Wagner and Modernity?" Ron Alexander Memorial Lecture in Musicology at Department of Music, Stanford University, CA, 3 March 2014.

31. Panelist – "Wagner als globale Marke für Bayern?" *WagnerWorldWide: Reflections*, Staatstheater Nürnberg, Germany, 15 December 2013.

30. Panelist – "Music and Sound Studies: Conclusions" German Studies Association Conference, Denver, CO, 3-6 October 2013.

29. "Launching the Wagner Brand: *Die Meistersinger von Nürnberg*," Lecture at the Shanghai Conservatory of Music, Shanghai, China, 25 September 2013.

28. "Launching the Wagner Brand: *Die Meistersinger von Nürnberg*," Studies on Western Music: Chinese Perspective and Western Frontier, Fourth Annual Conference of the Society for Western Music in China, Shenyang Conservatory of Music, Shenyang, China, 22 September 2013.

27. "Why Wagner? Some Thoughts on the Occasion of his Bicentennial," Lecture at the University of Pittsburgh, PA, 21 March 2013.

26. "What is Isolde Inhaling?: Modernity, Meaning & Wagner's Music," Lecture at Vanderbilt University, Nashville, TN, 8 February 2013.

25. "Why Wagner? Some Thoughts on the Occasion of his Bicentennial," Lecture at Belmont University, Nashville, TN, 8 February 2013.

invited lectures continued:

24. Roundtable Session – "Bad Behavior: How to Behave (Un)Professionally," German Studies Association Conference, Milwaukee, WI, 4-7 October 2012.

23. "Richard Wagner's Significance for European Culture," Shanghai Conservatory of Music, Shanghai, China, 21 June 2012 [declined].

22. "Richard Wagner and the Making of a Brand," Lecture at the University of Miami, FL, 2 March 2012.

21. Panel Discussion – "Festival Cultures: Then and Now," (via Skype) *Ringvorlesung "WagnerWorldWide: Bayreuth,"* University of Bayreuth, Germany, 1 February 2012. YouTube: http://www.youtube.com/watch?v=0LmT26XD1So

20. "What is Isolde Inhaling?" Public Lecture at the Jewish Community Center of San Francisco, Sponsored by the Wagner Society of Northern California, 13 November 2011.

19. "The Global Marketing of Wagner," Inaugural lecture, *Ringvorlesung "WagnerWorldWide: Bayreuth,"* University of Bayreuth, Germany, 26 October 2011.

18. "Richard Wagner: Self-Promotion and the Making of a Brand?," Public lecture at Hotel Affinia, Sponsored by the Wagner Society of America, Chicago, 27 April 2011.

17. "Richard Wagner: Self-Promotion and the Making of a Brand?," Public lecture at Hill House, Sponsored by the Wagner Society of Boston, 16 October 2010.

16. "Richard Wagner: Self-Promotion and the Making of a Brand?," Public Lecture at the Liederkranz Club, Sponsored by the Wagner Society of New York, 15 October 2010

15. "Richard Wagner: Self-Promotion and the Making of a Brand?," Public Lecture at George Washington University, Sponsored by the Wagner Society of Washington DC, 14 October 2010.

14. "Richard Wagner: Self-Promotion and the Making of a Brand?" Public Lecture at the Jewish Community Center of San Francisco, Sponsored by the Wagner Society of Northern California, 9 October 2010.

13. "Richard Wagner: Self-Promotion and the Making of a Brand?" Opera Studies Group, University of Iowa, Iowa City, 16 September 2010.

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.

invited lectures continued:

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#

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

28. "Bayreuth: Local Flavour and Global Aspiration," *Global Wagnerism.* University of St. Andrews, Scotland, 25 September 2026 (planned).

27. "Wagner's *Ring* and the Sound of Evil," Thinking Through Evil in German Culture (III): Visual/Auditory Media, GSA Conference. Atlanta, GA, 26-29 September 2024.

26. "Warning: Consuming Wagner Can be Hazardous to your Health. On *Tristan and Isolde* and *Death in Venice*" *Wagner 1900*, Jesus College, University of Oxford, 11 April 2018.

25. "Wagner in China: Negotiating the National, the Universal, and the Global," *Globalization in the Digital Age*. National Chung Hsing University, Taichung, 1 November 2016.

24. "Wagner in China: Negotiating the National, the Universal, and the Global," *Literature and the Global Public: A Transnational Forum*. National Taiwan University, Taipei, 28 October 2016.

23. "Canon Formation in Wagner's *Die Meistersinger von Nürnberg*" ACLA conference, Harvard University, Boston, MA, 17-20 March 2016.

22. "Uses and Abuses of Gesamtkunstwerk," GSA Conference. Oakland, CA, 8-11 October 2010.

21. "Advertising the First Bayreuth Festival of 1876," GSA Conference. Washington, DC, 8-11 October 2009.

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.

presentations continued:

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.

9. "'Deutsches Reich und deutsche Nation sind zweierlei Dinge': German Identity Formation and Schiller's '[Deutsche Größe]' ASECS Conf. 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 December 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.

presentations continued:

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 & WORKSHOPS GIVEN

8. "Staging *Die Meistersinger von Nürnberg* Today: Problems of History and Tradition," Workshop conducted with Anno Mungen at the Shanghai Conservatory of Music, Shanghai, China, 25 September 2013.

7. Wagner workshop with German majors, Carnegie Mellon University, Pittsburgh, PA, 21 March 2013.

6. Graduate seminar on "Wagner and Modernism," Vanderbilt University, Nashville, TN, 7 February 2013.

5. *Richard Wagner* Workshop & Lecture Series, together with Anno Mungen (University of Bayreuth), Shanghai Conservatory of Music, Shanghai, China, 20-22 June 2012. [declined]

4. *Richard Wagner: Selbstvermarktung und Ästhetizismus*. Blockseminar Ruhr-Universität Bochum, Germany, 2-5 June 2009.

3. *Die Meistersinger von Nürnberg*. Bowdoin College, Brunswick ME, 26 March 2009.

2. "Wagner Instrumentalizing Beethoven," Emory University, Atlanta, 19 October 2006.

1. *Hans-Jürgen Syberberg's Hitler: Ein Film aus Deutschland (1977)*. Blockseminar Ruhr-Universität Bochum, Germany, June 26-27, 2003.

SEMINARS & WORKSHOPS ATTENDED

2. "Pipeline for Academic Leadership," Year-long professional development seminar by invitation only, Office of the Provost, University of South Carolina, 2014-2015.

1. Council of Colleges of Arts & Sciences (CCAS) Seminar for Department Heads/Chairs, Alexandria, VA 20-22 February 2014.

LANGUAGES

English – native
German – near native
French – intermediate
Italian – intermediate
Hungarian – intermediate
Latin
Ancient Greek

PROFESSIONAL MEMBERSHIPS

Phi Beta Kappa
Delta Phi Alpha
Modern Languages Association (MLA)
American Musicological Society (AMS)
American Association for Teachers of German (AATG)
German Studies Association (GSA)
Council of Colleges of Arts & Sciences (CCAS)
International Council of Fine Arts Deans (ICFAD)
National Humanities Alliance (NHA)
South Carolina Humanities

GRANTS / FELLOWSHIPS / HONORS

2014 Interviewed by *The Wagnerian* (web interview)
2013 Invited to write the blurb for the back cover of: William Kinderman, *Wagner's* Parsifal. *Studies in Musical Genesis, Structure, and Interpretation* (Oxford: Oxford UP, 2013).
2013- Co-Editor, *WagnerSpectrum* (German-language Journal of International Wagner Studies)
2012-13 Nominated for a Humboldt Foundation Research Award (€60,000)
2011-current Jesse Chapman Alcorn Memorial Professor of Foreign Languages
2011-13 Member, Wissenschaftlicher Beirat (Organizing Committee), *WagnerWorldWide 2013* international conference, December 12-15, 2013, Bayreuth, Germany.
2011-16 Nominated for the Humboldt Foundation, Anneliese-Meier-Research Award (€250,000.00).
2011-12 Mariann-Steegmann-Foundation Grant for *Richard Wagner: Self-Promotion and the Making of a Brand*
2011 USC Provost Humanities Grant ($5,445.00)

2011 Advisory Board, Wagner Society of New York
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 SERVICE

- January 2020, Book Proposal Review for Cambridge UP
- January 2020 External Examiner; PhD Dissertation Defense, University of London
- June 2019, Article MS review for *Journal of the Royal Musical Association*
- January 2018, Article manuscript review for *German Quarterly*
- February 2017, Book proposal review for Routledge
- October 2016, Dissertation Committee Member, Tobias Hermans, University of Ghent, Belgium (Travelled to Ghent for public defense)
- October 2016, Book proposal review for Routledge
- June 2016, MS article review for *Cambridge Opera Journal*
- PhD Dissertation Committee Member, Gwen D'Amico, CUNY Graduate Center, Defense: September 25, 2015.
- Interviewed by *Handelsblatt*, Germany, July 24, 2015.
- Interviewed by BBC 4, London, July 9, 2015
- MS Reviewer for *Wagner and the North*, published by Sibelius Academy Helsinki, October 2015
- Article reviewer for *Modernism/Modernity* summer 2015
- Nominated to be Editor of *German Quarterly* 2015-2018. Declined.

Professional service continued:

- Commentator: Music and Sound Studies (1): Noisy Literature (Session Sponsored by GSA Music and Sound Studies Network), GSA Conference, Washington DC, 1-4 October 2015.
- Review for Promotion to Full Professor for Dr. Ulrich Schönherr (German & Music, Haverford College), January 2015.
- Member, Selection Committee for Berlin Program for Advanced German and European Studies at the Freie Universität Berlin (2014-17)
- Article MS reviewer for *Cambridge Opera Journal*, March 2014
- Article MS reviewer for *Music & Letters*, Jan 2014
- Review for Promotion to Full Professor for Dr. Sanna Pederson (Musicology, U. of Oklahoma), July 2013
- T&P review for Dr. Francien Markx (German Literature, George Mason U.) promotion to Assoc. Prof., July 2013
- Article review for *German Studies Review*, July 2013
- Invited to write the blurb for the back cover of: William Kinderman, *Wagner's* Parsifal. *Studies in Musical Genesis, Structure, and Interpretation* (Oxford: Oxford UP, 2013).
- T&P outside reviewer for Gundula Kreuzer, Music Dept, Yale University (March 2013)
- MS reviewer for Cambridge University Press, Dec 2012
- MS reviewer for *Journal of Musicology*, Dec 2012
- MS reviewer for Palgrave (*Narrative & Truth* by Barry Emslie), Summer 2012
- 2013-ongoing, Co-Editor, *WagnerSpectrum* (German-language Journal of International Wagner Studies)
- Co-Organizer, *WagnerWorldWide: Reflections*, International Conference, Schloss Thurnau, Bayreuth, Germany, 12-15 December 2013.
- Lead Organizer, *WagnerWorldWide: America*, International Conference, University of South Carolina, USA, 30 January – 2 February, 2013.
- 2011-current, Member, Advisory Board, Wagner Society of New York.
- Co-organizer of panel series: "Total Work of Art" 5 panels, GSA Conference, Oakland, CA 8-11 October 2010.
- Panel Moderator: "Karl Marx and the Nineteenth Century (5): Marx and Judentum," GSA Conference. Washington, DC, 8-11 October 2009.
- 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 (USC)

- 2019-2020, Member, Faculty Advisory Committee (University committee)
- 2016-2017, Member, Dean's Non-TT Working Group
- Spring 2014-summer 2015 Interim Chair, Department of Languages, Literatures & Cultures
- Spring 2014, Member, ad hoc committee for promotion to full case in Anthropology
- Member, Academic Planning Council, College of Arts & Sciences, (3-year term 2013-16)
- Spring 2013, Interim Chair, Department of Languages, Literatures & Cultures
- Workshop for Graduate Students of LLC, 30 November 2012
- Chair, Departmental Tenure & Promotion Committee, 2012.
- Outside Member, Art Department Committee on T&P, 2012
- Phase II evaluator, Undergraduate German Language Program
- Chair, Departmental Chair & Faculty Evaluation Committee, 2012
- T&P advisor for Krista van Fleit Hang (Chinese, 5th year), 2011-12
- Member, Interview Committee for Carolina Scholars, Honors College, 2012
- Chair, German Program Scholarships & Prizes Committee, 2012
- Lead Organizer, *WagnerWorldWide: America* Conference, January 2013.
- T&P advisor for Andrew Rajca (Spanish; 2nd & 3rd year), 2011-13
- 2011-2012, Member, Departmental Tenure & Promotion Committee
- 2011-2015, Member, Provost's International Advisory Committee
- 2010-2012, Chair (2011-12), Russell Research Award for Humanities and Social Sciences
- 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 **2004-2009**
- **Director, German Studies Program 2002-2006**
- Member, Advisory Committee for Program in Comparative Literature 2001-2004; ex officio **2004-2009**
- Member, Chair's Advisory Committee, Languages, Lits & Cultures; ex officio **2005-2009**
- 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
- 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

TEACHING EXPERIENCE

GRADUATE

Course Name	*Content*
Proseminar in Comparative Literature	Intro to current methods, state of the profession, etc
The Wagner Industry	Cross-listed with CPLT
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	"*Wilhelm Meister* in Context"
World War II in German Film	Selected German films from 1946-2013

UNDERGRADUATE LITERATURE & CULTURE

Wagner World Wide	**Experimental Honors College** course coordinated with University of Bayreuth (Germany) including videoconferencing between the two classes
"Our Hitler"	**Honors College course**: Exploration of Syberberg's film "Our Hitler" in its 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 1946-2013
Problems of German Identity	Selected texts from Martin Luther to Thomas Mann
German Operatic Texts	Selected works from 18th – 20th century
German Lit & Culture 1800-1871	Works by Novalis, Tieck, ETA Hoffmann, Heine, Marx R. Wagner, Nietzsche (in German)
German Romanticism	Focus on Theory; Literary Intersections with Music (in German)
Age of Goethe	With Focus on *Faust, Part I* (in German)
Survey of German Literature	Hildebrandslied – Realismus

Survey of Culture & Civilization	1st-20th Century [German &/or English]
Values & Ethics in Literature	**100% online class**

LANGUAGE

First-Year German	*Kontakte*; *Deutsch heute*
Second-Year German	*Stationen* & *Perspektiven* & additional readings
Third-Year German	Designed several syllabi
Intermediate Conversation/Composition	Designed several syllabi
Advanced Conversation/Composition	Designed several syllabi
Readings in Contemporary German	News from Germany & articles from *Der Spiegel*