**LISA HAEGELE­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Associate Professor of German 113 Hill Drive

Fulbright Program Adviser for Undergraduate Students and Alumni San Marcos, TX 78666

Department of World Languages and Literatures (314) 792-5756

Texas State University haegele@txstate.edu

San Marcos, TX 78666 lisa.haegele@gmail.com

**EMPLOYMENT\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

2023–present **Texas State University**, Associate Professor of German

 Interim Associate Dean of Promotion, College of Liberal Arts, Fall 2024

2017–2023 **Texas State University**, Assistant Professor of German

2015–2017 **Smith College**, Lecturer of German Studies

2014–2015 **Auburn University**, Lecturer of German, Department of World Languages, Literatures and Cultures

**EDUCATION\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

2006–2014 **Washington University in St. Louis** (St. Louis, MO)

**Ph.D.** **in Germanic Languages and Literatures and Comparative Literature**

Dissertation title: “Revisions of Violence in West German Cinema, 1960–1980”

Committee: Lutz Koepnick (Chair), Jennifer Kapczynski (Co-Chair), and Lynne Tatlock

2004–2006 **University of Pittsburgh** (Pittsburgh, PA)

 **M.A.** **in German**, Certificate in Cultural Studies

Secondary concentration in French, African, and Caribbean literature

Thesis title: “Truth or Fiction?: Narrative Strategies of Working Through Trauma in Inge Viett’s Autobiography *Nie war ich furchtloser* (1999) and F. C. Delius’s Novel *Mogadischu Fensterplatz* (1987)”

Advisor: Sabine von Dirke

2000–2004 **University of Pittsburgh** (Pittsburgh, PA)

**B.A. in French and German**, with Certificate in West European Studies

 Graduated *summa cum laude* with Honors in German

**PUBLICATIONS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**JOURNAL ARTICLES AND BOOK CHAPTERS**

“From Censors to Sex Cinemas: Exploiting Rainer Werner Fassbinder’s *Wildwechsel* (1972).” *Rainer Werner Fassbinder*. Edited by Brad Prager, special issue of *New German Critique* (2025). **(forthcoming)**

“Popfeminist Approaches to Rape-and-Revenge: Avenging with Awkwardness in Emerald Fennell’s *Promising Young Woman* (UK/USA 2020) and Ziska Riemann’s *Lollipop Monster* (Germany 2011).” In *Rape and Revenge: Rache-Kulturen und sexualisierte Gewalt in intermedialer Perspektive*, edited by Christina Künzel and Manuel Bolz, 193-210. Göttingen, Germany: Vandenhoeck & Ruprecht, 2024.

“The Transnational *Giallo*: Jess Franco’s *Paroxismus* (1969) and the Postmodern Crisis of Temporality.” In *Bloodstained Narratives: The* Giallo *Film in Italy and Abroad*, edited by Fernando Gabriel Pagnoni Berns and Matthew Edwards, 67-83. Jackson, MS: University Press of Mississippi, 2023.

“‘Eine gigantische Vergewaltigung’: Rape as Subject in Roger Fritz’s *Mädchen mit Gewalt* (1970).” In *German #MeToo: Rape Cultures and Resistance, 1770*-*2020*, edited by Elisabeth Krimmer and Patricia Simpson, 263-282. Rochester, NY: Camden House, 2022.

“Breaking Borders: Niklaus Schilling’s Critical Spy Drama *Der Willi-Busch-Report*.” In *Cold War Spy Stories from Eastern Europe*, edited by Valentina Glajar, Alison Lewis, and Corina L. Petrescu, 279-306. Lincoln, NE: University of Nebraska Press, 2019.

“Guns, Girls, and Gynecologists: West German Exploitation Cinema and the St. Pauli Film Wave in the Late 1960s.” In *Celluloid Revolt:* *German Screen Cultures and the Long 1968*, edited by Marco Abel and Christina Gerhardt, 134-151. Rochester, NY: Camden House, 2019.

“Gender, Genre, and the (Im)Possibilities of Romantic Love in Derek Cianfrance’s *Blue Valentine* (2010) and Maren Ade’s *Everyone Else* (2009).” In *A Transnational Art Cinema: The Berlin School and Its Global Contexts*, edited by Marco Abel and Jaimey Fisher, 59-75. Detroit, MI: Wayne State University Press, 2018.

“Beyond the Left: Violence and the Politics of Affect in Roland Klick’s *Bübchen* (Little Boy, 1968).” *’68 and West German Cinema*. Edited by Christina Gerhardt, special issue of *The Sixties: A Journal of History, Politics, and Culture* 10.1(2017): 45-62.

“Herzsprung.” In *DEFA After East Germany*, edited by Brigitta Wagner, 297-302. Rochester, NY: Camden House, 2014.

“Violence.” In *Berlin School Glossary: An ABC of the New Wave in German Cinema*, edited by Roger F. Cook, Lutz Koepnick, Kristin Kopp, and Brad Prager, 271-278. Chicago: Intellect, 2013.

**BOOK REVIEWS AND CONFERENCE REPORTS**

Review of *On Being Adjacent to Historical Violence*, edited by Irene Kacandes. *The German Quarterly* 96, no. 4 (Fall 2023): 596-598.

“Panel Two: Creative Tensions in German Culture.”*The Good Germans? New Transatlantic Perspectives: Conference Report*, 3-4. Berlin: Freie Universität Berlin and the German Studies Association, 2011.

**OTHER WORKS IN PRINT**

Haegele, Lisa. “Gender, Genre und die (Un-)Möglichkeit der romantischen Liebe: Derek Cianfrances *Blue Valentine* (2010) und Maren Ades *Alle anderen* (2009),” translated by Valie Djordjević. In *Die Berliner Schule im globalen Kontext: Ein transnationales Arthouse-Kino*, edited by Marco Abel and Jaimey Fisher. Bielefeld, Germany: transcript Verlag, 2022.

**IN PROGRESS\_\_\_\_\_\_\_\_\_**

**BOOK**: *West German Genre Cinema in the Long 1968*

**RESEARCH INTERESTS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Twentieth and twenty-first century German film, television, and literature; the “Sixties”; German popular culture; queer cinema; aesthetics of new media; francophone Caribbean and African literature.

**TEACHING INTERESTS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

All levels of German language; German cinema; German aesthetic philosophy; German Romanticism; German Realism; women and gender studies; literature and the Holocaust; the RAF and terrorism in popular culture.

**TEACHING EXPERIENCE\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**TEXAS STATE UNIVERSITY (2017–present)**

**German 3304A: Filme im dritten Reich, 1933**-**1945** (Film in the Third Reich)

Upper-level German film course conducted in German. Developed syllabus and teaching materials, evaluated student performance. Online delivery mode.

**German 3304A: Das Kino der Weimarer Republik, 1918**-**1933** (The Cinema of the Weimar Republic)

Upper-level German film course conducted in German. Developed syllabus and teaching materials, evaluated student performance. Hybrid and online delivery modes.

**German 3304A: Der deutsche Film von Weimar bis zur Nachkriegszeit** (German Cinema from Weimar to the Postwar Period)

Upper-level German film course conducted in German. Developed syllabus and teaching materials, evaluated student performance. Face-to-face delivery mode.

**German 3304A: Gangster, Mörder, Räuber, Hacker: Deutsche Kriminalfilme von Weimar bis heute** (Gangsters, Murderers, Robbers, Hackers: German Crime Films from Weimar to Today)

Upper-level German film course conducted in German. Developed syllabus and teaching materials, evaluated student performance. Face-to-face delivery mode.

**German 3341: Review of German Grammar**

Upper-level German language course conducted in German. Textbooks used: *Handbuch zur deutschen Grammatik* (Cengage, 2015), *Kunterbunt und kurz geschrieben* (Yale, 2012), *Großes* *Übungsbuch* *Deutsch – Grammatik* (Hueber, 2009). Developed syllabus and teaching materials, evaluated student performance. Face-to-face delivery mode.

**German 4340: Advanced Conversation, Composition, and Stylistics**

Upper-level German language course conducted in German. Textbooks used: *Anders gedacht*, Third Edition (Heinle, 2015), *Mitlesen Mitteilen*, Fourth Edition (Cengage, 2007), *Kunterbunt und kurz geschrieben* (Yale, 2012). Developed syllabus and teaching materials, evaluated student performance. Face-to-face and online delivery modes.

**German 4390: Education Abroad Program in Vienna, Austria**

Served as Academic Program Director. Upper-level German language course conducted in German. Developed syllabus and teaching materials, evaluated student performance. Face-to-face delivery mode.

**German 1410, 1420, 2310, 2320**

Taught all levels of German language. Textbooks used: *Netzwerk A1/A2: Deutsch als Fremdsprache* (Langenscheidt, 2012), *Netzwerk neu A1/A2* (Ernst Klett Sprachen, 2019), and *Deutsch Zusammen: A Communicative Course in German* (Macmillan, 1990). Developed syllabus and teaching materials, evaluated student performance. Face-to-face and online delivery modes.

**SMITH COLLEGE (2015–2017)**

**German 300: Subversive Fictions: German and Austrian Women Writers in the Nineteenth Century**

Advanced German literature course conducted in German. Developed syllabus and teaching materials, evaluated student performance.

**German 231: Drugs, Delinquents, and Desire: Hamburg in German Cinema**

Conducted in English and cross-listed with Film Studies. Developed syllabus and teaching materials, evaluated student performance. Two graduate students enrolled.

**German 110Y, 200**

Taught elementary and intermediate German (10-25 students each), three days a week, as primary instructor. Developed syllabus and all teaching materials, evaluated student performance. Elementary textbook used: *Netzwerk A1/A2: Deutsch als Fremdsprache* (Langenscheidt, 2012). Teaching materials for the intermediate level included news articles, online videos, songs, advertisements, films, grammar handouts.

**AUBURN UNIVERSITY (2014–2015)**

**German 1010, 1020**

Taught four sections (20-25 students each) of elementary German each semester, three days a week, as primary instructor. Developed syllabus and all teaching materials, evaluated student performance. Textbook used: *Netzwerk A1: Deutsch als Fremdsprache* (Langenscheidt, 2012).

**WASHINGTON UNIVERSITY IN ST. LOUIS** **(2007–2014)**

**German 101, 102, 210, 301, 302, 102 subsection, 301 subsection**

Taught all levels of German language as primary and auxiliary instructor. Planned and conducted all lessons, drafted exams and essay questions, and evaluated student performance. Textbooks and texts used: *Kontakte*, *Kaleidoskop*, *Vorsprung*, *Handbuch der deutschen Grammatik*, Thomas Brussig’s *Am kürzeren Ende der Sonnenallee*. Regularly incorporated filmsand online videos in instruction. Designed syllabus for fifth semester.

**CompLit 215C: Introduction to Comparative Practice I: Representing Violence**

Designed syllabus and led course. Integrated various media and genres including film, poetry, theater, graphic novel, memoir. Transnational range of primary texts (France, Germany, Martinique, United States, England, Republic of the Congo).

**Film 458: Major Film Directors: Ecstasies of the Aesthetic: Herzog, Greenaway, Schnabel**

Teaching assistant for this upper-level course in Film and Media Studies. Taught several eighty-minute sessions and graded student essays.

Participated in teaching apprenticeship of upper-level literature and culture courses in German and English: taught sessions; observed and discussed teaching strategies; and drafted sample syllabi.

**UNIVERSITY OF PITTSBURGH (2004–2006)**

**German 0001, 0002, 0003**

Taught elementary and intermediate German as primary instructor. Planned and conducted all lessons, drafted exams and essay questions, and evaluated student performance. Textbooks and texts used: *Treffpunkt Deutsch*, *Stimmen eines Jahrhunderts* *1888*-*1990*, Paul Maar’s *Neben mir ist noch Platz*.

**German 1502: Indo-European Folktales**

Teaching assistant for large-enrollment English-language lecture course. Taught six discussion sections per week, 200 students total. Planned and executed all lessons and evaluated student participation.

**FELLOWSHIPS AND AWARDS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Research Enhancement Program Award, Texas State University, 2025

Faculty Development Leave Award, Texas State University, Spring 2025

DAAD Research Stay for University Academics and Scientists, Universität Mannheim, June 3-July 16, 2022

College of Liberal Arts Presidential Distinction Award for Excellence in Service, Texas State University, 2022

College of Liberal Arts College Achievement Award for Excellence in Teaching, Texas State University, 2019

Scholarship and Teaching Excellence Program for new tenure-track faculty completion award, Texas State University, 2018

Nomination, Award for Teaching Excellence, Auburn University, 2015

Dean’s Award for Teaching Excellence, Washington University in St. Louis, 2013

Mellon Dissertation Fellowship Summer Seminar, Washington University in St. Louis, 2012

Berlin Program for Advanced German and European Studies Dissertation Fellowship, 2010-2011

Fulbright U.S. Student Program Study/Research Award (declined), 2010-2011

Center for the Humanities Reading Group Grant, Washington University in St. Louis, 2010-2014

Grant for Berlin Film School Seminar, University of Missouri, Columbia, MO, 2009

Max Kade Center for Contemporary German Literature Weekend Seminar Grant at the Deutsches Literaturarchiv Marbach, Washington University in St. Louis, 2007

Summer Graduate Study Grant at the Universität Augsburg, awarded by the German Department at the University of Pittsburgh, 2005

Helen Pool Rush Award, a Nationality Rooms Scholarship, University of Pittsburgh, for summer study at the Institute for American Universities in Avignon, France, 2003

Lambda Sigma Honors Fraternity, University of Pittsburgh, 2001-2003

Valero Energy Corporation Scholarship, 2002

Academic Scholarship, University of Pittsburgh, 2000-2004

**INVITED LECTURES\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

“Guns, Girls, and Gynecologists: Crimesploitation and the St. Pauli Film Cycle in Late 1960s West Germany.” Lecture and guest talk in undergraduate course on Global Genre Cinema, University of Cincinnati, OH, February 15-17, 2024

“Fassbinder’s *Wildwechsel* Controversy.” Invited speaker for faculty workshop on Rainer Werner Fassbinder, University of Missouri, Columbia, MO, February 2-4, 2024

“Violence and Politics in the Films of Rudolf Thome and Volker Schlöndorff.” Keynote lecture for “Die Inszenierung der Politik/Staging Politics,” an undergraduate conference at the University of Pittsburgh, March 18-20, 2016

**CONFERENCE PRESENTATIONS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

“From Television to Sex Cinemas: Rainer Werner Fassbinder’s *Wildwechsel* (1972), German Studies Association panel, Atlanta, GA, 2024

“Popfeminist Approaches to Rape-and-Revenge: Avenging with Awkwardness in Emerald Fennell’s *Promising Young Woman* (UK/USA 2020) and Ziska Riemann’s *Lollipop Monster* (Germany 2011).” German Studies Association seminar, *Gendered Violence in Literature, Theater, and Visual Arts after 1970,* Montréal, Canada, 2023

“Exploiting Exploitation: *Blutiger Freitag* (Rolf Olsen, 1972) and West Germany’s First Bank Robbery and Hostage Crisis,” German Studies Association panel, Houston, TX, 2022

“Crimes in Court: Secondary Rape in Roger Fritz’s *Mädchen mit Gewalt* (1970),” German Studies Association virtual seminar, *Crime and the Law in Germany from Unification to Reunification*, 2021

“Anti-Art: Rape as Subject in Roger Fritz’s B-Film *Mädchen mit Gewalt* (1970),” German Studies Association panel, *German #MeToo: Representations and Realities of Sexual Violence, Abuse and Harassment: Revisiting Lustmord*, Portland, OR, 2019

“Breaking Borders: Niklaus Schilling's Spy Film *Der Willi-Busch-Report* (1979),” Seventeenth Annual Conference on New Directions in the Humanities, *Cold War Spy Stories from Eastern Europe*,Granada, Spain, 2019

“West German Exploitation Cinema in the ‘Swinging Sixties,’” German Studies Association seminar, *Popular Culture in Twentieth-Century Germany*, Pittsburgh, PA, 2018

“Avenging Men: Feminist Underground Comix and Ziska Riemann’s *Lollipop Monster* (2011),” German Studies Association seminar, *Women on Men: Female Filmmakers Look Back*, Atlanta, GA, 2017

“The Critical Spy Thriller: Niklaus Schilling’s *Der Willi-Busch-Report* (1979) and *Der Westen leuchtet!* (1981/82),” German Studies Association seminar, *Cold War Spy Stories*, San Diego, CA, 2016

“Gender and Genre in Derek Cianfrance’s *Blue Valentine* and Maren Ade’s *Alle Anderen*: A Transnational Perspective,” German Studies Association seminar, *The Berlin School and Its Global Contexts*, Washington, D.C., 2015

“Violence and Politics in Rudolf Thome’s *Rote Sonne* and Arthur Penn’s *Bonnie and Clyde*,” German Studies Association seminar, *What Was Politics in ‘1968’?*, Denver, CO, 2013

“Postwar Revisions of Race in Robert Stemmle’s *Toxi* (1952),” German Studies Association panel, Washington, D.C., 2009

“From Traumatic Shots to Balloon Pops: Reframing the Past through Humor in Hans Deppe’s *Green is the Heath* (1951),” HumorFest Conference, East Carolina University, 2007

**WORKSHOPS AND SYMPOSIA\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Participant in workshop on the Applied Humanities PhD at Texas State, September 13, 2024

Participant in workshop “Rape and Revenge: Revenge Cultures and Sexualized Violence in Intermedial Perspectives,” University of Hamburg, Hamburg, Germany, March 10-12, 2022

German Studies Association virtual seminar, *Anti-Racist Pedagogy Opportunities, Challenges, and Strategies for the German Classroom*, 2020

“Breaking Borders: Disorientation in Niklaus Schilling's Cold War Spy Film *Der Willi-Busch-Report*,” Berlin Program Summer Workshop, *Desorientierungen/Disorientations*,Berlin, Germany, 2019

“West German Cinema in the ‘Long 1968,’” Department of Modern Languages Research Colloquium, Texas State University, Austin, TX, 2018

“Breaking Borders: Niklaus Schilling’s Critical Spy Film *Der Willi-Busch-Report* (1979),” *Cold War Spy Stories* roundtable, Texas State University, San Marcos, TX, 2017

“Beyond the Frame: Violence and the Politics of Perception in Rudolf Thome’s *Rote Sonne* (1969) and Volker Schlöndorff’s *Mord und Totschlag*,” Five Colleges German Studies Seminar, University of Massachusetts-Amherst, March 8, 2016

Panel moderator, Twenty-Second Annual German Graduate Student Symposium, “Emotion, Affekt, Gefühl: Imagining Feeling in the German Context,” Washington University in St. Louis, 2012

Panel moderator, Twentieth Annual German Graduate Student Symposium, “De/ciphering Id/entities,” Washington University in St. Louis, 2010

Participant in workshop “Making History ReVisible: East German Cinema After Reunification,” Indiana University Bloomington, 2010

Participant in Berlin Film School seminar, University of Missouri, 2009

“Reinterpreting the Holocaust through a ‘Democritean’ Gaze: Discovering Resistance in the United States Holocaust Memorial Museum’s Photograph Album ‘Auschwitz through the Lens of the SS.’” Comparative Literature Graduate Student Symposium, Washington University in St. Louis, 2008

Panelist on “The Human in the Humanities,” Comparative Literature Graduate Student Symposium, Washington University in St. Louis, 2008

Participant in the Berlin Film School seminar, Washington University in St. Louis, 2008

**PROFESSIONAL SERVICE \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Program Committee Member for Single Paper Submissions, German Studies Association Conference, 2025-2027

Invited Anonymous Peer-Reviewer for article submission to *German Studies Review*, Johns Hopkins UP, January 2024

Program Committee Member for Single Paper Submissions, German Studies Association Conference, 2023-2025

Observer, National Screening Committee Meeting for the Fulbright U.S. Student Program, November 9, 2023

Participant, Fulbright HSI Workshop, November 7, 2022

Panel moderator, German Studies Association, “Trials as Politics in Twentieth-Century German History,” Houston, TX, 2022

Observer, National Screening Committee Meeting for the Fulbright U.S. Student Program, December 7, 2021

South Texas Fall Meeting participant, American Association of Teachers of German, Austin, TX, September 8-9, 2017

MLA Regional Delegate for Central and Rocky Mountain Region, 2013–2015

**INSTITUTIONAL SERVICE\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Creator, “Dr. Lisa Haegele on German Cinema,” Episode 1, and “Dr. Natasha Mikles on Grief,” Episode 2, Liberal Arts Matters, a podcast showcasing faculty research in the College of Liberal Arts, 2024

Workshop host/organizer, Evan Pickrel on ADA Compliance, College Communicators Group, College of Liberal Arts, November 2024

Workshop host/organizer, Manar Naser on Instagram, College Communicators Group, College of Liberal Arts, October 2024

Workshop host/organizer, Allison Robinson on LinkedIn, College Communicators Group, College of Liberal Arts, September 2024

German Conversation Facilitator, Multi-Language Mixer, Department of World Languages and Literatures, October 2024

Participant, International Studies Course Fair, September 2024

Fulbright Graduate Campus Committee Member, August 2024

Presenter and workshop host/organizer, “*Der Fan*: Cannibalizing Celebrity,” International Film Festival and Symposium on Celebrity, Texas State University, March 7, 2024

Film screening and discussion moderator, *Der Fan* and *Mary Todd Lincoln or Why I Couldn’t Finish the Video in Time*, International Film Festival and Symposium on Celebrity, Texas State University, March 5, 2024

Film screening and discussion moderator, Marlene Dietrich in *The Blue Angel* and *Marlene*, International Film Festival and Symposium on Celebrity, Texas State University, February 28, 2024

Co-Organizer, International Film Festival and Symposium on Celebrity, Texas State University, February 2024

Invited Guest Speaker, International Studies Club, Texas State University, September 12, 2023

Presenter, The Fulbright U.S. Student Program for Honors Students, an event hosted by the Honors College, Texas State University, 2022-present

Search Committee Member for Assistant Vice President and Director of International Affairs, Texas State University (search canceled), 2022-2023

Outstanding Thesis Award Committee, Graduate College, Texas State University, 2022

Invited Guest Speaker, International Studies Club, Texas State University, March 23, 2022

Film screening and discussion moderator, *Little Boy*, International Film Festival and Symposium on Consent, Texas State University, April 4-14, 2022

Presenter, Roads to Research: The Fulbright U.S. Student Program, an event hosted by the Honors College, Texas State University, November 1, 2021

Fulbright U.S. Student Program Adviser for Undergraduate Students and Alumni, Texas State University, 2020-present

Undergraduate Adviser for Interdisciplinary Short Film Festival at TXST, 2020

Selection Committee Member for Liberal Arts Student Advisory Board, Texas State University, 2020

Education Abroad Fair Participant, Information for TXST in Vienna, Texas State University, 2019-2022

Fulbright Campus Committee Member, Texas State University, 2019

German Campus Weeks Co-Organizer, funded by the German Embassy in Washington, D.C., *Klingt Deutsch*,Texas State University, 2019

“Local Connections: Professional Success through Community Building,” Panelist, STEP Session on First-Year Perspectives on the Tenure Track and Diversity and Inclusion,” Texas State University, January 25, 2019

Texas State German Contest Judge, Texas State University, 2018-present

Corinda Crews Moeller Endowed Scholarship Selection Committee Member, 2018-present

*Do Deutsch!* Day Co-Organizer, promotional event for the German Program, Texas State University, 2018-present

Elizabeth Topper Nash and Señor Cicero A. Rust III Endowed Scholarship Selection Committee Member, Texas State University, 2018-2021

Kristallnacht Remembrance Ceremony, Co-Organizer, Texas State University, November 9, 2018

German Campus Weeks Co-Organizer, funded by the German Embassy in Washington, D.C., *Shaping Germany*,Texas State University, 2018

German Film Series Organizer, Texas State University, 2017-present

Faculty Coordinator for German Club, Smith College, 2015-2017

Faculty Coordinator for German Club and biweekly *Stammtisch* (German conversation table), Auburn University, 2014-2015

Chair of the Center for the Humanities’ Interdisciplinary Film Studies Reading/Screening Group, Graduate Student Representative on hiring committee in the Department of Germanic Languages and Literatures, Washington University in St. Louis, 2010-2013

Dramaturge for undergraduate student production of Bertolt Brecht’s *Mother Courage*, Washington University in St. Louis, 2009

Graduate Student Council Representative, Washington University in St. Louis, 2008-2009

Co-Chair of German Film Series, Washington University in St. Louis, 2008

Volunteer at German Day, an event held by the Department of Germanic Languages and Literatures for local high school students, Washington University in St. Louis, 2006-2014

Committee Member of German Graduate Student Symposium, Washington University in St. Louis, 2006-2009

**PROFESSIONAL AFFILIATIONS\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

German Studies Association

American Association of Teachers of German

Coalition of Women in German

Modern Language Association

Diversity, Decolonization, and the German Curriculum

**LANGUAGES\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

English, native

German, near-native

French, advanced