

## CURRICULUM VITAE

WILLIAM WATERS

Associate Professor of German and Comparative Literature  
Dept. of World Languages and Literature (WLL)  
Boston University  
745 Commonwealth Ave., 6<sup>th</sup> floor  
Boston, MA 02215

Email: [waters@bu.edu](mailto:waters@bu.edu)

### PROFESSIONAL EXPERIENCE

<b>Boston University</b>	Associate Professor of German and Comparative Literature	9/07–present
	Associate Director, Center for the Study of Europe	1/12–6/20
	Chair, Dept. of Modern Languages and Comparative Literature	2007–2013
	Chair <i>ad interim</i> , Dept. of Modern Languages and Comp. Lit.	12/06–9/07
	Associate Professor of German	2003–2007
	Assistant Professor of German	1996–2003

Courses taught:

#### **German and French**

German Poetry; Introduction to German Linguistics; Introduction to German Literature; German Translation Workshop; Fourth-Year German: Vocabulary and Idiom; Early 20th-Century German Literature; Public and Private Selves; Fourth-Semester French (Reading Track); German Stylistics; First-Semester German (summer); Intensive First-Year German (summer); Third-Semester German; Reading German for Graduate Students (I'm not required to teach language, but sometimes like to).

#### **Comparative Literature and Great Books**

Theory and Practice of Literary Translation; The Ancient World (Core Humanities I); Antiquity and the Middle Ages (Core Humanities II); Beauty, Eros, Death (Kilachand Honors College Freshman Seminar); Introduction to Comparative Literature – Western; Introduction to European Literature (Rousseau to Kafka); Modern European Poetry

**University of California, Berkeley** Visiting Associate Professor of Comparative Literature, Fall 2005

Courses taught: “Introduction to Comparative Literature: *Death in Venice*, its Intertexts, its Adaptations”  
“The Eccentric Voice in 19<sup>th</sup>-Century Poetry”

### EDUCATION

Ph.D. Comparative Literature, University of California, Berkeley, 1995

Major fields of concentration: Poetry & Poetics, Early 20th-century German literature

M.A. Comparative Literature, University of California, Berkeley, 1988. German, French, English

B.A. *summa cum laude*, Literature, Harvard University, 1986. Concentration: German, French

### AWARDS

NEH Distinguished Teaching Professorship in the Humanities, Boston University, 2014-2017

Jeffrey Henderson Senior Fellowship, BU Center for the Humanities, 2013-14

Templeton Prize for Excellence in Student Advising, BU College of Arts and Sciences. April 2007

National Humanities Center Summer Fellowship: Seminar *Five Major Odes*. Director: Susan Stewart, Princeton. July 2004

Humanities Foundation Senior Fellowship, Boston University, 2003–2004 and 2004–2005

National Endowment for the Humanities Yearlong Fellowship, Sept. 2000–May 2001.

Metcalf Cup and Prize for Excellence in Teaching, Boston University. Finalist (one of 12 University-wide), 1999-2000

Humanities Foundation Junior Fellowship, Boston University, Jan. 1999–May 1999

Outstanding Teaching Award. College Honors Program, Boston University. 1997–98

Fulbright-DAAD Full-Year Research Fellowship. University of Munich (LMU), Sept. 1995–July 1996

Outstanding Graduate Student Instructor Award, UC Berkeley, 1995  
 Mellon Fellowship in the Humanities, 1986-88; 1991-92  
 Phi Beta Kappa  
 Thomas Hoopes Prize for Outstanding Honors Thesis, Harvard University, 1986

## PUBLICATIONS

### EDITED SPECIAL ISSUE

*Theories of Lyric*. Special issue of the *Journal of Literary Theory* (DeGruyter; Fribourg, Switzerland), 2017. Ed. Claudia Hillebrandt, Sonja Klimek, Ralph Müller, William Waters, Rüdiger Zymner.

### EDITED BOOK

*Rilkes Welt*. Ed. Andrea Hübener, Rätus Luck, Renate Scharffenberg, Erich Unglaub, and William Waters. Frankfurt am Main: Lang, 2009. 470 pages.

### BOOK

*Poetry's Touch: On Lyric Address*. Ithaca: Cornell University Press, 2003.

Excerpts from selected reviews:

*This is one of those wonderful volumes that reminds us all why we got involved with literature in the first place. [Waters's] study is lucidly written with linguistic and philosophic density, and feelingly presented despite its formal precision. . . . Waters lifts us out of our theoretical smugness to deposit us on a higher emotional and intellectual plane generated by the poetry itself. It is a liberating experience. The whole volume is a tour de force of poetic criticism and theory.* – *Comparative Literature Studies* (2005)

*Waters' eigene analytische Arbeit . . . erst ist das Licht, das die (für jedes der zitierten Gedichte spezifische) Möglichkeitsbedingung singulärer Rezeption erhellt und die Verantwortung für das praktiziert, was die Gedichte sagen. Auf diese Weise öffnet sich die verschlossene, umherschweifende Schrift des Gedichts und wird im dialogischen Bezug lebendig. Jenseits der üblichen Frage nach den Kommunikationsstrukturen des Gedichts vermag diese bedeutsame, luzide Studie geauchten Formen der lyrischen Adressierung Kontur und Überzeugungskraft zu verleihen.* – *Arcadia* (2007)

*My summary cannot do justice to the careful and sensitive readings that flesh out "a criticism that hopes to give voice to the movements of the mind and emotion in reading as it is experienced, rather than as abstractly theorized."* – *Poetics Today* (2006)

*Given the contemporary absorption in theory and cultural studies, this is a very unusual, out-of-era book. . . . [Waters] is aware of contemporary theory, but . . . everything depends on the intensity of his readings and the responsiveness of the poets chosen. . . . Waters repeatedly impels the reader to think again about the anxiety-ridden semantic gestures we call poems [and] bring[s] poems to new life by interweaving their rhetorical gestures.* – *German Quarterly* (2005)

*Waters' central thesis and supporting arguments [enlist] close reading . . . of dozens of canonical and less well-known texts in at least four languages. . . . Throughout this book, Waters lucidly highlights the skill and subtlety with which each poet exploits the lexical and syntactic resources of the language in which he or she writes. . . . Waters uses a wide range of linguistic approaches (syntactic or metrical analyses in some cases, applications of discourse theory in others) to frame or sharpen his readings; at the same time, he never allows technicalities to obscure his overall goal of enriching his readers' experience of the poetry.* – *Comparative Literature* (2005)

*Because the academic engagement with contemporary criticism, theory, and linguistics is carried out largely in footnotes, Waters is able to dedicate the body of his text to a series of thoughtful and thoroughly knowledgeable analyses of the poems, which uncover a variety of techniques poets use to reach out to the addressee. The elegance of Poetry's Touch lies in Waters's ability to both present and exploit those techniques as he renders the meaningful urgency of poetic address.* – *Virginia Quarterly Review* (2004)

## ARTICLES AND BOOK CHAPTERS

“Kunst-Begegnung. Rilkes Festspielszene zur Einweihung der Bremer Kunsthalle.” *Blätter der Rilke-Gesellschaft* 35 (2020). 59–77. Invited article.

“Der Strom geht hoch .. da folgt dies wilde Herz” In *Krise und Gemeinschaft: Stefan Georges* Der Stern des Bundes. Ed. Christophe Fricker. Frankfurt a.M.: Klostermann, 2017. 330–336. Invited book chapter.

“Theories of Lyric.” [Editors’ Introduction]. Coauthors Hillebrandt C, Kslimek S, Müller R, Zymner R. *Journal of Literary Theory* 11:1. 1-11. Mar 2017. Blind Peer-Reviewed Contribution.

“Poetic Address and Intimate Reading: The Offered Hand.” *Poetry and Dialogism: Hearing Over*. Ed. Mara Scanlon and Chad Engbers. Palgrave MacMillan, 2014. Peer-Reviewed edited volume. This is a reprint of my 2000 essay from *Literary Imagination* (see below).

*William Waters’s essay represents arguably the best current critical work on poetic address.* –Mara Scanlon, “Introduction: Hearing Over.”

“Fragen nach Gott in Rilkes *Neuen Gedichten*.” *Die Gottesfrage in der Dichtung Rainer Maria Rilkes*. Ed. Norbert Fischer and August Stahl. Hamburg: Felix Meiner Verlag, 2014. Invited contribution.

“The Reciprocation of the Image in Two Poems by Rilke.” *Text and Image in Modern European Culture*. Ed. Natasha Grigorian, Thomas Baldwin, and Margaret Rigaud-Drayton. West Lafayette: Purdue University Press, 2012. 63–75. Peer-reviewed contribution.

“New Poems.” *Cambridge Companion to Rilke*. Ed. Karen Leeder and Robert Vilain. New York: Cambridge University Press, 2010. 59–73. Invited chapter.

*William Waters’s chapter on the New Poems is a particular highlight.* –TLS (2010)

*William Waters’ “The New Poems” is a model of lyric perception, intellectual comprehension, and necessary compression, salted with common sense.* – George C. Schoolfield, *Germanic Notes and Reviews* (2011)

*Specialist readers will be interested above all in the factual essays by Bridge, Leeder, Phelan, and Vilain and in Waters’s interpretative essay.* – *German Quarterly* (2011)

“The Elusiveness of Things in Rilke’s Dinggedichte.” *Das lyrische Bild*. Ed. Ralf Simon et al. Basel: Wilhelm Fink, 2010. 321–36. Conference proceedings. Reprinted in *Twentieth-Century Literary Criticism* vol. 310.

“Lyric as Museum-Piece. Rilke’s ‘Der Stifter.’” *Rilkes Welt*. Ed. Andrea Hübener et al. Frankfurt am Main: Lang, 2009. 161–166.

“Stefan George’s Poetics.” *A Companion to the Works of Stefan George*. Ed. Jens Rieckmann. New York: Camden House-Boydell & Brewer, 2005. Invited chapter.

“Rilke’s Imperatives.” *Poetics Today* 25:4 (2004): 711–730. Blind peer-reviewed.

“Poetic Address and Intimate Reading: The Offered Hand.” *Literary Imagination* 2:2 (2000): 188–220. Blind peer-reviewed.

This essay was reprinted both in *Twentieth-Century Literary Criticism* vol. 310 (2015) and – see entry above – in *Poetry and Dialogism: Hearing Over*, ed. Mara Scanlon et al. (2014).

“Answerable Aesthetics: Reading ‘You’ in Rilke.” *Comparative Literature* 48:2 (1996): 128–149. Blind peer-reviewed.

## ENCYCLOPEDIA ENTRIES

“Address”; “Apostrophe.” *Princeton Encyclopedia of Poetry and Poetics*, 4th edition, eds. Roland Greene and Stephen Cushman. Princeton: Princeton University Press, 2012.

## REVIEWS

- Review of David Wellbery and Judith Ryan, eds., *A New History of German Literature*. Cambridge, MA: Harvard UP, 2004. *Literary Imagination* 8:2 (2006): 331–332.
- Review of John T. Hamilton, *Soliciting Darkness: Pindar, Obscurity, and the Classical Tradition*. Cambridge, MA: Harvard Studies in Comparative Literature, 2003. *MLQ* 67:2 (2006): 265–270.
- Review of Peter Demetz et al., eds., *Rilke: ein europäischer Dichter aus Prag*. Würzburg: Königshausen und Neumann, 1998. *German Quarterly* 75:3 (2002): 308–309.

## TRANSLATIONS

- Paul Claes. *Rilke's Riddles*. Translation (from Flemish) of *Raadsels van Rilke: Een nieuwe lezing van de Neue Gedichte*. Amsterdam: De bezige bij, 1996. 159 pages. In progress.
- Petra Kelly and Gert Bastian, eds. *The Anguish of Tibet*. Berkeley: Parallax Press, 1991. 382 pages. My translation (from German) of essays orig. published in two different books, both ed. by Petra Kelly and Gert Bastian: *Tibet klagt an: Zur Lage in einem besetzten Land* (Wuppertal: Peter Hammer, 1990) and *Tibet: ein vergewaltigtes Land. Berichte vom Dach der Welt* (Reinbek: Rowohlt, 1988).

## LONG-ENTRY EDITOR

“Rainer Maria Rilke.” In *Twentieth-Century Literary Criticism* vol. 310. Farmington Hills, MI: Gale, 2015. 165–325. I selected 160 pp of essays for reprinting; provided a fully annotated bibliography; and substantially revised the biography entry.

GRANTS (Total: \$ 3,811,893)

External grants (see “Awards” above for fellowships, which are not included in these figures)

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|-----------|--|
| \$531,814 | 2018–2019: Project GO grant renewal.   |
| \$380,341 | 2017–2018: Project GO grant renewal.   |
| \$352,041 | 2016–2017: Project GO grant renewal.   |
| \$350,824 | 2015–2016: Project GO grant re-funded. New grant competition (not a renewal).  |
| \$391,489 | 2014–2015: Project GO grant renewal.   |
| \$437,148 | 2013–2014: Project GO grant renewal.   |
| \$400,459 | 2012–2013: Defense Language and National Security Education Office (DLNSEO), sole PI. “Project GO,” a grant to increase the number of ROTC students who study critical languages to ILR Level 1 proficiency (ACTFL “Intermediate”). New grant competition (not a renewal). |
| \$839,982 | 2009–2012: National Security Education Program (NSEP), sole PI. “Project GO,” a three-year grant to increase the number of ROTC students who study critical languages. \$501,592 for initial two-year term; renewed summer 2011 for an additional \$338,390.               |
| \$76,786  | 2009: National Security Agency STARTALK grant, sole PI. Summer Arabic Academy for Teachers.  |

BU-Internal grants (see “Awards” above for fellowships)

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|----------|---|
| \$18,000 | 2011: BU Humanities Foundation Grant: Conference of the Internationale Rilke-Gesellschaft (International Rilke Society), hosted at Boston University. |
| \$30,000 | 2006: BU Humanities Foundation Grant: Library Acquisitions grant for German books.  |
| \$3000   | 1997: BU Humanities Foundation: computer & electronic library of German literature and reference.   |

Also secured Fulbright support for ca. 4 Fulbright Foreign Language Teaching Assistants yearly from 2007 to 2014.

CONFERENCES ORGANIZED

- Host and Primary Organizer, *Situating Lyric*. First biennial conference of the International Network for the Study of Lyric. June 7–11, 2017, Boston University. 75 participants from ten countries.
- Host and sole organizer, Annual *International Rilke Society Conference* (first time outside Europe). September 22–25, 2011, Boston University. Acquisition and administration of \$20,000 conference budget, shaping of program, selection of speakers; all logistics. 65 participants.

PAPERS PRESENTED & PANELS MODERATED

- “Rilke Translator.” Session on *Poetry and Translation: Why Do Poets Translate Other Poets?* Invited conference paper. The 22<sup>nd</sup> Annual Conference of the Association of Literary Scholars, Critics, and Writers (ALSCW). Vanderbilt University, Nashville, TN. Nov. 3, 2018.
- “Rilke and the Nearness of the Long-Ago.” Invited Conference Paper. Session on *Mythopoetics: Textual Traditions in Rainer Maria Rilke’s Work*. German Studies Association Conference. Pittsburgh, PA. Sept. 30, 2018.
- “Rilkes 1902 lyrisches Drama ‚Zur Einweihung der Kunsthalle [Bremen]‘.” Invited Plenary Lecture. International Rilke Society Conference, Bremen, Germany. September 20, 2018.
- “The Difference Translation Makes.” Seminar Organizer and Respondent. ALSCW Annual Conference, University of Dallas, TX. Oct 26–29, 2017.
- “Wenig Musik nur: Musik und Grab-Mal in Rilkes Sonette an Orpheus.“ Invited Lecture. Conference: “Rilkes Musikalität,” University of Regensburg, Germany. June 29, 2017.
- “The Empty Space of Rilke’s Archaic Torso of Apollo.” Session on *The Gesture of Opening in Literature*. The Twentieth Annual Conference of the Association of Literary Scholars, Critics, and Writers. Catholic University of America, Washington, DC. October 28, 2016.
- Invited Panel Moderator: “Rilke in the Baltic.” International Rilke Society Conference, Gdańsk University, Poland. September 22, 2016.
- “Rilke and the Book.” Session on *Poetic Materials* (also session chair), MLA convention, Austin, TX, January 9, 2016.
- Invited Panel Moderator: Founding Conference of the International Network for the Study of Lyric: “Wer Spricht im Gedicht? [Who Speaks in a Poem?]” University of Fribourg, Switzerland, 15–17 Oct. 2015.
- “Letters to Your Soul.” 15-minute “TED talk”-style presentation to 150+ students and colleagues. September 8, 2014. Boston University (sponsored by Office of Residence Life). Video online at <http://www.bu.edu/dos/rhett-talks> or <https://youtu.be/CFhLUkFlrU8>.
- “Wagner’s Influences on Literature.” Panel Discussion on “Wagner’s Influence,” October 21, 2013. BU College of Fine Arts.
- “Obsession and Rapture: Poems Into Songs.” Master Class for BU Tanglewood Institute, July 12, 2013, for about 80 students and faculty in music performance.
- “Fragen nach Gott in Rilkes ‘Neuen Gedichten.’” Invited lecture. Mainz, Germany. Weltenburger Seminar: *Die Gottesfrage in der Dichtung Rainer Maria Rilkes*. March 9, 2013.
- “Showing Reticence.” Invited lecture. University of Chicago, Department of Comparative Literature. February 14, 2012.
- “Rilke, Morgue, Museum.” Departmental Colloquium talk, MLCL Dept., BU. May 9, 2011.
- Invited Respondent to Joshua Landy, “Narrative Form and the ‘Meaning’ of a Life.” BU Institute for Philosophy and Religion, Nov. 4, 2009.
- Invited Panel Moderator: “Wahrnehmung wahrnehmen: Uexküll, Husserl und Rilke.” Congress of the International Rilke Society (Rilke-Gesellschaft) in Wolfenbüttel, Germany. Sept. 25, 2009.
- “The Disappearance of Things in Rilke’s *Dinggedichte* [Thing-Poems].” Invited lecture. Conference on “Das lyrische Bild” [The Lyric Image], sponsored by the Swiss National Research Project “Image Critique.” University of Basel, Switzerland, Feb. 23, 2008.
- “Lyric as Museum-Piece.” Panel on “Poetic Cultures, Poetic Genres,” American Comparative Literature Association (ACLA) conference, Puebla, Mexico, April 20, 2007.
- Invited Panel Moderator: “Rilke, Theater, Skulptur.” Congress of the International Rilke Society (Rilke-Gesellschaft) in Dresden, Germany. Sept. 22, 2006.
- “Lived in Translation.” Invited lecture, University of California at Berkeley. December 7, 2005.

- “Figure and Ground: Rilke’s *New Poems*.” Lectures in Criticism, Boston University (invited lecture). January 27, 2005.
- “Redefining Lyric.” Invited contribution to roundtable discussion, MLA Philadelphia, Dec. 2004. (With Heather Dubrow, Jonathan Culler, Roland Greene, Jahan Ramazani, Rachel Hadas.)
- Inaugural Kenneth Weisinger Lecture in German and Comparative Literature, University of California at Berkeley. “The Aboutness of Poems: Things and Things’ Selves in Rilke.” April 23, 2004. An earlier version of the above paper was presented also as an invited lecture at the University of Virginia, April 2, 2004.
- “Rilke’s Things, Reconsidered.” Session on *Poetry and Objects* (also session chair), MLA convention, San Diego, Dec. 2003.
- “Rilke’s Attraction.” Session on *Captive Audiences and Embedded Objects*, American Comparative Literature Association (ACLA) conference, San Diego, CA, April 5, 2003.
- “Literary Translation.” Symposium *Found in Translation*, sponsored by the Boston University Undergraduate Linguistics Association, Feb. 5, 2003.
- “Original Felicity and the Backward-Looking Page.” Session on *Translation: Urtext, Loss, and Dreamwork*, ACLA conference, San Juan, PR, April 12, 2002.
- “Unhearing Hearers.” Session on *The Overhearing of Lyric* (also session chair), MLA convention, New Orleans, Dec. 2001.
- “Inscribing Time: The Returning Voice of Rilke’s Orpheus.” Session on *Discipline, Death, and Liberty*, ACLA conference, Boulder, CO, April 21, 2001.
- “James Merrill and the Missing Peace.” Invited Lecture, Queens College CUNY. Flushing, NY, April 16, 2001.
- “What is Lost There: Reading, Translation, and Comparative Literature.” Invited Lecture, University Professors Lectures on Practice & Theory of Literary Translation. Boston Univ., Feb. 2, 2001.
- “Receiving Rilke.” Session on *Rilke at 125* (also session chair), MLA convention, Washington, D.C., Dec. 2000.
- “Types of ‘You.’” Session on *Poetic Address*, MLA convention, Chicago, Dec. 1999.
- “On Being a Poem’s Secret Addressee.” Session on *Poetry and Answerability* (also session chair), MLA convention, San Francisco, Dec. 1998.
- “Intimate Reading.” Invited Lecture, Boston University, February 1995.
- “The Life of German Nature Poetry.” Invited Lecture, SUNY Binghamton, December 1994.

### RADIO PROGRAM

- “Written to You.” Program 186 in Modern Language Association’s radio show “What’s the Word?” aired on public radio nationally. With Heather Dubrow and Julian Connolly. 2004.

### PROFESSIONAL ACTIVITIES

- Founding Member, Steering Committee, International Network for the Study of Lyric. Oct 2015–present.
- Panel Review of applications for federally funded Language Flagship University Grants, National Security Education Program (NSEP), Washington, DC. February 17, 2016.
- Seminar Participant, “Integrating language, culture, and content learning across the undergraduate German curriculum.” German Studies Association Conference, Washington DC, Oct. 2015.
- ACTFL OPI Tester Training Workshop for German: 4 days. Brigham Young University, June 2015.
- Tufts University: Chaired External Academic Program Review of two departments (Romance Studies; and German, Russian, and Asian Languages and Literatures). May 2013.
- Panel Review of applications for federally funded Language Training Centers, National Security Education Program (NSEP), Washington, DC. May 29, 2013.
- National Endowment for the Humanities, NEH Fellowship Review Panel: European and Comparative Literature. Washington, DC. Summer 2011.
- Editorial Board, *Literary Imagination*. 2004–2008. Advisory Board, 2008–present.
- Executive Committee, MLA Classical Studies and Modern Literature Discussion Group, 2002–07
- Executive Council, Association of Literary Scholars and Critics. 2003–06
- German Studies Association  
 American Comparative Literature Association  
 Modern Language Association

American Association of Teachers of German  
Linguistic Society of America (LSA)

Manuscript reviews for Harvard University Press, University of Chicago Press, Edinburgh University Press, *PMLA*, *German Quarterly*, *Colloquia Germanica*, *Literary Imagination*, *Comparative Literature Seminar*, *Mosaic*, and others.

### ACADEMIC SERVICE

**Center for the Study of Europe**, Boston University. Associate Director, 2012–2020

**Office of the Provost**, Boston University:

Provost's Task Force on Working Conditions for LGBTQIA+ Faculty and Staff, 2018–19  
Provost's Childcare Advisory Committee, 2014–15  
University Arts Council, 2012–2013  
Provost's Task Force on the Status of Non-Tenure-Track Faculty, 2008–2009  
BU Undergraduate Research Opportunities Program (UROP) Advisory Board, 2003–2004

**Department of World Languages and Literature** (WLL; formerly MLCL / Modern Languages and Comparative Literature), Boston University:

Departmental Curriculum Committees and Merit Committees (various), 1996–2007, 2016–18, 2020–21  
Designated Mentor to (then-)Assistant Professor of Russian Yuri Corrigan, 2013–2018.  
Search Committees: Lecturer in German, 2014–15 (search chair); Tenure-Track Asst. Prof. of Russian and Comp. Lit., 2012–13; Tenure-Track Asst. Prof. of Korean and Comp. Lit., 2011–12; Tenure-Track Asst. Prof. of Chinese/Comp. Lit., 2009–10; Assistant Dean and Director of Language Programs, 2007–08 and 2008–09 (search co-chair); Tenure-Track Asst. Prof. of Persian or Turkish, 2008–09; Lecturer in German, 2008–09 (search chair); Lecturer in Chinese, 2008–09 (search chair); Tenure-Track Asst. Prof. of Arabic, 2007–08 (search chair); Tenure-Track Asst. Prof. of Japanese (Premodern/Comparative), 2006–07 (search chair); Tenure-Track Asst. Prof. of German (2000–01 and 2001–02); Tenure-Track Asst. Prof. of Japanese (1999–2000)  
Founding Chair, Department of Modern Languages and Comparative Literature (later renamed WLL), 2007–2013.  
Geddes Lecture Series Committee, 1999–2000; 2002–2004  
Proposed 25+ new courses, all formally approved by the University in due course

**College of Arts & Sciences**, Boston University:

CAS Humanities Curriculum Committee, 2020–2021 and 1999–2000  
Founder and Executive Director, Globally Speaking non-credit language program, 2014–2017.  
Judge, Shmuel Traum Translation Prize, Spring 2015  
Lecture Series in Literary Translation: Director, Spring 2006  
Robert Fitzgerald and Shmuel Traum Translation Prizes: Competition Organizer, Spring 2006  
Judge, Robert Fitzgerald Translation Prize: Spring 2019, Spring 2001; Spring 1998  
Lectures in Criticism Series: Co-Coordinator, 2002–2004, Spring 2006–Summer 2007  
CAS Writing-Requirement Advisory Board, 2003–2004; Spring 2007

**Office of the President**, Boston University:

Student Graduation-Speaker Selection Committee, spring 2013 (declined 2014, 2015)  
Trustee Scholars Selection Committee, 2002–2003; 2003–2004  
University Fulbright and DAAD Fellowships Committee, 1999–2000; 2001–2002

**International Programs Division**, Boston University:

Associate Chair for Program Development, B.U. Program in Dresden, Germany. 1998–2000

**Center for Excellence in Teaching**, Boston University:

Speaker: "Securing Humanities Research Grants," New Faculty Orientation, Aug. 2002, 2003

**Center for the Study of Asia**, Executive Board, 2008–2009

## STUDENT ORGANIZATIONS

Faculty Advisor, German Club, Boston University, 1996–2006  
Faculty Liaison, German House, Boston University, 1997–2004

## LANGUAGES

American English: native

German: Speak, write, read

- I write and publish scholarly essays in German & give academic lectures in German at numerous universities and conferences
- Highest Distinction on the Goethe-Institut's *Großes Deutsches Sprachdiplom*, certifying near-native proficiency in speaking, listening, reading, writing, and cultural knowledge
- ACTFL-OPI certification: Superior (highest level tested for)
- Completed full 4-day ACTFL OPI Tester Training in German, June 2015, BYU, Utah.

French: Speak, write, read

Spanish; Italian; Dutch: reading knowledge fumbling but functional, speaking & listening rusty but revivable.

Russian; Ancient Greek; Latin; Middle High German; Modern Greek: remnants of once-respectable reading knowledge from formal coursework (graduate-level courses in Russian; several years' study of Latin but longer ago; in Ancient Greek just two years' study but better retained because more often put to modest use).

Familiarity with phonology and basic grammatical structure (residue of a single year's formal classroom instruction in each; such skeletal knowledge as remains testifies only to nerdiness):  
Welsh; Tibetan; Sanskrit; Chinese; ASL.

Wisps (negligible traces of a sustained self-study effort in each that was [a] *very* long ago and [b] never revisited): Nepali; Esperanto; Finnish. A semester's formal study of Scottish Gaelic, under a scholar stunningly innocent of pedagogy, left me still less.