

Sarah Heinz

Current Position

Visiting Scholar
Institute for Research on Women and Gender - IRWG
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1 EDUCATION

- 2014 **Habilitation**, University of Mannheim, Germany
Venia Legendi: English Literary and Cultural Studies
Title of the Habilitation Treatise: *The Relative Skin: Whiteness in Contemporary Irish Literature and Film*
Committee: Meinhard Winkgens, Ulfried Reichardt, Werner Huber (external reviewer, Vienna)
- 2007 **PhD in English Literature**, University of Mannheim
Dissertation: *Die Einheit in der Differenz: Metapher, Romance und Identität in A.S. Byatts Romanen*
[*Unity in Difference: Metaphor, Romance, and Identity in A.S. Byatt's Novels*]
Committee: Meinhard Winkgens, Ulfried Reichardt
- 2003 **Magister Artium** (equivalent of Master of Arts, the course of study includes the Bachelor level) in English Literature, Media and Communication Studies, and Linguistics, University of Mannheim
Thesis: *Die Romance als Leitfaden für die Identitätsentwicklung der Protagonisten in A.S. Byatts Possession: A Romance* [*The Romance Genre and the Protagonists' Identity Development in A.S. Byatt's Possession: A Romance*]
Committee: Meinhard Winkgens, Ulfried Reichardt

2 ACADEMIC EXPERIENCE

- Apr.-July 2015 **Guest Professor** at the English Department, Humboldt University Berlin, Germany
- Jan.-Apr. 2015 **Visiting Scholar**, Institute for Research on Women and Gender, University of Michigan, Ann Arbor, USA
- 2009-2014 **Juniorprofessor for English Literature and Cultural Studies** (without tenure track; German equivalent of Assistant Professor), English Department, University of Mannheim
- 2008-2009 **Juniorprofessor for English, Cultural and Media Studies**, Department of English, Passau University, Germany
- 2006-2008 **Instructor**, English Department, University of Mannheim
- 2004-2006 **Graduate Research Assistant** at the Chair of English Literature and Cultural Studies, and at the Central Examination Board for Bachelor/Master, University of Mannheim

1999-2003 **Undergraduate Research Assistant**, Chair of English Literature and Cultural Studies,
University of Mannheim

3 RESEARCH AND TEACHING INTERESTS

- The British novel and drama, 1900 to the present
- The contemporary Anglophone novel
- Contemporary Irish literature, culture, and film with a focus on reflections of national identity, processes of migration, diaspora, and transcultural exchange, including the Irish diaspora in Australia, America, and Britain
- Postcolonial theory with a focus on critical race theory, critical whiteness studies, and intersectionality; gender, sexuality, and intimacy in colonial and postcolonial contexts
- Transnational discourses on home and homeland in contemporary British and Anglophone literature and cultural production
- Identity and subject theory
- Intermediality and adaptation, specifically postcolonial re-writings of canonical literature

4 PUBLICATIONS

4.1 MONOGRAPHS AND EDITED VOLUMES

Heinz, Sarah. *The Relative Skin: Whiteness in Contemporary Irish Literature and Film*. Manuscript of the 2013 habilitation. Under preparation as a book manuscript.

Kuster, Nora, Stella Butter, and Sarah Heinz, eds. *Subject Cultures: The English Novel from the 18th Century to the Present Day*. Tübingen: Gunter Narr, forthcoming in 2015.

Butter, Stella, and Sarah Heinz, eds. Special Issue "Focus on Community in Contemporary Cultural Production." *Anglistik* 26.1 (Spring 2015): forthcoming.

Heinz, Sarah, Anton Kirchhofer, Katharina Rennhak, and Michaela Schrage-Früh, eds. Essays on "Recent Ireland," published in *Anglistentag 2012 Potsdam: Proceedings*. Eds. Ilse Wischer and Katrin Röder. Trier: WVT, 2013. 3–89. Print.

Heinz, Sarah. *Die Einheit in der Differenz: Metapher, Romance und Identität in A.S. Byatts Romanen [Unity in Difference: Metaphor, Romance, and Identity in A.S. Byatt's Novels]*. Tübingen: Gunter Narr, 2007. Print.

Marosi, Silvia, Sarah Heinz, Oliver Preukschat, Barbara Storz, Sascha Becker, Amadou Ba, and Elke Reinhard, eds. *Globales Denken: Kulturwissenschaftliche Perspektiven auf Globalisierungsprozesse [Thinking Globally: Cultural Studies Perspectives onto Processes of Globalization]*. Frankfurt/M.: Peter Lang, 2006. Print.

4.2 JOURNAL ARTICLES

Heinz, Sarah. "Sharing, the Gift, and the Search for Community in Darragh Byrne's *Parked*." Special Issue "Focus on Community in Contemporary Cultural Production." *Anglistik* 26.1 (Spring 2015): forthcoming.

Heinz, Sarah, and Mark Schmitt. "Blighted Past – Lost Future? Denaturalising Narratives of Rural Irishness in Leonard Abrahamson's *Garage* and Patrick McCabe's *The Holy City*." Special Issue "Cultural Remediation:

The Role of Literary and Visual Representations in Reshaping Cultural Narratives in Contemporary Ireland." *NIS: Nordic Irish Studies* 13.1 (2014): 77–93. Print.

Heinz, Sarah. "Not White, Not Quite: Irish American Identities in the US Census and in Ann Patchett's Novel *Run* (2007)." *Amerikastudien/American Studies* 58.1 (2013): 79–100. Print.

—. "The Shite of Dublin: Body Metaphors, Biopolitics, and the Functions of Disgust in Sebastian Barry's *The Pride of Parnell Street* and Gianina Carbutariu's *Kebab*." *JCDE: Journal for Contemporary Drama in English* 1.1 (2013): 80–91. Print.

—. "Cú Chulainn Down Under: Peter Carey's *True History of the Kelly Gang* and the Ambivalences of Diasporic Irish Identity Construction in Australia." *Breac: A Digital Journal of Irish Studies* April (2013): n. pag. Web. <<http://tinyurl.com/HeinzIrishAustralia>>.

4.3 BOOK CHAPTERS

Heinz, Sarah. "Challenging the Organisation Man: Normality and Normalisation in Andrea Levy's *Small Island*." *Subject Cultures: The English Novel from the 18th to the 21st Century*. Eds. Nora Kuster, Stella Butter, and Sarah Heinz. Tübingen: Gunter Narr, forthcoming in 2015.

—. "Celtic Tiger Ireland and the Politics of Disgust: White Trash in Leonard Abrahamson's Film *Adam and Paul* and Sebastian Barry's Play *The Pride of Parnell Street*." *Narrating Ireland across the Genres and Media*. Ed. Katharina Rennhak. Trier: WVT, forthcoming in 2015.

—. "Becoming White in Europe: Skin Discourses and Skin Colour in Contemporary Irish Literature." *Probing the Skin: Cultural Representations of Our Contact Zone*. Eds. Caroline Rosenthal and Dirk Vanderbeke. Newcastle upon Tyne: Cambridge Scholars, 2015. 92–109. Print.

Heinz, Sarah, Anton Kirchhofer, Katharina Rennhak, and Michaela Schrage-Früh. "Recent Ireland: Visions and Revisions of Irishness from the 1990s to Today." *Anglistentag 2012 Potsdam: Proceedings*. Eds. Katrin Röder and Ilse Wischer. Trier: WVT, 2013. 3–10. Print.

Heinz, Sarah. "From Utopia to Heterotopia: Irish Writers Narrating the Spanish Civil War." *Ireland in/and Europe: Cross-Currents and Exchanges*. Eds. Werner Huber, Sandra Mayer, and Julia Novak. *Irish Studies in Europe* Vol. 4. Trier: WVT, 2012. 93–104. Print.

—. "Ireland Online: Diaspora, Virtual Communities and the Question of National Identity." *Anglistentag 2010 Saarbrücken: Proceedings*. Eds. Joachim Frenk and Neal Norrick. Trier: WVT, 2011. 207–217. Print.

—. "Drama after Postmodernism: Martin Crimp's *Attempts on Her Life* and Patrick Marber's *Closer*." *A History of British Drama: Genres – Developments – Interpretations*. Eds. Sibylle Baumbach, Birgit Neumann, and Ansgar Nünning. Trier: WVT, 2011. 399–412. Print.

—. "The Whiteness of Irish Drama: The Irish and Their Black Other." *Staging Interculturality*. Eds. Werner Huber, Margarete Rubik, and Julia Novak. Trier: WVT, 2010. 195–217. Print.

—. "Mütter, Söhne und Töchter: Gewalt und Geschlecht im Mythos von Cathleen ni Houlihan bei W.B. Yeats und Martin McDonagh [\"Mothers, Sons, and Daughters: Violence and Gender in the Myth of Cathleen ni Houlihan in Yeats and Martin McDonagh\"]." *Gewalt und Geschlecht: Gewaltdiskurse und Gender-Problematik in zeitgenössischen englischsprachigen Romanen, Dramen und Filmen [Violence and Gender: Discourses of Violence and the Issue of Gender in Contemporary Novels, Drama and Film in English]*. Ed. Susanne Bach. Trier: WVT, 2010. 173–204. Print.

- "Kreatives Schreiben im Literaturunterricht ["Creative Writing in the Literature Classroom"]."
Literaturwissenschaftliche Lehrstücke: Konzepte und Anwendungsbeispiele für die Hochschuldidaktik [Lessons in Literature: Concepts and Case Studies for Higher Education Pedagogy]. Eds. Dorothee Birke, Stella Butter, and Monika Sproll. Giessen: Giessener Elektronische Bibliothek, 2010. 20–30. Web. 11 Oct. 2014.
<<http://geb.uni-giessen.de/geb/volltexte/2010/7515>>.
- "The Age of Transition as an Age of Transgression? Victorian Poetry and the Taboo of Sexuality, Love and the Body." *Taboo and Transgression in British Literature from the Renaissance to the Present*. Eds. Stefan Horlacher, Stefan Glomb, and Lars Heiler. Houndmills: Palgrave Macmillan, 2010. 159–176. Print.
- "Teaching Autobiography. The Reintegration of Theory and Practice through Creative Writing." *Anglistentag 2008 Tübingen: Proceedings*. Eds. Lars Eckstein and Christoph Reinfandt. Trier: WVT, 2009. 327–334. Print.
- "If you think you know Shakespeare, think again: Julie Taymor's *Titus* and the Art of Adaptation." *Cultural Shakespeare – Shakespearean Culture*. Eds. Jürgen Kamm and Bernd Lenz. Passau: Stutz, 2009. 149–167. Print.
- "Minute Dramas in Compressed Spaces – Neil LaBute's Short-Play Cycle *autobahn*." *Non-Standard Forms of Contemporary Drama and Theatre*. Eds. Ellen Redling and Peter-Paul Schnierer. Trier: WVT, 2008. 191–205. Print.
- "Freiheit ohne Grenzen? Das Freiheitsdilemma und seine Konsequenzen in A.S. Byatts *Babel Tower* und *A Whistling Woman* ["Freedom without Limits? The Dilemma of Freedom and its Consequences in A.S. Byatt's *Babel Tower* and *A Whistling Woman*"]." *Literatur und Lebenskunst: Reflexionen zum guten Leben im britischen Roman vom Viktorianismus zur Postmoderne [Literature and the Art of Life: Reflections on the Good Life in the British Novel from Victorianism to Postmodernity]*. Eds. Anna-Margaretha Horatschek, Susanne Bach, Stefan Glomb, and Stefan Horlacher. Trier: WVT, 2008. 267–288. Print.
- "Funny thing, memory, isn't it? Deconstructing Remembered Identities in Michael Frayn's *Donkey's Years* and *Copenhagen*." *Drama and/after Postmodernism*. Eds. Christoph Henke and Martin Middeke. Trier: WVT, 2007. 127–147. Print.
- "Inside and Outside Language: Body and Language as Borders of Identity in A.S. Byatt's *Babel Tower*." *GrenzGänge – BorderCrossings: Kulturtheoretische Perspektiven [BorderCrossings: Perspectives from Cultural Theory]*. Eds. Gerd Sebald, Michael Popp, and Jan Weyand. Münster: Lit Verlag, 2006. 188–203. Print.
- "Vernetzt denken: Aspekte einer kulturwissenschaftlichen Sicht auf Globalisierung ["Thinking in Networks: Aspects of a Cultural Studies View on Globalization"]." *Globales Denken: Kulturwissenschaftliche Perspektiven auf Globalisierungsprozesse [Thinking Globally: Cultural Studies Perspectives onto Processes of Globalization]*. Hg. Silvia Marosi et al. Frankfurt/M.: Peter Lang, 2006. 23–57. Print.
- "Die Romance als Ausweg aus der postmodern condition: Liebe und Identität in A.S. Byatts *Possession: A Romance* ["The Romance Genre as a Way Out of the Postmodern Condition: Love and Identity in A.S. Byatt's *Possession: A Romance*"]." *Beyond Extremes: Repräsentation und Reflexion von Modernisierungsprozessen im zeitgenössischen britischen Roman [Beyond Extremes: Representations and Reflections of Processes of Modernization in the Contemporary British Novel]*. Eds. Stefan Glomb and Stefan Horlacher. Tübingen: Gunter Narr, 2004. 53–77. Print.

4.4 BOOK REVIEWS

BOOK REVIEWS IN ENGLISH

Because We Are Poor: Irish Theatre in the 1990s, by Victor Merriman. *JCDE: Journal for Contemporary Drama in English* 1.2 (2013): 332–336. Print.

Contemporary Irish Film: New Perspectives on a National Cinema, edited by Werner Huber and Seán Crosson. *Anglistik* 24.1 (2013): 199–201. Print.

Seating through the Past: Postmodern Histories and the Maritime Metaphor in Contemporary Anglophone Fiction, by Joanna Rostek. *Anglistik* 23.2 (2012): 185–187. Print.

A.S. Byatt: Critical Storytelling, edited by Alexa Alfer and Amy J. Edwards de Campos. *Anglistik* 23.1 (2012): 201–203. Print.

Ein Kognitives Lesemodell Historio(bio)graphischer Texte. George III. – Rezeption und Konstruktion in den Britischen Medien (1990-2006) [*A Cognitive Model of Reading Historio(bio)graphical Texts. George III. – Reception and Construction in British Media (1990-2006)*], by Julia Lippert. *Anglistik* 22.2 (2011): 174–176. Print.

Lad Trouble: Masculinity and Identity in the British Male Confessional Novel of the 1990s, by Andrea Ochsner. *JMMS* 5.1 (2011): 26–28. Print and Web. <<http://tinyurl.com/shrezjmms>>.

Frayn in Germany, edited by Susanne Bach and Albert-Reiner Glaap. *Anglistik* 21.2 (2010): 193–195. Print.

Conscientious Viscerality: The Autobiographical Stance in German Film and Video, by Robin Curtis. *Scope: an online journal of film and tv studies* 16 (Feb 2010): n. pag. Web.

Wie Comics erzählen: Grundriss einer intermedialen Erzähltheorie der grafischen Literatur [*How Comics Narrate: Outline of an Intermedial Narrative Theory of Graphic Literature*], by Martin Schüwer. *ZAA* 57.4 (2009): 429–430. Print. Co-authored with Folkert Degenring.

BOOK REVIEWS IN GERMAN

The Media's Role in Defining the Nation: The Active Voice, by David A. Copeland. *MEDIENwissenschaft* 01 (2011): 50–51. Print.

Omnibus Review of New Publications on Web Communities. *MEDIENwissenschaft* 04 (2010): 518–522. Print.

Australian Film, by Adi Wimmer. *MEDIENwissenschaft* 04 (2009): 452–454. Print. Co-authored with Nora Pleske.

Omnibus Review of New Publications on Theatre and Politics. *MEDIENwissenschaft* 03 (2009): 283–287. Print.

Gattungstheorie und Gattungsgeschichte [*Genre Theory and Genre History*], edited by Marion Gymnich, Birgit Neumann, and Ansgar Nünning. *Germanisch-Romanische Monatschrift* 59.3 (2009): 456–458. Print. Co-authored with Stefan Horlacher.

Consuming History: Historians and Heritage in Contemporary Popular Culture, by Jerome de Groot. *MEDIENwissenschaft* 02 (2009): 137–139. Print.

Der Rezipient im Spannungsfeld von Zeit und Medien [*The Recipient Between Time and Media*], edited by Klaus-Dieter Felsmann. *MEDIENwissenschaft* 01 (2009): 25–27. Print.

High/Low: Hoch- und Alltagskultur in Musik, Kunst, Literatur, Tanz und Kino [*High/Low: High-Brow and Popular Culture in Music, the Arts, Literature, Dance and Cinema*], edited by Corina Caduff and Tan Wälchli. *MEDIENwissenschaft* 02 (2008): 151–153. Print.

Wort/Spiele: Drama–Film–Literatur [*Word/Games: Drama-Film-Literature*], by Norbert Otto Eke. *MEDIENwissenschaft* 01 (2008): 70–71. Print.

Conscientious Viscerality: The Autobiographical Stance in German Film and Video, by Robin Curtis. *MEDIENwissenschaft* 03 (2007): 329–331. Print.

Mapping Uncertain Territories: Space and Place in Contemporary Theatre and Drama, edited by Thomas Rommel and Mark Schreiber. *MEDIENwissenschaft* 02 (2007): 197–198. Print.

Globalization, Cultural Identities and Media Representations, edited by Natascha Gentz and Stefan Kramer. *MEDIENwissenschaft* 02 (2007): 150–152. Print. Co-authored with Stefan Horlacher.

Our Daughters Must Be Wives: Marriageable Young Women in the Novels of Dickens, Eliot, and Hardy, by Britta Zangen. *Anglistik* 17.2 (2006): 208–211. Print. Co-authored with Stefan Horlacher.

4.5 ARTICLES IN ENCYCLOPEDIAS AND SMALLER ARTICLES

"Conference Report for CDE 2014, Hamburg: 'Theatre and History: Cultural Transformations'." *European English Messenger* 23.2 (2014): 83–85.

"A.S. Byatt." *Kritisches Lexikon zur fremdsprachigen Gegenwartsliteratur* [*Critical Encyclopedia of Contemporary Foreign Language Literature*]. Eds. Sebastian Domsch et al. München: edition text + kritik. 89. delivery, 3/2013. 1–14, A/1–D/4. Print.

"Adel verpflichtet ["Kind Hearts and Coronets"]." *Filmgenres Komödie* [*Film Genres Comedy*]. Eds. Heinz-B. Heller and Matthias Steinle. Stuttgart: Reclam, 2005. 246–249. Print.

"Der rosarote Panther ["The Pink Panther"]." *Filmgenres Komödie* [*Film Genres Comedy*]. Eds. Heinz-B. Heller and Matthias Steinle. Stuttgart: Reclam, 2005. 319–321. Print.

5 FUNDING ACTIVITIES

I have been awarded funding amounting to € 212,256.

Research grant for the project "The Colour of Power: Functions of Whiteness in Transcultural Encounters in Ireland since 1990." The project was funded by the Federal Ministry for Science, Research and the Arts Baden-Württemberg and the University of Mannheim. Running time of the project: Nov. 2011 – Nov. 2013. Amount of the grant: € 99,320
Project website: <<http://tinyurl.com/Colour-of-Power>>

Research grant for the project "Transformations of Subjectivity" which is part of the Research and Study Centre of the School of Humanities at the University of Mannheim. In the project, I am collaborating with colleagues from the English Department, the Department of History, and the Department for Media and Communication Studies.

My subproject with Dr Stella Butter deals with "Transformations of Home in Anglophone Literature and Film since the 1990s." Project start: July 2013. Amount of the grant: € 100,000
Project website: <http://tinyurl.com/Transformations-of-Home>

Research grant for the project "Writing Lab 2014" awarded by the Federal Ministry for Science, Research and the Arts Baden-Württemberg in the "Teaching Programme for Juniorprofessors." The project assisted and facilitated student writing projects. Running time of the project: Feb. – Dec. 2014. Amount of the grant: € 9,936

Grant for the conference "World-Culture: Limits and Possibilities of Global Thinking" at the University of Mannheim, Germany, 25–27 Nov. 2004. The conference was funded by Summacum GmbH and the Foundation of the Federal Bank Baden-Württemberg (LBBW). Amount of the grant: € 3,000

6 CONFERENCE ACTIVITIES

6.1 SELECTED CONFERENCE PRESENTATIONS

Overall, 23 presentations and invited talks were given at international and German conferences or at American, German, and Austrian universities between 2004 and 2015.

Heinz, Sarah. "Unhomely Spaces and Improper Houses: Representations of Whiteness and Class on British Television." Anglistentag 2015 Paderborn, Germany. 23-26 Sept. 2015.

—. "'What's it like to be white?': Representations of Whiteness in Contemporary Irish and Anglophone Literature." Lunch Talk at the Institute for Research on Women and Gender, University of Michigan, USA. 12 Feb. 2015.

—. "Postcolonial Studies, Postcolonial Literature, and the Intersection of Race and Gender." Invited Guest Lecture at the University of Saarbrücken, Germany. 15 Dec. 2014.

—. "The Colour of Power: Functions of Whiteness in Transcultural Encounters in Ireland since 1990." Invited Guest Lecture at the University of Vienna, Austria. 14 Nov. 2013.

Schmitt, Mark, and Sarah Heinz. "'My whole life is betwixt and between!': The White Trash Body and Problems of Intersectionality in Sebastian Barry's *The Pride of Parnell Street* and Irvine Welsh's *Skagboys*." Conference "Between Bodies – Bodies Between." Maynooth, Ireland. Apr. 2013.

Heinz, Sarah. "The Whiteness of Europe: Skin Discourses and Skin Colour in Irish Literature and Film." Conference "Probing the Skin: Cultural Representations of Our Contact Zone." Jena, Germany. Apr. 2013.

—. "Staging the Body Politic in Irish Contemporary Drama: Sebastian Barry's *The Pride of Parnell Street* and Gianina Carbanariu's *Kebab*." 21. Annual Conference of the Society for the Study of Contemporary Theatre in English: CDE. "Bodies on Stage." Mühlheim/Ruhr, Germany. June 2012.

—. "An Old Myth in New Guises: Gender and Violence in Contemporary Rewritings of Cathleen ni Houlihan." 34. Annual Conference of the International Association for the Study of Irish Literatures: IASIL. "Irish Literatures and Cultures: New and Old Knowledges." Maynooth, Ireland. July 2010.

—. "Irish Identities in the U.S. Census and in American Literature." 4. Biannual Conference of the European Association for American Studies: EAAS. "Forever Young? The Changing Images of America." Dublin, Ireland. March 2010.

—. "Relative Whiteness: The Irish and the Question of the Skin." 33. IASIL Conference. "Irish Literatures – World Perspectives." Glasgow, UK. July 2009.

- "The Whiteness of Irish Drama: The Irish and their Black Other." 18. Annual CDE Conference. "Staging Interculturality." Vienna, Austria. June 2009.
- "Minute Dramas in Compressed Spaces – Neil LaBute's Short Play Cycle *antobahn*." 16. Annual CDE Conference. "Non-Standard Forms of Contemporary Drama and Theatre." Heidelberg, Germany. May 2007.
- "Funny thing, memory, isn't it? – Constructing and Deconstructing Memory in Michael Frayn's *Donkey's Years*." 15. Annual CDE Conference. "Drama and/after Postmodernism." Augsburg, Germany. May 2006.
- "Inside and outside language – Body and Language as Borders of Identity in Contemporary Philosophy and Literature." 6. Graduate Conference Erlangen. "GrenzGänge – BorderCrossings." Erlangen, Germany. Nov. 2004.

6.2 PANELS ORGANIZED

Heinz, Sarah, and Mark Schmitt. Thematic Panel "Old and New Marginalities in Contemporary Irish Literature and Film: The Materiality of Nationalities and Ethnicities." 9. Conference of the European Federation of Associations and Centres for Irish Studies: EFACIS. "Towards 2016: Old and New Irelands." Galway, Ireland. June 2013.

Heinz, Sarah, Anton Kirchhofer, Katharina Rennhak, and Michaela Schrage-Früh. Thematic Panel "Recent Ireland: Visions and Revisions of Irishness from 1990 to Today." Annual Conference of German University Teachers of English/Anglistentag 2012. Potsdam, Germany. Sept. 2012.

6.3 CONFERENCES ORGANIZED

Conference on "Come Together? Concepts of Community in Contemporary British and Irish Literature and Culture." 31 May–1 June 2013 at the University of Mannheim, organized with Stella Butter and Nora Wiechert Kuster, English Department, University of Mannheim. Two international keynote speakers: Berthold Schoene (Manchester Metropolitan University, UK) and Richard Kerridge (Bath Spa University, UK)

Graduate Conference on "World-Culture: Limits and Possibilities of Global Thought." 25–27 Nov. 2004 at the University of Mannheim, organized with Silvia Marosi, Oliver Preukschat, Barbara Storz, Sascha Becker, Amadou Ba, and Elke Reinhard. The conference was part of the program celebrating the University's centenary. Funded by Summacum GmbH and the Foundation of the Federal Bank Baden-Württemberg (LBBW).

7 HONORS AND AWARDS

Double monthly performance bonus, 2012–2014, awarded by the School of Humanities, University of Mannheim

Monthly performance bonus, 2011, awarded by the School of Humanities, University of Mannheim

Grant, 2007, awarded to support the printing of the monograph on A.S. Byatt by the Foundation of the Federal Bank Baden-Württemberg

PhD scholarship, 2004–2006, awarded by the Baden-Württemberg Foundation for Graduate Promotion (Landesgraduierertenförderung)

Artes-Liberales – AbsolventUm Award for the Master thesis, 2003, awarded by the Heinrich-Esser-Society and the AbsolventUm Foundation

8 TEACHING

8.1 CERTIFICATE IN HIGHER EDUCATION PEDAGOGY

In July 2012, I successfully completed the "Baden-Württemberg Certificate" in higher education pedagogy. It is awarded by the Centre for Educational Development of the Universities of the State of Baden-Württemberg, Germany. The certificate programme consists of three modules with a total of 200 teaching units (45 minutes per teaching unit). It includes workshops, in-class supervision, coaching by peers and experts, and the development and implementation of an individual teaching project.

8.2 STUDENT EVALUATIONS

Since 2006, 37 of my courses have been evaluated in anonymous online surveys. These evaluations have continuously been outstanding. Several of my seminars were ranked in the top one or two percent of all hitherto evaluated courses at the University of Mannheim. In December 2012, this was a total of 6,827 courses. My top-ranked courses were "New Irish Writing on Intercultural Encounters" (Spring 2011), "Sherlock Holmes" (Spring 2011), "Multiculturalism: The Contemporary English Novel and Drama" (Spring 2010), "A Survey of Postcolonial Theory" (Fall 2009/2010), and "Multicultural Ireland" (Spring 2008).

All evaluations including percentages and open-ended comments since 2009 are available online at <http://sarah-heinz.de> (please note that most of these evaluations are in German).

8.3 COURSES TAUGHT

My teaching experience includes 51 courses taught on the undergraduate, graduate, as well as postgraduate level. The courses were smaller Master and PhD seminars with up to 20 participants, larger seminars with up to 40 undergraduate participants, and large lectures with up to 400 participants. Each seminar or lecture comprised twelve to fourteen weeks of teaching and a final examination, for example a written exam, an oral exam, or a term paper of about 20 pages.

For more details on course topics, didactic methods, and teaching philosophy see my teaching dossier.

8.4 ADVISING

Since 2008, I have supervised 66 theses on undergraduate and graduate level and I was the second referee of 33 theses on undergraduate and graduate level.

I am the supervisor of one PhD candidate and was the mentor of the five PhD candidates of the Research Training Group "Formations of the Global." I have also served on more than 15 viva degree committees as either an internal examiner or as the chairperson.

For a list of topics that I have supervised and my activities and goals in working with students during their theses preparation see my teaching dossier.

9 SERVICE

9.1 SERVICE FOR THE UNIVERSITY

Member of the board of directors of the PhD research training group "Formations of the Global" at the School of Humanities, University of Mannheim, since 2011-2014 (since Jan. 2015 external board member)

Member in three appointment committees for professorships at the School of Humanities (History and English Studies), University of Mannheim, 2011-2012

Member in the committee for Bachelor and Master Degrees and student affairs at the School of Humanities, University of Mannheim, 2010-2014

Deputy Chairperson of the examination board for teaching degrees (secondary school) at the School of Humanities, University of Mannheim, 2010-2014

Member of the admission committees for applicants for Bachelor and Master Degrees in English Literature and Culture, School of Humanities, University of Mannheim, 2009-2012

Deputy Chairperson of the central examination board for the Bachelor Degree "International Cultural and Business Studies" at the School of Humanities, Passau University, 2008-2009

Elected student member representing the PhD candidates in the Faculty Council of the School of Humanities, University of Mannheim, 2004-2006

9.2 SERVICE FOR THE PROFESSION

Reviewer for the Alexander von Humboldt Foundation, since 2014

Elected member of the executive board of the Society for Contemporary Drama and Theatre in English (CDE) as the Society's Secretary, since 2013

Reviewer for the German Academic Exchange Service (DAAD), since 2008

Member of the admission committee for graduate and postgraduate applicants going to Australia and New Zealand, German Academic Exchange Service (DAAD), 2008

10 MEMBERSHIPS IN PROFESSIONAL ASSOCIATIONS AND NETWORKS

1. (sk)interlocutors: An International Skin Research Group <<http://www.skinterlocutors.com>>
2. White Spaces Network (Part of Worldwide Universities Network) <<http://whitespaces.leeds.ac.uk/>>
3. German Society for the Study of British Cultures (BritCult)
4. German Society for American Studies (DGfA)
5. European Association for American Studies (EAAS)
6. European Federation of Associations and Centres of Irish Studies (EFACIS)
7. International Association for the Study of Irish Literature (IASIL)
8. Deutscher Hochschulverband (German Association of University Professors and Lecturers)
9. Deutscher Anglistenverband (German Associations of University Teachers of English)
10. Society for Contemporary Drama and Theater in English (CDE)

11 REFERENCES

Meinhard Winkgens, Professor Emeritus, Department of English, English Literary and Cultural Studies, University of Mannheim, Germany. Email: winkgens@rumms.uni-mannheim.de

John Brannigan, Professor, School of English, Drama and Film, University College Dublin, Ireland. Email: john.brannigan@ucd.ie

Nadine Hubbs, Associate Professor of Women's Studies and Associate Professor of Music, University of Michigan, USA. Email: nhubbs@umich.edu