

Academic Appointments

Associate Professor (with tenure), University of Pennsylvania Cinema & Media Studies Chair, Primary Appointment Francophone, Italian & Germanic Studies Secondary Appointment	2021-present
Assistant Professor (tenure-track), University of Pennsylvania	2015-2021
Visiting Professor, Berlin Consortium for German Studies	2017-2018
Assistant Director, Harvard Summer Program in Munich	2015
Visiting Assistant Professor, University of Pennsylvania	2014-2015
Harvard College Fellow, Harvard University	2013-2014

Education

PhD in French and German Literature, Harvard University	2013
AM in Germanic Languages and Literatures, Harvard University	2008
BA in French (High Honors) and German (Highest Honors) with a Minor in Music, <i>magna cum laude</i> , Middlebury College	2006

Awards & Honors

Penn Faculty Fellow, University of Pennsylvania, 2024-2025.

Affiliated Fellow, Berlin Institute for Cultural Inquiry, Spring 2023.

Hershey Humanities Manuscript Development Workshop, Wolf Humanities Center, University of Pennsylvania, Fall 2021.

For *Counterfeit Identities: Failed Passing from André Gide to Xavier Dolan*. Respondent: Michael Lucey.

Wolf Humanities Center Faculty Fellow, University of Pennsylvania, 2020-2021.

University Research Foundation Grant (University of Pennsylvania), 2020.

For the colloquium *Elective Affinities: Reading Benjamin Reading Kafka*.

Affiliated Fellow, Berlin Institute for Cultural Inquiry, Fall 2019.

DAAD Conference Grant for *Kittler and the Human(itites): Rethinking the Human, the Humanities and the Legacy of German Media Theory*, 2019

School of Arts & Sciences Conference Grant (University of Pennsylvania) for *Kittler and the Human(itites)*, 2019.

DAAD Grant for the Grad School Experience at the University of Pennsylvania, 2018.

Andrew W. Mellon Foundation & Modern Language Initiative Collaborative Grant for Northwestern University Press, 2017.

Toward the publication of *An Aesthetics of Injury: The Narrative Wound from Baudelaire to Tarantino*.

University Research Foundation Grant (University of Pennsylvania), 2017.

For editorial assistance with *An Aesthetics of Injury*.

Northeast Modern Language Association Book Award, 2015.

Bestowed annually on the best unpublished book-length manuscript; for *An Aesthetics of Injury*.

Honorary Member of the National German Honor Society, Delta Phi Alpha, 2014.

Harvard College Fellowship (Post-Doctorate, Harvard University), 2013-2014.

Graduate Society Dissertation Completion Grant (Harvard University), 2012-2013.

Jack M. Stein Teaching Prize (Harvard University), 2012.

Sinclair Kennedy Travelling Fellowship for Study in Paris, 2010-2011.

École Normale Supérieure Exchange Fellowship, 2010-2011 (partially declined).

Bernhard Blume Prize (Harvard University), 2008 and 2010.

Awarded for the most outstanding record in coursework in German.

Certificate of Distinction and Excellence in Teaching (Derek Bok Center), Spring 2009, Fall 2009, Spring 2012 (two awards) and Spring 2014.

Esther Sellholm Walz Prize (Harvard University), 2008.

For "A Printed Proteus: Textual Identity in Grimmelshausen's *Simplicissimus Teutsch*".

Monographs

Flamboyant Fictions: The Failed Art of Passing (Northwestern University Press, forthcoming 15 December 2024). 288 pages.

An Aesthetics of Injury: The Narrative Wound from Baudelaire to Tarantino (Northwestern University Press, 2018). xiv + 306 pages.

Winner of the NeMLA Best Book Award. Reviewed by Christina Svendsen for *French Forum* 43:3 (2018): 515-517; Claire Scott for *German Quarterly* 92:1 (2019): 96-98; Mairéad Hanrahan for *French Studies* 74:1 (2019): 158; Klas Molde for *Comparative Literature Studies* 56:4 (2019): 891-894.

Homotopian Vision: Porn Culture and the Ethno-Ecological Imaginary. In preparation.

Edited Volume

Performative Opacity in the Work of Isabelle Huppert. Co-edited with Iggy Cortez. Edinburgh University Press, May 2023.

Articles in Journals

"Errant Equine Lines: Ornament and Embodiment in Kafka's Drawings." Forthcoming in a special issue of *Germanic Review*, edited by Carsten Strathausen. (Peer reviewed.)

“The Madhouse: Ecological Anxiety under Quarantine.” *Qui Parle* 32:1 (2024): 369-394. (Invited submission.)

“Rolf Hammerschmidt’s *Boytrópolis* and the Ethno-Ecological Imaginary.” In “Sex and Nature,” ed. by Ina Linge and Sarah Bezan, special issue of *Environmental Humanities* 14:3 (2022): 680-698. (Peer reviewed.)

“Naturgeil: Homo-Eco-Erotic Utopianism in Hitler Youth Film Propaganda and ‘Boy Scout’ Porn.” In “Ecological Archives,” ed. by Paul Buchholz and Caroline Schaumann, special double issue of *Colloquia Germanica* 53:2-3 (2021): 269-287. (Peer reviewed.)

“Pederasty and/as Narrative Form: André Gide’s Queer Coinages.” *French Forum* 45:2 (2020): 155-169. (Peer reviewed.)

“The World Unspoken: Kleist, Kafka, McCarthy.” *Comparative Literature Studies* 56:1 (2019): 59-78. (Peer reviewed.)

Republished in *New Perspectives on International Comparative Literature* (Cambridge Scholars Publishing, 2022); translation by Hongyan Du forthcoming in the Chinese edition of the same anthology.

“The Rustle of the Anthropocene: Kafka’s Odradek as Ecocritical Icon.” *The Germanic Review* 92:1 (2017): 40-62. (Peer reviewed.)

“The Poetic Wound: Baudelairean Romanticism.” *Essays in Romanticism* 22:1 (2015): 1-19. (Peer reviewed.)

“‘Ce qui est coupé repousse’: Genet, Cixous, the Wound and the Poetics of Omission.” *French Studies* 69:2 (2015): 190-204. (Peer reviewed.)

“From Purkersdorf to Peking: Tourism and Globalization in Ingeborg Bachmann’s *Malina* and Elfriede Jelinek’s *Gier*.” *The Journal of Austrian Studies* 47:3 (2014): 19-41. (Peer reviewed.)

“A Printed Proteus: Textual Identity in Grimmelshausen’s *Simplicissimus Teutsch*.” *German Quarterly*. 84:1 (2012): 3-20. (Peer reviewed.)

“Invisible Voices: Archiving Sound as Sight in Marcel Beyer’s *Karnau Tapes*.” *Mosaic*. 42:2 (2009): 19-36. (Peer reviewed.)

Reprinted in Lawrence Trudeau, ed., *Contemporary Literary Criticism* Vol. 411: Marcel Beyer (Gale/Cengage Learning, 2017): 6-15.

Essays in Edited Volumes

“New Hollywood Fassbinder: Masculinist Utopianism in Sam Peckinpah’s *Cross of Iron* and Rainer Werner Fassbinder’s *Querelle*.” Forthcoming in Marco Abel and Jaimey Fisher, eds., *New German Cinema and its Global Contexts—A Transnational Art Cinema?* (Wayne State University Press, 2024). (Peer reviewed.)

“Introduction: Performing the Inassimilable,” with Iggy Cortez. In Iggy Cortez and Ian Fleishman, eds., *Performative Opacity in the Work of Isabelle Huppert* (Edinburgh University Press, 2023). (Peer reviewed.)

“Alter/Ego: Isabelle Huppert as Werner Schroeter’s Double.” In Iggy Cortez and Ian Fleishman, eds., *Performative Opacity in the Work of Isabelle Huppert* (Edinburgh University Press, 2023). (Peer reviewed.)

“Speaking Silence: Historical Subjectivity in Nietzsche and Benjamin.” In Dennis Johannßen and Dominik Zechner, eds., *Forces of Education: Walter Benjamin and the Poetics of Pedagogy* (Bloomsbury, 2022). (Peer reviewed.)

“Prague Displaced: Political Tourism in the East German Blockbuster *Heißer Sommer*.” In Christina Gerhardt and Marco Abel, eds., *Celluloid Revolt: German Screen Cultures and the Long Sixties* (Camden House, 2019): 168-182. (Peer reviewed.)

“Experimentation and Automatism in *Zazie* and *Black Moon*.” In Philippe Met, ed., *The Cinema of Louis Malle: Transatlantic Auteur, Directors’ Cuts* (Wallflower Press [Columbia University Press], 2018): 86-98. (Peer reviewed.)

Republished as “Expérimentation et automatisme dans *Zazie dans le métro* et *Black Moon*,” trans. Ian Fleishman. In Philippe Met, ed., *Louis Malle dans tous ses états* (Paris: Les Impressions Nouvelles, 2022).

“International ‘Auditorism’: The Postnational Politics of Interpretation of von Donnersmarck’s *Das Leben der Anderen*.” In Paul Cooke, ed., “*The Lives of Others*” and *Contemporary Film: A Companion* (De Gruyter, 2013): 159-176. (Peer reviewed.)

Book Reviews

Invited review of John T. Hamilton’s *Philology of the Flesh* (University of Chicago Press, 2018). *German Quarterly* 92:3 (2019): 407-410.

Invited review of Anna-Lena Scholz, *Kleist/Kafka: Diskursgeschichte einer Konstellation* (Rombach, 2016). *The Germanic Review* 92:3 (2017): 320-322.

Translations

Glenn Most and Thomas Fries, “The Sources of Nietzsche’s Lectures on Rhetoric.” In Anthony K. Jensen and Helmut Heit, eds., *Nietzsche as a Scholar of Antiquity* (Bloomsbury Academic, 2014): 53-74.

Co-translator, *The Mechanical Corps: On the Trail of Jules Verne*. Exhibition catalog. Ed. Peter Lang and Christoph Tannert. Berlin: Künstlerhaus Bethanien, 2014. 223 pages.

Co-translator, *Certainty: Vision—Francke Today*. Exhibition catalog. Ed. Moritz Götze and Peter Lang. Halle: Verlag der Franckeschen Stiftungen, 2013. 101 pages.

Invited Talks

“Performative Opacity: A Conversation about Stardom and Screen Performance in the Work of Isabelle Huppert.” Book talk with Iggy Cortez. Slought | Public Trust, 2023.

“The Withering Wound: Queer Decadence and Its Decay.” Keynote for “(F)ailing Bodies: The Poetics of Decline,” New York University, 2023.

“The Mother in the Closet: Xavier Dolan’s *J’ai tué ma mère* and *Mommy*.” Ohio University, School of Film, 2022.

“Political Tourism in the East German Blockbuster *Heißer Sommer*.” Department of World Languages, Literatures, and Cultures, University of North Texas, 2021.

“The Madhouse: Ecological Anxiety in Franz Kafka and J. M. Coetzee.” Department of German, University of California, Berkeley, 2021.

“Not Nothing: Xavier Dolan’s Vanishing Gay Aesthetic.” Department of Modern Languages, Literatures and Cultures, Wagner College, 2020.

“Each man kills the thing he loves’: Queer Failure in *Querelle*.” Department of German Studies, Brown University, 2019.

“Camp/Abject: Queer Self-Erasure in Fassbinder.” Department of Language, Literature and Culture, Clark University, 2019.

“The Modernist Wound: A Discussion of the Aesthetics of Injury.” With Nora Alter and Jean-Michel Rabaté, moderated by Naomi Waltham-Smith. Slought Gallery, 2018.

“Naturgeil’: Environmentalist Utopias in Hitler Youth Films and German ‘Boy Scout’ Porn.” *Ecological Archives: Histories of Environment in German Studies*. Emory University, 2018.

“Refugee Language: Derrida’s Franco-German Philology.” *Displaced Philologies: Translations of the Other and the German Tradition*. University of Toronto, 2017.

“The World Unspoken: Kleist, Kafka, McCarthy (or: Postmodern Romanticism).” *Comparative Literature Luncheon Series*, Pennsylvania State University, 2015.

“The World Unspoken: Kleist, Kafka, McCarthy (or: Postmodern Romanticism).” Department of Germanic Languages and Literatures, University of Pennsylvania, 2015.

“The World Unspoken: Kleist, Kafka, McCarthy.” *Modern Languages and Literatures Department*, Montclair State University, 2014.

“The Hungry City: Expressionism and Urban Space.” Department of Germanic Languages and Literatures, University of Pennsylvania, 2014.

“At Home Abroad: Franz Hessel and the History of Franco-German Literary Relations (or: A Guide to Becoming Cosmopolitan).” French Cultural Center of Boston and the Goethe-Institut, 2013.

“The Filmic Cut: Autobiography and the Aesthetics of Injury in Ingeborg Bachmann’s, Elfriede Jelinek’s and Werner Schroeter’s *Malina*.” German Department, University of California, Davis, 2013.

Invited Teaching

Guest lecture on Franz Kafka’s “The Penal Colony” for Dominik Zechner’s “Introduction to German Studies, 1900-Present: What Is German?” Rutgers University, 2020.

Guest lecture on Theodor W. Adorno's "Culture Industry: Enlightenment as Mass Deception" for Detlef von Daniels' "Tragedy and New Beginnings in German Philosophy: From Marx and Nietzsche to Habermas and Ratzinger," Freie Universität Berlin European Studies Program, 2018.

Guest lecture on Elfriede Jelinek's *Wonderful, Wonderful Times* for Avital Ronell's "Introduction to Comparative Literature: Outrageous Texts," New York University, 2017.

"Digital Reading: 'Kafka's Wound' as World Literature." Guest instruction in Thomas Beebee's graduate seminar, German Literature as World Literature, Pennsylvania State University, 2015.

Conference Papers

"Softcore Eco-Propaganda: The Pornographic Bodies of Roosevelt's Civilian Conservation Corps." SCMS, 2024.

"Model Citizens: The Pornographic Landscapes of Roosevelt's Tree Army." World Picture Conference: Models ICI Berlin, 2023.

"Franz Kafka's Equine Lines." Roundtable on "Kafka's Drawings: How Significant Are They?" GSA, 2022.

"Pornodystopia: Rolf Hammerschmidt's *Boytropolis* and the Ethno-Ecological Imaginary." SCMS, 2022.

"Allyship or Allegory: Trans Representation in François Ozon and Xavier Dolan." NeMLA, 2022 (canceled).

"Body Modification as Queer Poetics in Monika Treut, Elfi Mikesch and Werner Schroeter." GSA, 2021.

"Camp/Abject: Queer Performativity in Jean Genet's *Our Lady of the Flowers*." ACLA, 2020 (canceled).

"New Hollywood Fassbinder." GSA, 2019.

"Naturgeil': Homoerotic Eco-Utopianism in Hitler Youth Films and 'Boy Scout' Porn." Sex and Nature: 1800-2018. University of Exeter, 2019.

"Pederasty and/as Narrative Form: André Gide's Queer Coinages." Histories of Sexuality and Erudition: Institutions, Texts, Practices. Princeton University, 2019.

"The Madhouse: The Subjunctive Architecture of Franz Kafka's *Burrow* and J.M. Coetzee's *In the Heart of the Country*." ACLA, 2019.

"Violent Reversals: Capital Punishment and Recursive Narration in Kleist and Kafka." MLA, 2018.

"Each man kills the thing he loves...': Camp Failure in *Querelle*." GSA, 2018.

"Nietzsche's Pupil: Benjamin's Advocacy of Infancy." GSA, 2017.

“The Queer Wound in Bloom: Stigmata and Gay Male Desire in Jean Genet, Werner Schroeter and Todd Haynes.” ACLA, 2017.

“The Postdramatic Theory of Cixous’s *Tambours sur la digue*: Between Brecht and Artaud.” MLA, 2017 (special session).

“The (Cold) War between Weimar and Hollywood: Fritz Lang’s *Die 1000 Augen des Dr Mabuse*.” GSA, 2016.

“Talking Trash: Kafka’s Odradek as Ecocritical Compost.” ACLA, 2016.

“Law as Interpretation: Derrida on Kafka.” NeMLA, 2015.

“The Poetic Scar: Romantic Reflections in Baudelaire.” ICR, 2014.

“An Excess of Loss: The Narratology of *Todesstrafe* in Kleist and Kafka.” GSA, 2014.

“From Kohlhaas to John Grady Cole: The Virtue of Vigilantism in Heinrich von Kleist’s *Michael Kohlhaas* and Cormac McCarthy’s *Border Trilogy*.” ACLA, 2014.

“The Literary Wound on Trial: The Censorship of Charles Baudelaire.” NeMLA, 2012.

“International ‘Auditorism’: The Postnational Politics of Reading of von Donnersmarck’s *The Lives of Others*.” MLA, 2012 (special session).

“‘A very fragile identity’: Austrian Globalization in Elfriede Jelinek’s *Gier*.” MLA, 2012.

“‘Naturgeil’: Environmentalist Utopias in Hitler Youth Films and ‘Boy Scout’ Porn.” Harvard, 2010.

“Fantastic Vision in E.T.A. Hoffmann’s *Sandmann* and Théophile Gautier’s *La Morte amoureuse*.” NeMLA, 2008.

“Voices of Oblivion: Remembering Sound as Sight in Marcel Beyer’s *Flughunde*.” University of Virginia, 2008.

Panel Respondent

“Style as a Way of Life: Queer Sexuality, Aesthetics, Ethics.” GSA, 2022.

“The Languages of Discipline.” GSA, 2022.

“Queerness and Empire, 1871-1918.” GSA, 2019.

“Raging Justice.” GSA, 2017.

“The Untimeliness of Media: Intermediality Across Eras in German Literature, Culture and Art.” UPenn Germanics, 2016.

Panels Moderated

“Contemporary Literature.” Austrian Studies Association, 2024.

“Re-vision.” World Picture Conference: Models ICI Berlin, 2023.

“A Glam Shame: Camp and Stigma.” Convened with Melissa Sanchez. ACLA, 2020 (canceled).

“A Coming Word: Werner Hamacher, Paul Celan.” New York University Center for the Humanities, 2019.

“Language Dislodged.” ACLA, 2019.

“Toward an Anatomy of Injury: The Figure of the Wound in Literature, Art and Theory.” Convened with Nicole Sütterlin, Harvard University. ACLA, 2017.

“The Transatlantic Cinema of Louis Malle. A Critical Reassessment, Twenty Years after His Death.” UPenn Cinema Studies, 2015.

“Language on Trial: Translation and the Law.” Convened with Oisín Keohane. NeMLA, 2015.

“Representations of the Wound in French and Francophone Literature.” Convened with Kathryn Rose. NeMLA, 2012.

“Exploring Environments: Ecocritical Approaches to Literature and Culture.” Harvard University, 2010.

“In the Flesh: Representing the Body in German Literature, Film and Culture.” Harvard University, 2007.

Other Talks & Workshops

Roundtable on Dominik Zechner’s *The Violence of Reading: Literature and Philosophy at the Threshold of Pain*, Rutgers University, 2024.

Roundtable on Georges Franju’s *Les Yeux sans visage*, Penn Bioethics Film Festival, 2024.

Workshop on Thomas Mann’s *Tod in Venedig* and Franz Kafka’s *Die Verwandlung*, for the MA Preparation Course in the Department of Francophone, Italian & Germanic Studies, University of Pennsylvania, 2024.

Discussant with director Rachid Hami following a screening of *Pour la France*, Public Trust, 2023.

Introductions to Wes Anderson’s *The Royal Tenenbaums* and *The Life Aquatic* for Renew Theaters’ Wes Anderson retrospective, 2021.

Workshop on Friedrich Nietzsche for the M.A. Exam Preparation Colloquium, Program in Comparative Literature and Theory, University of Pennsylvania, 2017 and 2019.

“Teaching Persona: Presenting Your Pedagogy on the Job Market.” Workshop for the Center for Teaching and Learning, University of Pennsylvania, 2016 and 2018.

Workshops on Cinema & Media Studies and Queer Studies for the DAAD Grad School Experience. University of Pennsylvania, 2016 and 2018.

“The Cover Letter and the Job Talk.” Workshop for the French and Italian Graduate Society, University of Pennsylvania, 2017.

“Prague Displaced: Political Tourism in the East German Blockbuster *Heißer Sommer*.” Germanic Languages and Literatures Faculty / Graduate Student Research Colloquium, University of Pennsylvania, 2017.

Introduction to Maren Ade’s *Toni Erdmann* for the EuroPenn Club, 2017.

Introduction to the Coen Bros.’ *Inside Llewyn Davis* for the Penn Cinema Initiative, 2017.

“Talking Trash: Kafka’s Odradek as Ecocritical Compost.” Germanic Languages and Literatures Faculty / Graduate Student Research Colloquium, University of Pennsylvania, 2016.

“Herzog’s *Fitzcarraldo* and the Aimlessness of Art.” Film introduction for the Penn Cinema Initiative, 2016.

Introduction to Pierre-Henry Salfati’s *Der letzte Mensch* and Élie Chouraqui’s *L’Origine de la violence* for the Philadelphia Jewish Film Festival, 2016.

“Played for Real: Violence in Tarantino.” Cinema Studies Colloquium, University of Pennsylvania, 2016.

“Played for Real: Violence in Quentin Tarantino.” Philomathean Society of the University of Pennsylvania, 2015.

Teaching & Supervisory Experience

“A Critique of Violence: Theory Proseminar”

University of Pennsylvania, Fall 2024: Graduate seminar. In English.

“German Cinema”

University of Pennsylvania, Fall 2014, 2015, 2018, 2020, 2022 and 2023: Undergraduate General Education course. In English.

“Modern Literary Theory and Criticism”

University of Pennsylvania, Fall 2022 (with Andrea Goulet): Graduate seminar. In English.

“Kafka’s Creatures.”

University of Pennsylvania, Spring 2021: Undergraduate seminar. In German.

“Nietzsche’s Modernity”

University of Pennsylvania, Fall 2014, 2016 and 2021: Undergraduate General Education Course. In English.

“Franz Kafka and J.M. Coetzee.”

University of Pennsylvania, Spring 2021: Graduate seminar. In English.

“From Handschrift to Hypertext”

University of Pennsylvania, Spring 2015, 2016 and 2021: Third-year undergraduate bridge course. In German.

“Reading Benjamin Reading Kafka.”

University of Pennsylvania, Fall 2020: Graduate seminar. In English.

“Reading the Twentieth Century”

University of Pennsylvania, Spring 2020: Graduate seminar. In German.

“Queer German Cinema”

University of Pennsylvania, Spring 2020: Undergraduate lecture. In English.

“Stylistics and Methodologies”

University of Pennsylvania, Spring 2019: Graduate research workshop. In English.

“Senior Thesis Colloquium”

University of Pennsylvania, Spring 2017 and 2019. In English and German.

“Aurality and Deconstruction”

University of Pennsylvania, Fall 2018 (with Naomi Waltham-Smith): Graduate seminar. In English.

“Schwules deutsches Kino”

Berlin Consortium for German Studies (Freie Universität), Summer Semester 2018. In German.

“Berlin im Kino”

Berlin Consortium for German Studies (Freie Universität), Winter Semester 2017-2018. In German.

“Hipster Philosophy from Marx to Žižek”

University of Pennsylvania, Fall 2016: Freshman Seminar. In English.

“Fritz Lang”

University of Pennsylvania, Spring 2016: Undergraduate seminar in Cinema Studies. In English.

“Marxism(s)”

University of Pennsylvania, Fall 2015: Undergraduate General Education course. Taught and coordinated a series of guest lectures. In English.

“Trans(l)its”

University of Pennsylvania, Fall 2015: Required seminar for senior German majors and minors. In German.

Assistant Director and Resident Tutor, Harvard Summer Program in Munich

Munich, Summer 2015: Taught daily conversation classes, conducted writing workshops and corrected assignments, facilitated dormitory life and student cultural activities. In German.

“Nietzsche”

University of Pennsylvania, Spring 2015: Graduate seminar. Readings in German; discussions in English.

“From *Metropolis* to *The Matrix*: Dystopias in German Film and Fiction”

Harvard University, Spring 2014: Undergraduate seminar. In English. Awarded a Certificate of Distinction in Teaching.

“German Literature from Goethe to Nietzsche”

Harvard University, Fall 2013: Introductory survey course on German literature and culture. In German.

“German for Reading Knowledge”

Harvard University, Fall 2013: Undergraduate and graduate course. In German.

“German S-Bab: Beginning German”

Harvard University, Summer 2012: Developed teaching materials and taught all sessions. In German.

“German Department Senior Colloquium”

Harvard University, 20 May 2012: Taught a session on Fritz Lang’s *M.: Eine Stadt sucht einen Mörder*. In English.

“Nietzsche”

Harvard University, Spring 2012 (assisting Peter Burgard): Taught two weekly discussion sections of this advanced undergraduate course. Awarded a Certificate of Distinction in Teaching. In English.

“Parisian Cityscapes”

Harvard University, Fall 2011 (assisting Verena Conley): Taught a weekly session and presented film screenings and supervised this advanced undergraduate course on Francophone film, fiction and critical theory. In French.

“German C: Intermediate German”

Harvard University, Fall 2011 – Spring 2012: Developed teaching materials and taught all sessions. In German. Awarded a Certificate of Distinction in Teaching and the Jack M. Stein Teaching Fellow Prize.

Resident Tutor, Harvard Summer Program in Munich

Munich, Summer 2010 (assisting Peter Burgard): Taught two weekly conversation classes for this second-year intensive language program, facilitated dormitory life and student cultural activities. In German.

“The Ethics of Atheism: Marx, Nietzsche, Freud”

Harvard University, Fall 2009 (administrative assistant to Peter Burgard): Oversaw this exploratory graduate seminar aimed at designing a General Education course. Responsibilities included weekly protocols, design and content of web materials and an undergraduate writing guide. In English.

“Nazi Cinema: Fantasy Production in the Third Reich”

Harvard University, Fall 2009 (assisting Eric Rentschler): Taught two weekly discussion sections of this undergraduate film course. Awarded a Certificate of Distinction in Teaching. In English.

“Childhood: Its Literature, History and Philosophy”

Harvard University, Spring 2009 (with Maria Tatar): Taught a weekly discussion section, supervised seven teaching fellows and administered this General Education course with an enrollment of over 200 students. Coordinated with the Harvard Alumni Association for the filming, production and curriculum of an online correspondence course. Awarded a Certificate of Distinction in Teaching. Also taught two weekly sessions during the Spring of 2008 and 2010. In English.

“French A: Beginning French”

Harvard University, Fall 2008 – Spring 2009: Developed teaching materials and taught all sessions. In French.

Undergraduate Advising

“The Trial of the Entertainment Industry: *Phantom of the Paradise* and *Network*”

Senior Thesis in Cinema and Media Studies, University of Pennsylvania, 2016-2017.

“Gender and Genre: Reconfiguring the Role of National Film via Narrative Spaces in *The Seven Samurai* and *The Magnificent Seven*”

Senior Thesis in Cinema and Media Studies, University of Pennsylvania, 2016-2017.

Reification: The History of a Concept

Independent Study, University of Pennsylvania, Summer 2016.

“DDR Fußball: Ideologischer Widerspruchsart”

Senior Thesis in Germanic Languages and Literatures, University of Pennsylvania, Spring 2016.

Theories of the Sublime from Longinus to Žižek

Independent Study, University of Pennsylvania, Fall 2015.

Subjecthood in the Modern World: German Expressionism and Film Noir

Junior Tutorial in Comparative Literature, Harvard University, Spring 2012.

Modernizing the Adultery Novel: Female Consciousness in Modernist Prose

Junior Tutorial in Comparative Literature, Harvard University, Spring 2012.

Narrative Modes in Twentieth-Century Fiction: From Dujardin to Beckett

Junior Tutorial in Comparative Literature, Harvard University, Fall 2011.

Nineteenth-Century German Short Fiction: Märchen, Erzählung, Novelle

Junior Tutorial in Comparative Literature, Harvard University, Fall 2011.

“Beyond Longing: The Aesthetics of Self-Interpretation in Nietzsche and Proust”

Senior Thesis in Comparative Literature, Harvard University, Spring 2010.

Horror and Humor in Children’s Literature

Junior Tutorial in Comparative Literature, Harvard University, Fall 2009 – Spring 2010.

“Sex, Gender and Language in the Memoirs of Herculine Barbin”

Senior Thesis in Comparative Literature, Harvard University, Spring 2009.

French Feminist Theory: Cixous, Kristeva, Irigaray

Junior Tutorial in Comparative Literature, Harvard University, Fall 2008 – Spring 2009.

Graduate Advising

Dissertation Committee Member for Mimi Hacking (Germanics), Cory Knudson (Comparative Literature), Qing (Ruby) Liao (Comparative Literature), Allan Madin (Germanics) and Didem Uca (Germanics).

External Dissertation Reader for Kalliane Ung (French), New York University.

University Service

Chair, Department of Cinema & Media Studies, July 2023-present

Organizer, *Elective Affinities: Reading Benjamin Reading Kafka*, German-Jewish Studies Colloquium, University of Pennsylvania, December 2020.

Executive Board, Penn Program in Gender, Sexuality & Women’s Studies and The Center for Research in Feminist, Queer, and Transgender Studies, 2020-present.

Graduate Group, Comparative Literature and Theory, 2018-present.

Affiliated Faculty, Penn Program in the Environmental Humanities, 2016-present.

Graduate Chair, Department of Germanic Languages and Literatures, 2018-2022.

Wolf Humanities Center Faculty Advisory Board, 2019-2021.

Faculty Advisory Group, Undergraduate Program in Comparative Literature, 2016-2018.

Organizer, Germanic Languages and Literatures Faculty / Graduate Student Research Colloquium, University of Pennsylvania, 2016–2017, 2018-2019, 2020-2021.

Core Faculty, Program in Cinema and Media Studies, 2019-present.

Affiliated Faculty, Program in Cinema and Media Studies, 2014-2019.

Comparative Literature and Theory Graduate Admissions Committee, 2019 and 2021.

Pre-Major Adviser, 2016-2017 and 2018-2019.

Faculty Coordinator, *Kittler and the Human(itites): Rethinking the Human, the Humanities and the Legacy of German Media Theory*, German Studies and Media Theory Conference, University of Pennsylvania, March 2019.

Faculty Coordinator, *Media Theory and the Humanities*, Graduate Reading Group, University of Pennsylvania, March 2019.

Organizer, DAAD Grad School Experience, University of Pennsylvania, 2018.

Organizer, *Inglorious Comparisons: The Uses and Abuses of Historical Analogy*, German Studies Conference, University of Pennsylvania, February and March 2017.

Digital Humanities Hiring Committee, University of Pennsylvania, 2016–2017.

Organizational Committee, *Mapping, Mining—Redefining? The Digital Turn in the Humanities*, German Studies and Digital Humanities Conference, University of Pennsylvania, April 2015.

Chair, Germanic Circle, Harvard University, 2011–2012.

Organized a monthly colloquium and coordinated this departmental forum.

Literature Tutorial Board, Harvard University, 2008–2010 and 2011–2012.

Responsible for evaluating junior essays, senior theses and project proposals and for administering culminating oral examinations.

Professional Service

Evaluation of submissions to *Adaptation*, *French Studies*, *Germanic Review*, *German Quarterly*, *German Studies Review*, *The Journal of Austrian Studies*, *Modernism/Modernity*, *Mosaic*, *parallax*, *Utopian Studies* and *Zeitschrift für Kunstgeschichte*.

Tenure review committee for Montclair State University, 2019.

Academic consultant for Layman Poupard Publishing's volume on Marcel Beyer, 2017.

Translator for Berlin-Based Curator Peter Lang, 2013–2014.

Translator for Kurt Noll, Brandon University, 2006–2010.

Research Assistant and Translator for Mylène Priam, Harvard University, 2007–2010.

Affiliations ACLA, GSA, Delta Phi Alpha (German Honor Society), MLA, NeMLA, SCMS

Languages English (native), French (near-native), German (near-native)