

☞ Julia Bekman Chadaga

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Education

Ph.D., Harvard University, Cambridge, MA (November 2003)
Slavic Languages and Literatures.

B.A., Wesleyan University, Middletown, CT (May 1993)
English/Comparative Literature. Graduated with High Honors.

University of Sussex, Brighton, England (1992)

Dissertation

“The Language of Glass and the Transformation of Vision in Modern Russia”
Readers: Professor Svetlana Boym
Professor William Mills Todd III
Professor Julie Buckler

Grants and Awards

- Davis Center for Russian Studies Post-Doctoral Fellowship (2005-6)
- Andrew W. Mellon Foundation-Humanities Center Interdisciplinary Dissertation Completion Fellowship (2002-3)
- Graduate Society Term-Time Dissertation Fellowship (2001)
- Abby and George O’Neill Research Travel Grant (1998)
- Foreign Languages and Area Studies Award (1996, 1998 [summer], 2000)
- Olin Research Fellowship for graduate-level work in literature (1994)
- Academy of American Poets Award (1993)

Publications and Presentations

"Light in Captivity: Spectacular Glass and Soviet Power in the 1920s and 1930s," *Slavic Review* 66, no. 1 (Spring 2007): 82-105

"Music and Murder in *The Kreutzer Sonata* and *A Clockwork Orange*," conference paper delivered at AAASS (American Association for the Advancement of Slavic Studies), Washington, DC, November 2006

"From Lenin's Tomb to Avtovo Station: Darkness, Light, and Illusion in Soviet Subterranean Space," conference paper delivered at AAASS, Salt Lake City, November 2005

"Art and Crime" panel at AAASS 2005 (served as organizer and discussant)

"Mirror Writing: The Literary Traces of the *Zertsalo*," *The Russian Review* 61 (January 2002): 73-93

"Chaos, Cosmos, and Cartography: On the Origins of Suprematism," conference paper delivered at Art, Technology, and Modernity in Russia and Eastern Europe, New York, March-April 2000

"Glass Consciousness: A History of Glass in Eighteenth-Century Russian Culture," conference paper delivered at AATSEEL (American Association of Teachers of Slavic and East European Languages), San Francisco, December 1998

Work in progress:

Magic Spectacles: Glass and the Transformation of Vision in Modern Russia

"Changing Clothes in Gogol's Artistic Imagination"

"Faith, Doubt, and Deception: Nabokov's Translations of *Slovo o Polku Igoreve*"

Teaching Experience

Visiting Assistant Professor, German and Russian Studies, Macalester College (Fall 2006-present)

Courses taught include:

Elementary Russian
Twentieth-Century Russian Literature and Culture
Wrongdoing in Russian Literature and Beyond
Nabokov
Russian Culture: Repression, Revolution, and Terror
“Things Don’t Like Me”: The Material World and Why It Matters

Lecturer, History and Literature Program and Freshman Seminar Program (Fall 2004-Spring 2005)

Sophomore Tutorial for Majors in History and Literature, Russian field. This year-long tutorial is an introduction to the interdisciplinary study of Russia from the eighteenth through the twentieth century. The tutorial provides an overview of important issues in the Russian field and introduces the methods and debates of interdisciplinary scholarship.

Wrongdoing in Russian Literature. This freshman seminar explores the treatment of crime in Russian literature. Central to the seminar is the question of how authors present crime and how their artistic choices influence the way readers think of such seemingly self-evident oppositions as good and evil, right and wrong.

Visiting Lecturer, Amherst College Russian Department (Fall 2003-Spring 2004)

Identity and Innovation in Nineteenth-Century Russian Literature. A course on the rise of the Russian novel that explores the relationship between innovative literary form and the quest for individual and collective identity in Russia in the first half of the nineteenth century. An emphasis is placed on illuminating texts through a variety of cultural contexts and developing skills of close reading. Students able to read Russian met with me separately to discuss texts in the original.

Third-Year Russian: Studies in Language and Culture II. In this course advanced students of Russian read a selection of nineteenth-century masterpieces, each of which touches upon the theme of “breaking the law.” All readings, discussions, and written assignments are in Russian.

Teaching Fellow, Harvard University Slavic Department and Core Curriculum (1997-2001)

Intensive Beginning Russian. An introduction to the essentials of the Russian language, covering the same material as two semesters of the regular Beginning Russian course. I prepared syllabi and lesson plans that included grammar presentation and drills for intensive speaking practice; assigned and corrected written exercises; designed and graded weekly quizzes, the midterm and the final exam; and created supplementary course materials.

I conducted weekly discussion sections, graded papers and examinations, helped prepare examination questions, and advised students on improving their writing and analytical skills in the following courses:

Aspects and Forms of Narrative (Professor William Mills Todd III). An introduction to the analysis of narrative. Topics include definitions and recent theories of narrative, aspects of narrative, and the pervasiveness of narrative in modern culture. As Head Teaching Fellow, I was responsible for the administrative as well as the teaching aspects of the course.

Russian Culture from Revolution to Perestroika (Professor Svetlana Boym). An exploration of twentieth-century Russian culture through literature, art, and film. Topics include art and revolution, the literature of exile, and the search for national identity. I co-designed the syllabus, chronology, and other materials. I also prepared and delivered a lecture, "The Great Patriotic War in Russian Literature and Film."

How and What Russia Learned to Read: The Rise of Russian Literary Culture (Professor William Mills Todd III). A course on the development of a secular literary tradition in imperial Russia. Topics include institutions of literature, the relationship between literature and ideology, and the refraction of cultural problems in literary form.

Sophomore Tutorial for Majors (Slavic Department). I designed and taught a literature seminar that introduces majors in Russian Literature and Culture to key texts and methodologies in the Slavic field.

Revolution and Reaction: The Rise and Fall of the Russian Avant-Garde (Professor John Malmstad). An introduction to the radical transformations of Russian culture between 1890 and 1930.

Russian Literature in Translation: The Nineteenth-Century Tradition (Professor Donald Fanger). A survey of major works tracing the development of Russian literature. Topics include style, genre, intertextuality, the representation of the city, and the relationship between Russia and the West.

Tutor, Harvard University, History and Literature Program (1998-2002).

History and Literature is an interdisciplinary program of study put together from Harvard course offerings and tutorials. As a Junior and Senior Tutor in the Russian field, I served as students' primary academic advisor and supervised student research, writing, and (in the case of juniors) the elaboration of senior thesis projects in year-long tutorials. As a Senior Thesis Advisor, I directed research and provided extensive feedback on written work. As a member of the Tutorial Board, I read and evaluated senior theses and sophomore essays.

**Wesleyan University Russian Department:
Teaching Assistant, Introductory Russian, Spring 1990.**

Special Pedagogical Preparation

Language:

Structure of Russian for Instructors, Professor Patricia Chaput (Fall 2001)
A semester-long seminar on teaching Russian at all levels. Grammar, usage, and difficult constructions are studied from the viewpoint of the instructor.

Literature:

Graduate Writing Fellows Program, Derek Bok Center for Teaching and Learning (Fall 1997) A semester-long seminar for instructors who wish to respond effectively to student writing and use writing as a learning tool.

Service

Judge at ACTR Olympiada of Spoken Russian, St. Paul, MN, April 2007

Other Skills/Interests

- Languages: Russian (native speaker), Czech, French
- Theory and practice of translation
- Screenwriting