

Vita

04/2010 – 07/2018	Stand-in Professor, Anglophone Literature and Culture, Institute for British and American Studies, Greifswald University
04/2010 – 03/2018	Lecturer, Anglophone Literature and Culture, Institute for British and American Studies, Greifswald University
12/2017	<i>Habilitation</i> , Greifswald University, Thesis: “War as Action: Constructions of Agency in American Literature on the War of Independence, 1775-1860” Venia legendi: Anglophone Literary and Cultural Studies
09/2007 – 10/2007 09/2014 – 10/2014 09/2016 – 10/2016	Guest professor, Widener University, Chester, Pennsylvania (USA)
10/2008 – 03/2009	Lecturer, American Studies, Institute for British and American Studies, Jena University
10/2007 – 09/2008	Teaching assignments, Institute for British and American Studies, Greifswald University
10/2006 – 11/2009	PhD student at Greifswald University, Thesis: “American Cinema in Transition: The Western in New Hollywood and Hollywood Now” (summa cum laude), supervisor: Prof. Dr. Hartmut Lutz
10/2001 – 06/2006	Student of British/American Studies and Mathematics at Greifswald University, M.A. Thesis “Hollywood at the End of the 20 th Century: <i>The Matrix</i> , <i>Fight Club</i> , and <i>American Beauty</i> ”
11/2000 – 8/2001	Compulsory Military Service
1994 – 2000	High School, Friedrich-Ludwig-Jahn-Gymnasium, Greifswald
1988 – 1994	Elementary School, Erwin-Fischer-Schule, Greifswald
1982	Born in Greifswald

Lehre und Publikationen:

Books

American Cinema in Transition: The Western in New Hollywood and Hollywood Now. Frankfurt: Peter Lang, 2011.
War as Action: Constructions of Agency in American Literature on the War of Independence, 1775-1860. In preparation.

Articles

- “Deadwood: Amerika zwischen Wildnis und Zivilisation”. *Was bisher geschah: Serielles Erzählen im zeitgenössischen amerikanischen Fernsehen.* Sascha Seiler (Hg.). Köln: Schnitt – Der Filmverlag, 2008. 68-79.
- “Guter Cowboy, schlechter Cowboy”. *Filmkalender 2010.* Mark Stöhr (Hg.). Marburg: Schüren, 2009. n.p.
- “John Ford’s Indians and Their Relevance for Today”. *North America in the 21st Century: Tribal, Local, and Global.* Kerstin Knopf (ed.). Trier: WVT, 2011. 305-322.
- “Genre Pastiche and Gender Performance in Contemporary Hollywood Westerns: *Cold Mountain, Deadwood, and Brokeback Mountain*”. *Explorations and Extrapolations: Applying English and American Studies.* Alexander Brock, Uwe Kuchler, Anne Schröder (eds.). Münster: LIT Verlag, 2011. 55-78.
- „Die Frontier als Konfliktraum im Western“. *Störungen im Raum – Raum der Störungen.* Christoph Gansel, Pawel Zimniak (Hg.). Heidelberg: Winter, 2012. 267-288.
- “*The Proposition*”. *Teaching Contemporary Literature and Culture 3: Film Part II.* Susanne Peters, Klaus Stierstorfer, Dirk Vanderbeke, Laurenz Volkmann (eds.). Trier: WVT, 2013. 527-541.
- “The Pathological Protagonist in Recent Films by Martin Scorsese”. *American Lives.* Alfred Hornung (ed.). American Studies: A Monograph Series 234. Heidelberg: Winter, 2013. 507-520.
- “The ConMan and the Close-Up: Imposture in Paul Thomas Anderson’s *There Will Be Blood*”. *Fake Identity?: The Impostor Narrative in North American Culture.* Caroline Rosenthal, Stefanie Schäfer (eds.). Frankfurt: Campus, 2014. 177-191.
- “‘You Must Pay for Everything in This World One Way or Another’: The Economics of Justice in *True Grit*”. *The Post-2000 Film Western.* Marek Paryz, John Leo (eds.). Houndmills: Palgrave Macmillan, 2015. 36-50.
- “Adaptation: Interpretation”. *Film. Bild. Wirklichkeit.: Reflektion von Film – Reflexion im Film.* Hg. Thomas Metten und Michael Meyer. Köln: Herbert von Halem: 2016. 246-264.
- “The Western in Times of War: *Open Range* and *Seraphim Falls* as Post-9/11 Films”. *Violence and Open Spaces: The Subversion of Boundaries and the Transformation of the Western Genre.* Stefanie Müller, Christa Buschendorf, Katja Sarkowsky (eds.). Heidelberg: Winter, 2017. 93-105.
- “Westerns and War Films: *American Sniper* as a Genre Hybrid”. *Studia Filmoznawcze (Film Studies)* 38 (2017). 105-119.
- “Machines in the Garden: Technology and the Western in the 1960s and 70s”. *A Fistful of Icons: Essays on Frontier Fixtures of the American Western.* Sue Matheson (ed.). Jefferson: McFarland, 2017. 198-212.
- “The Relationship between Nature and Technology in Three New Deal Documentaries: *The Plow that Broke the Plains, The River, and The City*”. *Modernities and*

Modernization in North America. Ruth Mayer, Ilka Brasch (eds.). Heidelberg: Winter, 2018. Forthcoming.

- “Narrative Situation and Agency in Stephen Crane’s and John Huston’s *The Red Badge of Courage*”. *Film Adaptation: A Dialogue Among Approaches*. Ed. Petr Bubenicek. Forthcoming.
- “Nils Gaup’s *Ofelas* as Pathfinder and Pathbreaker for Indigenous Cinema”. *First Takes, Fourth World: Global Indigenous Films*. Eds. Wendy Blackmore, Kerstin Knopf, Wendy Pearson. Forthcoming.
- “The Female Avenger in Post-9/11 Westerns”. *Women and Westerns*. Sue Matheson (ed.). Austin: Texas UP, 2018. Forthcoming.

Reviews

- „Warten auf den Zug“ (review of the film *3:10 to Yuma*). *Schnitt – Das Filmmagazin* 48. 4/2007. 48. <<http://www.schnitt.de/202,3106,01>>.
- „Reprint the Legend“ (review of the film *The Assassination of Jesse James by the Coward Robert Ford*). *Schnitt Online*. 22.Okt.2007. <<http://www.schnitt.de/202,3044,01>>.
- „Alles nur Fassade“ (review of the film *Eastern Promises*). *Schnitt Online*. 24.Dez.2007. <<http://www.schnitt.de/202,3119,01>>.
- „Alles für die Familie“ (review of the film *We Own the Night*). *Schnitt – Das Filmmagazin* 49. 1/2008. 46. <<http://www.schnitt.de/202,3170,01>>.
- „Eine ganz normale Familie“ (review of the film *Four Christmases*). *Schnitt Online*. 4.Dez.2008. <<http://www.schnitt.de/202,3617,01>>.
- „Was das Kino erlaubt“ (review of the book *Das Gefühl der Gefühle: Zum Kinomelodram*). *Schnitt Online*. Jan.2009. <<http://www.schnitt.de/232,5278,01>>.
- „The Law and the Land“ (review of the film *Appaloosa*). *Schnitt Online*. 14.Sep.2009. <<http://www.schnitt.de/231,5768,01>>.
- „The True Story of Wyatt Earp“ (review of the film *Tombstone*). *Schnitt Online*. 15.Sep.2009. <<http://www.schnitt.de/231,5804,01>>.
- „Heil Hollywood“ (review of the film *Starship Troopers*). *Schnitt Online*. 17.Sep.2009. <<http://www.schnitt.de/236,5806,01>>.
- „Mit dem Sarg nach Westen“ (review of the film *Django*). *Schnitt Online*. 2.Okt.2009. <<http://www.schnitt.de/236,5839,01>>.
- „It’s all a game anyway“ (review of the film *Bringing Up Baby*). *Schnitt Online*. 9.Dez.2009. <<http://www.schnitt.de/236,5955,01>>.
- „Essentielles Kino“ (review of the film *Vertigo*). *Schnitt Online*. 16.Dez.2009. <<http://www.schnitt.de/236,5964,01>>.
- „Logos statt Pathos“ (review of the book *Kinopathos*). *Schnitt Online*. 23.Dez.2009. <<http://www.schnitt.de/232,5957,01>>.
- „Hollywood greift an, und seit 5.45 Uhr wird zurückgeschossen“ (review of the book *Hollywood greift an!*). *Schnitt Online*. 23.Dez.2009. <<http://www.schnitt.de/232,5968,01>>.
- „Filmlektüre als Pastiche“ (review of the book *Sergio Leone – Es war einmal in Europa*). *Schnitt – Das Filmmagazin* 57. 1/2010. 72. <<http://www.schnitt.de/232,5986,01>>.
- „Ballern um des Ballerns Willen“ (review of the film *Predator*). *Schnitt Online*. 13.Jan.2010. <<http://www.schnitt.de/236,5991,01>>.

- „Ride the Low Country“ (review of the film *Bring Me the Head of Alfredo Garcia*). *Schnitt Online*. 30.Mar.2010. <<http://www.schnitt.de/236,6100,01>>.
- „Take ‘Em to Missouri, Matt“ (review of the film *Red River*). *Schnitt Online*. 31.Mar.2010. <<http://www.schnitt.de/236,6103,01>>.
- „Come Back, Shane!“ (review of the film *Shane*). *Schnitt Online*. 31.Mar.2010. <<http://www.schnitt.de/236,6104,01>>.
- „Is That You, John Wayne? Is This Me?“ (review of the film *The Searchers*). *Schnitt Online*. 6.Apr.2010. <<http://www.schnitt.de/236,6107,01>>.
- „Birthday of the Dead“ (review of the book *George A. Romero und seine Filme*). *Schnitt – Das Filmmagazin* 58. 2/2010. 88. <<http://www.schnitt.de/232,6170,01>>.
- „All that Cinema Allows“ (review of the film *All that Heaven Allows*). *Schnitt Online*. 30.Sep.2010. <<http://www.schnitt.de/236,6380,01>>.
- „Für eine Handvoll australische Dollar“ (review of the film *Red Hill*). *Schnitt Online*. 9.Mar.2011. <<http://www.schnitt.de/231,6634,01>>.
- „Night and the City“ (review of the film *The Asphalt Jungle*). *Schnitt Online*. 2.Jun.2011. <<http://www.schnitt.de/236,6777,01>>.
- „A bloody normal bloke who likes a bit of torture“ (review of the film *Chopper*). *Schnitt Online*. 2.Dez.2011. <<http://www.schnitt.de/231,6976,01>>.
- Rev. of Wieland Schwanebeck (Hg.). *Über Hochstapelei: Perspektiven auf eine kulturelle Praxis*. *Anglistik* 27.1 (2016). 193-195.
- Rev. of *Spoiler Alert!: Mind-Tricking Narratives in Contemporary Hollywood Film*. Cornelia Klecker. *Amerikastudien* 61.3 (2016). <<http://dgfa.de/cornelia-klecker-spoiler-alert-mind-tricking-narratives-in-contemporary-hollywood-film-heidelberg-winter-2015-172-pp/>>.
- „Western Masculinities Past and Present“ (Rev. of *Masculinities in American Western Films: A Hyper-Linear History*. Emma Hamilton). *Papers on Language and Literature* 54.1 (2018). 109-113.

Presentations

- „David Cronenberg’s *A History of Violence*: A Canadian’s Look at the USA“. *Greifswald Canadian Studies Conference*. Greifswald. 4.Mai.2007.
- „The Western as a Reflection of Contemporary America“. Gastvortrag im Rahmen des Greifswalder Austauschprogramms mit der Widener University. Chester, PA (USA). 17.Sep.2007.
- „Die Frontier als Konflikttraum im Western“. *Störungen im Raum – Raum der Störungen: Wissenschaftliche Tagung am Zentrum für Deutschsprachige Gegenwartsliteratur und Medien*. Zielona Gora (Polen). 24.Feb.2011.
- „The Western since 9/11“. Gastvortrag zum Seminar „How the West Was Won: The American Western“. Jena. 1.Feb.2012.
- Gastvortrag im Rahmen der Vorlesungsreihe „Culture Vultures“. Szczecin (Polen). 23.Mai.2012.
- Gastvortrag im Rahmen des Greifswalder Austauschprogramms mit der Widener University. Chester, PA (USA). 15.Sep.2016.
- „The ConMan and the Close-Up: Imposture in Paul Thomas Anderson’s *There Will Be Blood*“. *Fake Identities?: Impostors, ConMen, Wannabes in North American Culture: An International Symposium*. Jena. 26.Apr.2012.
- „The Pathological Protagonist in Recent Films by Martin Scorsese“. *American Lives: 59. Jahrestagung der DGfA*. Mainz. 2.Jun.2012.

- “The Western as Transnational Genre”. *Popular Culture on the Move*. Oldenburg. 12.Okt.2012.
- “Narrative Situation and Agency in Stephen Crane’s and John Huston’s *The Red Badge of Courage*”. *Film Adaptation: A Dialogue Among Approaches: International Conference*. Greifswald. 19.Apr.2013.
- “War and Agency in Stephen Crane’s and John Huston’s *The Red Badge of Courage*”. Gastvortrag im Rahmen des Greifswalder Austauschprogramms mit der Widener University. Chester, PA (USA). 17.Sep.2014.
- “‘You Must Pay for Everything One Way or Another’: The Economics of Revenge in *True Grit*”. *Reflections on Revenge*. Leicester (UK). 4.Sep.2015.
- “The Relationship between Nature and Technology in Three New Deal Documentaries: *The Plow that Broke the Plains*, *The River*, and *The City*”. *Modernities and Modernization in North America: 64. Jahrestagung der DGfA*. Hannover. 10.Jun.2017.
- “When Camp Takes Over: Two Musical Numbers in *Strictly Ballroom* and *The Adventures of Priscilla: Queen of the Desert* and What They Tell Us About Australian Cinema”. *When the Music Takes Over: Musical Numbers in Film and Television*. Salzburg. 9.Mar.2018.
- “Grenzüberschreitung als Kriegsmetapher in *Sicario*”. *Grenzüberschreitendes Kino: 23. Internationales Bremer Symposium zum Film*. Bremen. 28.Apr.2018.

Courses taught so far

- SS 07: Module Course “A History of Western Films” (Widener University)
- SS 08: PS “American Film Genres”
- WS 08/09: PS “American Woman Writers” (Jena)
- SS 10: PS “*Huckleberry Finn* and American Realism”, PS “American Renaissance: Literature in the Age of Romanticism”, HS “New Hollywood”
- WS 10/11: VL “Introduction to Literary Studies”, PS “The Frontier in American Literature and Film”, HS “Adaptations: Literature into Film”
- SS 11: S “America’s Wars in Literature and Film”, S “Modernism: American Literature between the World Wars”, S “The City in American Literature and Film”
- WS 11/12: PS “American Poetry”, S “Nature in Canadian Literature”, HS “Race and Racism in American Literature and Film”
- SS 12: S “American Gothic Fiction”, S “Herman Melville: *Moby Dick*”, HS “The Politics of Gender and Sexuality in Hollywood Cinema”
- WS 12/13: VL “Introduction to Literary Studies”, S “Literature of the American South”, S “Global Shakespeare” (with Conny Loder)
- SS 13: VL “Introduction to Literary Studies”, S “American Literature and Film in the 1950s”, PS “American Realism and Naturalism”
- WS 13/14: S “African American Literature”
- SS 14: S “American Literature and Film in the 1960s”
- WS 14/15: Seminar “Labor and Class Politics in American Film” (with Rachel Batch, Widener University), PS “The American Dream in Literature”
- SS 15: VL “Introduction to Literary Studies”
- WS 15/16: S “Australian Film”, S “The American Revolution in Literature”
- SS 16: VL “Introduction to Literary Studies”, S “The American Civil War in Literature”, S “Documentary Film”
- WS 16/17: Module Course “American Documentary Film” (Widener University), PS “American Poetry”, S “The Western”

SS 17: VL “Introduction to Literary Studies”, PS “Mark Twain: *Tom Sawyer* and *Huckleberry Finn*”, S “Race and Racism in American Literature”
WS 17/18: PS “American Realism and Naturalism”, S “The American Horror Film”
SS 18: VL “Introduction to Literary Studies”, S “African American Literature”, S “American Renaissance: Literature in the Age of Romanticism”, S “The American Film Musical”

Arbeitsbereiche:

- Amerikanische Literatur
- Film