

☞ Julia Bekman Chadaga

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German and Russian Studies
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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

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

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

Presentations

"Faith, Doubt, and Deception: Nabokov's Translations of *Slovo o Polku Igoreve*," conference paper delivered at AATSEEL (American Association of Teachers of Slavic and East European Languages), San Francisco, December 2008

"Lady Killers in Russian Literature and Real Life," conference paper delivered at AAASS (American Association for the Advancement of Slavic Studies), Philadelphia, November 2008

"Conduct Unbecoming a Lady: Female Terrorists in Late Imperial Russian Life and Literature," panel at AAASS 2008 (served as discussant)

"Crystal Palaces on Chicken Legs: Osip Mandelstam and the Architecture of New Moscow," conference paper delivered at Moscow in Russian Culture, Middletown, CT, September 2008

"Building the Perfect Electric Woman: Dziga Vertov and the Gendered Gaze," conference paper delivered at AAASS, New Orleans, November 2007

"Music and Murder in *The Kreutzer Sonata* and *A Clockwork Orange*," conference paper delivered at AAASS, 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)

"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, San Francisco, December 1998

Work in progress:

Optical Play: Glass, Vision, and Spectacle in Russian Culture
"Changing Clothes in Gogol's Artistic Imagination"

Teaching Experience

Visiting Assistant Professor, German and Russian Studies, Macalester College (Fall 2006-present). I teach courses in language, literature, and culture, advise students, and direct independent studies and senior projects. Courses include:

Elementary Russian

Advanced Russian Tutorial

Twentieth-Century Russian Literature and Culture

Nabokov

I designed and developed the following new courses at Macalester:

Making History: Russian Cinema as Testimony, Propaganda, and Art

In this course, team-taught with a specialist in Russian history, we compare written and cinematic representations of Russian history, from medieval times to the post-Soviet era. Students in the course seek to discover how storytelling in film differs from historiography and fiction, as well as how cinematic depictions of key historical events were shaped by politics, power relations, technology, and aesthetics. We use readings in cultural history and film theory to create a conceptual framework for analyzing the films as documents of real events, as vehicles of propaganda, and as imaginative works of art.

Repression, Revolution, Terror: Lessons from Russian Cultural History

This course uses Russia as a case study to examine the origins of revolutionary violence, the dynamic between repression and dissent, and the distinction between justifiable violence and terrorism. Students learn about key instances of rebellion and reprisal in Russia up through the Bolshevik revolution, study the depictions of these events in works of art and philosophy, and investigate how culture mediates between the world of ideas and the sphere of action.

“Things Don’t Like Me”: The Material World and Why It Matters

In this writing-intensive first-year seminar, we draw upon the insights of scholars from the fields of history, literature, anthropology, visual art, and material culture studies in order to address such questions as: why and how do human beings invest objects with meaning – and at what cost to others? What is the difference between persons and things, and is the distinction as clear-cut as it seems? How do the objects that surround us shape the world of ideas? We read literary texts and analyze how the authors reflect as well as imagine material reality, and how they deploy concrete objects to create meaning in their work.

**Lecturer, History and Literature Program and Freshman Seminar Program,
Harvard University (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 first-year 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. Students able to read Russian met with me to discuss texts in the original.

Third-Year Russian: Studies in Language and Culture II. Students 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. I prepared syllabi and lesson plans; assigned and corrected written exercises; designed and graded quizzes and exams.

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. In addition to teaching and administrative tasks, I created and supervised a web-based storytelling project that allowed students to put theories of narrative into practice and to benefit from cooperative learning outside the classroom.

Russian Culture from Revolution to Perestroika (Professor Svetlana Boym). An exploration of twentieth-century Russian culture through literature, art, and film. I co-designed the syllabus, chronology, writing assignments, exams, and other materials.

How and What Russia Learned to Read: The Rise of Russian Literary Culture (Professor William Mills Todd III).

Sophomore Tutorial for Russian Majors. A literature seminar that introduces majors to key texts and methodologies in the Slavic field.

Revolution and Reaction: The Rise and Fall of the Russian Avant-Garde (Professor John Malmstad).

Russian Literature in Translation: The Nineteenth-Century Tradition (Professor Donald Fanger).

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

I served as the primary academic advisor for students and supervised research and writing; directed senior thesis research and provided extensive feedback on written work; and evaluated sophomore essays and senior theses.

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 and 2008

Manuscript reviewer for *Slavic Review*, October 2007

Coordinated student participation in Russian Seasons in Minnesota, a yearly festival of Russian culture, September - October 2008

Other Skills/Interests

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