

LISA HAEGELE

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EMPLOYMENT

- 2017–present **Texas State University** Assistant Professor of German
- 2015–2017 **Smith College** Lecturer of German Studies
- 2014–2015 **Auburn University** Lecturer of German, Department of Foreign Languages and Literatures

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

COMPLETED

- “Beyond the Left: Violence and the Politics of Affect in Roland Klick’s *Bübchen—der kleine Vampir* (1968).” *’68 and West German Cinema* Ed. Christina Gerhardt. Spec. issue of *The Sixties: A Journal of History, Politics, and Culture* 10.1 (2017): 45–62.
- “Violence.” *Berlin School Glossary: A AB of the New Wave in German Cinema* Eds. Roger F. Cook, Lutz Koepnick, Kristin Kopp, and Brad Prager. Chicago: Intellect, 2013. 271–78.

Renke, Klaus. "On the Death of All Hope." Trans. Lisa Haegele. *DEFA after East Germany* Ed. Brigitta Wagner. Rochester, NY: Camden House, 2014. 297–98.

Schönemann, Hannes. "Herzprung." Trans. Lisa Haegele. *DEFA after East Germany* Ed. Brigitta Wagner. Rochester, NY: Camden House, 2014. 299–302.

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

REVISED AND RESUBMITTED

"Gender, Genre, and Possibilities of Romantic Love in Maren Ade's *Alle Anderen* (2009) and *Blue Valentine* (Derek Cianfrance, 2010)." *Transnational Art-Cinema: The Berlin School and Its Global Contexts* Eds. Marco Abel and Jaimey Fisher. Detroit, MI: Wayne State University Press, 2018. (forthcoming)

IN PROGRESS

"Guns, Girls, and Gynecologists: West German Exploitation and the St. Pauli Film Wave in the Late 1960s." *Celluloid Revolt: German Screen Cultures and the Long Sixties* Eds. Marco Abel and Christina Gerhardt. Rochester, NY: Camden House, 2018.

"Breaking Borders: Niklaus Schilling's Spy Drama *Der Willi-Busch-Report* (1979)." *Cold War Spy Stories*. Eds. Valentina Glajar, Alison Lewis, and Corina Petrescu. Lincoln, NE: University of Nebraska Press, 2018.

"Avenging Men: Feminist Underground Comix and Ziska Riemann's *Lollipop Monster* (2011)." *Women on Men: Female Filmmakers Look Back* Eds. Mary-Elizabeth O'Brien and Muriel Cormican.

RESEARCH INTERESTS_____

Comparative German studies; twentieth and twenty-first century German literature, film, and television; the "Sixties"; German aesthetic philosophy from the eighteenth century to the present; queer and minority cinema; new media; francophone Caribbean and African literature.

TEACHING INTERESTS_____

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

TEACHING EXPERIENCE_____

TEXAS STATE UNIVERSITY (2017-present)

German 3304A: Gangster, Mörder, Räuber, Hacker: Deutsche Kriminalfilme von Weimar bis heute

Upper-level German film course conducted in German. Developed syllabus and teaching materials, evaluated student performance. 20 students.

German 2301: Intermediate German I

Textbook used: *Deutsch Zusammen: A Communicative Course in German* (Macmillan, 1990). Developed syllabus and teaching materials, evaluated student performance. 1 students.

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. 16 students.

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. 13 undergraduate students, 2 graduate students.

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: 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: Deutsch als Fremdsprache* (Langenscheidt, 2012).

WASHINGTON UNIVERSITY IN ST. LOUIS (2007–2014)

German 101, 102, 210, 301, 302, 10 subsection, 30 subsection

Taught all levels of German 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 films and online videos in instruction. Designed syllabus for fifth semester.

ComLit 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, 20 students total. Planned and executed all lessons and evaluated student participation.

FELLOWSHIPS AND AWARDS _____

Award for Teaching Excellence, Auburn University, 2015 (nominated)

Dean's Award for Teaching Excellence, Washington University, 2013

Mellon Dissertation Fellowship Summer Seminar, Washington University, 2012

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

Fulbright Research Grant (declined), 2010–2011

Center for the Humanities Reading Group Grant, Washington University, 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 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 _____

"The New Munich School and the 'Ästhetische Linke': Violence and Politics in the Films of Rudolf Thome and Volker Schlöndorff." Keynote lecture for "Die Inszenierung der Politik/Staging Politics," a conference at the University of Pittsburgh, March 18–20, 2016

CONFERENCE PRESENTATIONS, SEMINARS AND SYMPOSIA _____

“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

“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 Commentator, Northeast Modern Language Association, “Impulses in 21st-Century Film: *Die Berliner Schule*,” Hartford, CT, 2016, March 17, 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

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

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

Participant in workshop “DEFA after East Germany,” Indiana University Bloomington, 2010

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

Participant in Berlin Film School seminar, University of Missouri-Columbia, 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, 2008

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

Participant in the Berlin Film School seminar, Washington University, 2008

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

PROFESSIONAL SERVICE _____

Faculty Coordinator for German Club, Smith College, 2015–present

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

Graduate Student Representative on hiring committee in the Department of Germanic Languages and Literatures, Washington University, 2013

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

Chair of the Center for the Humanities' Interdisciplinary Film Studies Reading/Screening Group,
Washington University, 2010–2013

Dramaturge for Washington University's undergraduate student production of Bertolt Brecht's *Mother
Courage* 2009

Graduate Student Council Representative, Washington University, 2008–2009

Co-Chair of German Film Series, Washington University, 2008

Volunteer at Washington University's German Day, an event held by the Department of Germanic
Languages and Literatures for local high school students, 2006–2014

Committee Member of German Graduate Student Symposium, Washington University, 2006–2009

PROFESSIONAL AFFILIATIONS _____

Modern Language Association

German Studies Association

American Association of Teachers of German

Coalition of Women in German

LANGUAGES _____

English, native

German, near-native

French, advanced reading, writing, and speaking abilities

REFERENCES _____

Lutz Koepnick, Gertrude Conaway Vanderbilt Professor of German and Film Studies, Vanderbilt
University. Email: lutz.koepnick@vanderbilt.edu.

Jennifer Kapczynski, Associate Professor of German, Film and Media Studies, Washington University in St.
Louis. Email: jkapczynski@wustl.edu.

Joseph McVeigh, Professor of German Studies, Smith College. Email: jmcveigh@smith.edu.

Lynne Tatlock, Hortense and Tobias Lewin Distinguished Professor in the Humanities, Professor of
German and Director of Comparative Literature, Washington University in St. Louis. Email:
ltatlock@wustl.edu.