

## **Alisa Ballard Lin**

*Assistant Professor, The Ohio State University*

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Updated: February 27, 2024

### **EDUCATION**

- Ph.D. Slavic Languages and Literatures, Princeton University, 2016  
M.A. Slavic Languages and Literatures, Princeton University, 2013  
A.B. Slavic Studies (with honors) and Comparative Literature, Brown University, 2009

### **ACADEMIC EMPLOYMENT**

#### **The Ohio State University**

2016–present Assistant Professor, Department of Slavic and East European Languages and Cultures  
Courtesy Appointment, Department of Theatre, Film, and Media Arts  
Affiliated Faculty, Center for Slavic, East European, and Eurasian Studies  
*Tenure review: 2024–25*

#### **The College of New Jersey**

2015–16 Adjunct Instructor of Russian, Department of World Languages and Cultures

### **PUBLICATIONS**

#### **Books**

- 2025 *Theatrical Consciousness: The Actor's Mind in Russian Modernism*. Forthcoming with Northwestern University Press  
2018 *That Third Guy: A Comedy from the Stalinist 1930s with Essays on Theater* by Sigizmund Krzhizhanovsky, translated and edited by Alisa Ballard Lin (University of Wisconsin Press)

Shortlisted for the 2019 AATSEEL Prize for Best Scholarly Translation

Reviewed in: *Choice* (Jan. 2019), *The Russian Review* (July 2019), *The Times Literary Supplement* (March 22, 2019), *Slavic Review* (Summer 2020)

Excerpt reprinted in *Countries that Don't Exist* by Sigizmund Krzhizhanovsky, edited by Jacob Emery and Alexander Spektor (Columbia University Press, 2022)

**Peer-reviewed articles**

- 2024 “The ‘Miracle’ of the Russian Revolution: The Mystery Play in Early-Soviet Culture,” *Modern Drama*, vol. 67, no. 2, forthcoming
- 2023 “Prozodezhda as Costume: The Function of Dress and the Actor on Meyerhold’s Stage,” *Studies in Costume and Performance*, vol. 8, no. 1, pp. 55–72
- 2022 “The Acting Cure: Nikolai Evreinov on the Mind-Body Connection,” *Slavic and East European Journal*, vol. 66, no. 4, pp. 499–517
- 2022 “Introduction: Forum on Russian Medicine, Literature, and the Arts” (co-written with Elena Fratto), *Slavic and East European Journal*, vol. 66, no. 4, pp. 490–98; forum co-edited by Elena Fratto and Alisa Ballard Lin
- 2012 “БЫТ Encounters БЫ: Krzhizhanovsky’s Theater of Fiction,” *Slavic and East European Journal*, vol. 56, no. 4, pp. 553–76

**Peer-reviewed book chapters**

- 2024 “The Velocity of the Stage: Physics Meets Metaphysics in Sigizmund Krzhizhanovsky’s Theatrical Theory,” in *The Routledge Companion to Performance and Science*, edited by Paul Johnson, Simon Parry, and Adele Senior (Routledge), forthcoming
- 2023 “Russian Modernist Theater,” in *The Oxford Research Encyclopedia of Literature*, edited by Deidre Shauna Lynch, et al (Oxford University Press), oxfordre.com/literature
- 2018 “Krzhizhanovsky and Theatrical Modernism,” in *That Third Guy: A Comedy from the Stalinist 1930s with Essays on Theater* (University of Wisconsin Press), pp. 3–14
- 2018 “Thirdness in the Theaters of Art and Life,” in *That Third Guy: A Comedy from the Stalinist 1930s with Essays on Theater* (University of Wisconsin Press), pp. 135–48

**Reviews**

- 2024 Review of Thomas Seifrid, *Staging the Absolute: Ritual in Russia’s Modern Era* (University of Toronto Press, 2024), *The Russian Review*, forthcoming
- 2024 Review article on J.A.E. Curtis, ed., *New Drama in Russian: Performance, Politics and Protest in Russia, Ukraine and Belarus* (Bloomsbury, 2020); Molly Flynn, ed., *Ukrainian New Drama after the Euromaidan Revolution* (Methuen Drama, 2023); and John Freedman, ed., *A Dictionary of Emotions in a Time of War: 20 Short Works by Ukrainian Playwrights* (Egret, 2023), *Modern Language Review*, forthcoming
- 2024 Review of Maria Shevtsova, *Rediscovering Stanislavsky* (Cambridge University Press, 2020), *Theatre Journal*, forthcoming
- 2023 Review article on Eléna Rakhimova-Sommers, ed., *Teaching Nabokov’s ‘Lolita’ in the #MeToo Era* (Rowman & Littlefield, 2021) and Sara Karpukhin and José Vergara, eds., *Reimagining Nabokov: Pedagogies for the 21<sup>st</sup> Century* (Amherst College Press, 2022), *Modern Language Review*, vol. 118, no. 4, pp. 645–49

- 2023 Review of Nikolai Evreinov, *The Steps of Nemesis*, ed. Gleb J. Albert and Sylvia Sasse, trans. Zachary Murphy King (Diaphanes, 2022), *Slavic and East European Journal*, vol. 67, no. 2, pp. 272–73
- 2023 Review of Jesse Gardiner, *Soviet Theatre during the Thaw: Aesthetics, Politics and Performance* (Methuen Drama, 2022), *Stanislavski Studies*, vol. 11, no. 1, pp. 111–14
- 2022 Review of Vessela S. Warner and Diana Manole, eds., *Staging Postcommunism: Alternative Theatre in Eastern and Central Europe after 1989* (University of Iowa Press, 2020), *Slavic and East European Journal*, vol. 66, no. 3, pp. 477–78
- 2022 Review of Sergei Tretyakov, *I Want a Baby and Other Plays*, trans. Robert Leach and Stephen Holland (Glagoslav, 2019), *Slavic and East European Journal*, vol. 66, no. 2, pp. 304–5
- 2022 Review of Ana Hedberg Olenina, *Psychomotor Aesthetics: Movement and Affect in Modern Literature and Film* (Oxford University Press, 2020), *The Russian Review*, vol. 81, no. 2, pp. 365–66
- 2019 Review of Dassia N. Posner, *The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde* (Northwestern University Press, 2016), *The Russian Review*, vol. 78, no. 1, pp. 144–45
- 2008 Review of Aleksandr Ilchevskii, *Matis* (Vremia, 2008), *World Literature Today*, vol. 82, no. 3, p. 62

#### Non-peer-reviewed publications

- 2024 “Кржижановский, модернизм в театре и «тонкая печаль» сцены” (“Krzhizhanovsky, Modernism in the Theater, and the Stage’s “Subtle Sadness”), for “Kievomyshlenie” (Kyiv Thought) series at the Center and Society of Russian Philosophy at the Ukraine Philosophical Fund. Translated, forthcoming, publication delayed due to war
- 2023 “The Cossacks, Ukraine’s Paradigmatic Warriors,” article for *Origins*, <https://origins.osu.edu/read/cossacks-ukraines-paradigmatic-warriors> (January)
- 2021 “Using Online Discussion Posts for Meaningful Learning,” blog post for *Slavic and East European Blog*, <https://blog.seej.org/index.php/2021/05/25/using-online-discussion-posts-for-meaningful-learning/> (May 25)
- 2018 “Staging the Forgotten,” blog post for the University of Wisconsin Press blog, <https://uwpress.wisc.edu/blog/?p=3928> (August 9)
- 2014 Conference Report, “Conceptualizing the Human in Slavic and Eurasian Cultures” (co-authored), *Russian Journal of Communication*, vol. 6, no. 2, pp. 210–11
- 2009 “Миф о Москве в произведениях Чехова” (The Moscow Myth in Chekhov’s Works), *Molodye issledovateli Chekhova*, vol. 6, pp. 140–45
- 2008 “В поисках рассказчика (Столкновение творческих сил в «Соглядатае» Набокова)” (In Search of the Narrator [The Clash of Creative Forces in Nabokov’s *The Eye*]), *Novyi filologicheskii vestnik*, vol. 6, no. 1

#### Works in progress

“Stage Belief in Stanislavsky and Evreinov.” Article in progress

“Liubov’ Gurevich, Revolution-Era Feminism, and the Russian Theatre.” Article in progress

*Precarious Identities: Theatre and Performance of Refuge and Risk in East Central Europe* (co-edited volume). An examination of theater’s role in developing and representing fragmented and precarious national, ethnic, and racial identities in East Central Europe. Includes my chapter on theater of the Stalinist Terror. Pending advance contract with University of Iowa Press

*A Companion to Sigizmund Krzhizhanovsky* (monograph). A guide to Krzhizhanovsky’s collected works for students and scholars. For the “Companions to Russian Literature” series with Academic Studies Press. In progress

*“I Don’t Believe You!”: Christianity, Performance, and Belief in Russia and Eastern Europe* (monograph). A comparative study of concepts of belief in intersections of religious and theatrical practices across Russia, Ukraine, Poland, and Czechia. In progress

*We Who Tend: Productivity for Parents, Caregivers, and People with Busy Lives* (monograph). A public intellectual book on the nature of work and productivity. In progress

## AWARDS, GRANTS, FELLOWSHIPS

- 2022 Course release, Arts and Humanities Course Release Program, OSU
- 2019 Summer Stipend for *Theatrical Consciousness*, National Endowment for the Humanities
- 2019 Best Scholarly Translation Finalist for *That Third Guy*, American Association of Teachers of Slavic and East European Languages
- 2018 Book subvention grant for *That Third Guy*, Center for Slavic and East European Studies, OSU
- 2014 Tuition Fellowship, STARTALK Institute for Teachers of Russian, Middlebury College
- 2014 Tuition Fellowship, Mellon School of Theater and Performance Research, Harvard University
- 2010–15 Princeton University Graduate Study Fellowship
- 2009–10 U. S. Fulbright Research Fellowship to Moscow, Russia for project on Sigizmund Krzhizhanovsky
- 2009 Pushkin Prize for Honors Thesis, Brown University Slavic Department
- 2009 Dobro Slovo (National Slavic Honors Society)
- 2009 Phi Beta Kappa, Brown University

## TALKS AND CONFERENCE ACTIVITY

### Invited presentations

- 2024 “The Actor’s Mind in the Russian Modernist Theater.” Talk, University of Notre Dame (March 27)

- 2023 “Psychology and the Theater in the Soviet 1920s: Ideology, Consciousness, and the Actor.” Paper at conference *Science and Literature in Russia and Eastern Europe*, Yale University (April 7)
- 2022 “Ukrainian Culture.” Presentation for the OSU Center for Slavic, East European, and Eurasian Studies summer workshop on Understanding Ukrainian Culture and History for K–12 and community college educators, virtual (July 27)
- 2022 “Soviet Film.” Presentation for the Engaging Eurasia Teacher Fellowship for secondary and community-college educators, hosted by Title VI Slavic Centers at a consortium of universities, virtual (March 16)
- 2022 “The Actor’s Mind: Psychology and the Russian Modernist Theater.” TFMA Talk for the Department of Theatre, Film, and Media Arts, OSU, virtual (April 4)
- 2020 “Reflexology, Mind-Cures, and Biomechanics: Science and Science-Fiction in the Modernist Russian Theater.” Plenary panel presentation, Midwest Slavic Conference, OSU, online due to COVID-19 (September 13)
- 2017 “Russian Literature before and after the October Revolution.” Panel presentation, Center for Slavic and East European Studies, OSU (November 7)
- 2017 “Humans vs. Machines, Theatricality vs. the Everyday: Theories of Theater as World in Modernist Russia.” Talk, Howard University (October 11)
- 2016 “Krzhizhanovsky’s ‘Philosopheme for the Theater’ in Performance with Princeton Actors” (co-presented with Caryl Emerson). Paper at conference *Planting the Flag: The Nonfiction of Sigizmund Krzhizhanovsky*, Indiana University (October 20–22)
- 2015 “Actor as Metaphor in Krzhizhanovsky’s Fiction.” Presidential panel presentation, AATSEEL annual convention, Vancouver, BC (January 8–11)
- 2012 “Krzhizhanovsky’s Philosophization of the Theater.” Panel presentation, *After the End of Music History* (Conference accompanying the world premiere of Krzhizhanovsky’s *Eugene Onegin*), Princeton University (February 9–11)

#### Peer-reviewed conference presentations

- 2024 “Making Belief in Stanislavsky and Evreinov.” AATSEEL annual convention, Las Vegas, NV (February 15–18)
- 2023 “Liubov’ Gurevich: The Feminist at Stanislavsky’s Side.” ASEEEES annual convention, virtual (October 19–20)
- 2023 “Prozodezhda in Meyerhold’s Theater.” AATSEEL annual convention, virtual (February 16–19)
- 2022 Roundtable speaker for *Russian Psychology and the Arts*. ASEEEES annual convention, Chicago, IL (November 10–13)
- 2022 “Spiritual Crises: The Mystery Play in the Russian Civil War Era.” ASTR annual convention, New Orleans, LA (November 3–6)

- 2021 “Costuming the New Soviet Woman: Fashion and Gender in 1920s Theater and Film.” *Women and Gender in Slavic and East European Studies* panel stream, AATSEEL annual convention, online due to COVID-19 (February 25–28)
- 2021 Roundtable speaker for *Writing within the Discipline: Creating a Productive Slavic Writing Group*. AATSEEL annual convention, online due to COVID-19 (February 25–28)
- 2020 “Performing the KGB: Theater’s Repetitions and Ruptures of the Soviet Police State.” ASTR decentralized virtual pre-convention due to COVID-19 (November 11)
- 2019 “Seeing as Creating: Broken Boundaries in Evreinov’s Theater.” ASEEEES annual convention, San Francisco, CA (November 23–26)
- 2019 Roundtable speaker for “*Make Belief*” in *Russian Performance*. ASEEEES annual convention, San Francisco, CA (November 23–26)
- 2019 “A New Public for Theater Studies in the Early USSR.” ASTR annual convention, Arlington, VA (November 7–10)
- 2019 “Inventing the Soviet Mind: The Stage as Psychological Model.” Mid-America Theatre Conference, Cleveland, OH (March 7–10)
- 2019 “Theatrical Psychology: Vygotsky, the Stage, and a Theory of Communication.” *Russian Medical Humanities* panel stream, AATSEEL annual convention, New Orleans, LA (February 7–10)
- 2018 “Body and Object: The Phenomenology of Set Design in *Hamlet* at the Moscow Art Theater (1912).” AATSEEL annual convention, Washington, D. C. (February 1–4)
- 2017 “Humans vs. Machines, Theater vs. the Everyday: Theorizing the Actor’s ‘Difference’ in 1920s Russia.” ASTR annual convention, Atlanta, GA (November 16–19)
- 2017 “‘Thirdness’ as Performative Politics in Krzhizhanovsky’s *That Third Guy*, a Cleopatra Farce for the Stalinist Era.” ASEEEES annual convention, Chicago, IL (November 9–12)
- 2017 Roundtable speaker for *Restaging the Avant-Garde: Actor and Text in Contemporary Russian Performance*. ASEEEES annual convention, Chicago, IL (November 9–12)
- 2017 “Stanislavsky’s Humans and Meyerhold’s Puppets: Mimetic Bodies in the Russian Modernist Theater.” *Mimesis in Russian Art and Aesthetic Theory* panel stream, AATSEEL annual convention, San Francisco, CA (February 2–5)
- 2016 “Performing Emotions, Spectating Emotions in the Theater of Nikolai Evreinov.” ASEEEES annual convention, Washington, D. C. (November 17–20)
- 2016 “Actors Versus Machines: Tairov’s *The Man Who Was Thursday* and Polemics with Meyerhold.” AATSEEL annual convention, Austin, TX (January 7–10)
- 2015 “Krzhizhanovsky on Theater as Philosophy: Velocity, Changeability, and Humanness Onstage.” *Slavics without Borders*, Princeton University (April 22)

- 2015 “‘No Special Site or Building’: Locations of Theater in Evreinov’s Theory of the Theatrical Instinct.” Princeton-Columbia Graduate Student Conference, Princeton University (April 11)
- 2015 “Phenomenology of Character Creation in Shpet’s ‘Theater as Art.’” AATSEEL annual convention, Vancouver, BC (January 8–11)
- 2014 “Gustav Shpet’s Philosophy of Actor-Centered Theater.” Princeton-Columbia Graduate Student Conference, Columbia University (April 5)
- 2014 “Shakespeare, Chekhov, and the Tragic Stage in Lev Shestov’s Tragic Philosophy.” AATSEEL annual convention, Chicago, IL (January 9–12)
- 2013 “Vasilii Rozanov’s *Fallen Leaves* and the ‘Devilish’ Actor.” ASEEEES annual convention, Boston, MA (November 21–24)
- 2013 “Ethics in an Authored World: Considerations for the Ethics Question in Nabokov’s Works.” AATSEEL annual convention, Boston, MA (January 3–6)
- 2011 “Krzhizhanovsky and the Problem of ‘Byt.’” AATSEEL annual convention, Pasadena, CA (January 6–9)
- 2010 “Krzhizhanovsky’s Phantom ‘As-If.’” ASEEEES annual convention, Los Angeles, CA (November 18–21)
- 2008 “Миф о Москве в произведениях Чехова” [The Moscow Myth in Chekhov’s Works]. Young Chekhov Researchers’ Conference, Melikhovo (Chekhov’s estate), Russia (May)

Also presented at International Chekhov Conference, Yalta, Ukraine (April)

#### **Panel discussant/chair**

- 2024 Chair and discussant, *Women’s Resonances in Ukrainian Poetry, Film and Theater*. Panel at AATSEEL annual convention, Las Vegas, NV (February 15–18)
- 2023 Discussant, *Decentering Soviet Theatre III: Periphery Theatre as Resistance*. Panel at ASEEEES annual convention, Philadelphia, PA (November 30 – December 3)
- 2022 Discussant, *1920s Soviet Theatre and Its Legacies*. Panel at ASEEEES annual convention, virtual (October 13–14)
- 2019 Discussant, *Acting on Belief: Within and Beyond the Stanislavsky System*. Panel at ASEEEES annual convention, San Francisco, CA (November 23–26)
- 2017 Discussant, panel at *Found in Time: Lost Experiments in Soviet Art, 1940–1960*, University of Chicago (October 5–7)
- 2015 Chair, *Language and Discourse in Later Soviet Culture*. Panel at AATSEEL annual convention, Vancouver, BC (January 8–11)
- 2014 Discussant, Kruzhhok Colloquium paper by Stephen Kotkin, Princeton University (March 25)

- 2013 Discussant, *Playwrights in Times of Turmoil*. Panel at ASEEEES annual convention, Boston, MA (November 21–24)
- 2012 Discussant, Kruzhhok Colloquium paper by Jochen Hellbeck, Princeton University (February 21)

### Conferences and panels organized

- 2023 Co-organizer, *Decentering Soviet Theatre*. Panel series at ASEEEES annual convention, virtual and in Philadelphia, PA (October 19–20 and November 30 – December 3)
- 2022 Co-organizer, *Russian Psychology and the Arts*. Roundtable at ASEEEES annual convention, Chicago, IL (November 10–13)
- 2022 Co-convener, *On the Brink: The Recurrent Risk of Catastrophe in Central Eastern Europe and Eurasia*. Working session at ASTR annual convention, New Orleans, LA (November 3–6)
- 2020 Co-convener, *Disrupted Nationhoods and the Repetition of Change: Theatre and Performance in Central and Eastern Europe, and Russia*. Working session at ASTR decentralized virtual pre-convention due to COVID-19 (November 11)
- 2019 Co-organizer, “*Make Belief*” in *Russian Performance*. Roundtable at ASEEEES annual convention, San Francisco, CA (November 23–26)
- 2017 Co-organizer, *Restaging the Avant-Garde: Actor and Text in Contemporary Russian Performance*. Roundtable at ASEEEES annual convention, Chicago, IL (November 9–12)
- 2017 Co-organizer, *The Politics of Drama in the Stalin Era: Radicalism, Reaction, Adaptation*. Panel at ASEEEES annual convention, Chicago, IL (November 9–12)
- 2015 Co-organizer, *Bulgakov as Dramatist*. Symposium to accompany the Lewis Center for the Arts production of Mikhail Bulgakov’s play *Zoya’s Apartment*, Princeton University (November 13–14)
- 2015 Co-organizer, *Philosophy and Literature: In Search of Lost Synergy*. Graduate student conference, Princeton University (October 16–17)
- 2015 Organizer, *Languages of Phenomenology: Semiotics, Acting, Communication in the Work of Shpet and Bakhtin*. Panel at AATSEEL annual convention, Vancouver, BC (January 8–11)
- 2013 Organizer, *Between Freedom and Decay: Vasilii Rozanov’s ‘Fallen Leaves’*. Panel at ASEEEES annual convention, Boston, MA (November 21–24)
- 2013 Co-organizer, *Conceptualizing the Human in Slavic and East European Culture*. Graduate student conference, Princeton University (October 18–19)

### TEACHING

#### The Ohio State University (2016–present)

Russian 2250 Masterpieces of Russian Literature (S2017, F2017)



- Russian 2250H Honors Masterpieces of Russian Literature (F2016, F2019)
- Slavic 2345 Introduction to Slavic Literature and Culture (S2018: Czech, F2022: Ukrainian)
- Russian 3460 Modern Russian Experience through Film (in-person and online) (S2017, S2021, S2023)
- Russian 3480 The Russian Spy: Cultures of Surveillance, Secret Agents, and Hacking from the Cold War through Today (in-person and online) (S2020, F2020, S2021, S2022, S2023, S2024)
- Slavic 4798 Short-term Study Trip (S2018: Czech Republic)
- Russian 5250.04 The Russian Writer: Vladimir Nabokov (S2018, F2022)
- Russian 5630 Russian Translation: Theory, Practice, and the Profession (S2020)
- Russian 6253 Issues in 20<sup>th</sup>- and 21<sup>st</sup>-century Russian Literature (S2024: Russian Modernism)
- Slavic 6457 Film Theory, Gender, and National Identity in Slavic Cinema (F2020)

### **The College of New Jersey (2015–16)**

- Russian 251 Second-Year Intensive Russian I (F2015)
- Russian 252 Second-Year Russian II (S2016)

### **Princeton University (2013–15)**

- RUS 101 Beginning Russian I (*as Assistant in Instruction*) (F2013)
- RUS 102 Beginning Russian II (*as Assistant in Instruction*) (S2014)
- THR 330 Special Topics in Performance Practice: Krzhizhanovsky and the Soviet Fantastic (*as co-instructor*) (S2015)
- SLA 417 Vladimir Nabokov (*as Assistant in Instruction*) (S2014)

## **ADVISING**

### **The Ohio State University**

Advisor to graduate students: Mykyta Tyshchenko (2021–present), Tetyana Dovbnya (2022–23)

Committee member for dissertations by: Ekaterina Tikhonyuk (2023)

Committee member for M.A. research portfolios by: Maryam Bainazar (2020), Alexandra Shubina (2020), Ekaterina Tikhonyuk (2018)

Committee member for graduate exams for: Alexandra Shubina (candidacy exams, 2022), Elizabeth McBean (candidacy exams, 2021), Ekaterina Tikhonyuk (candidacy exams, 2020), Seogyoung Gu (M.A. exams, 2019),

Tatiana Melnikova (candidacy exams, 2018), Ana Kabakova (candidacy exams, 2017), Katie Lane (M.A. exams, 2017)

Committee member for post-M.A. paper by: Tatiana Melnikova (2017)

Instructor for independent studies courses with (non-advisees): Ekaterina Tikhonyuk (autumn 2020, spring 2021)

## ACADEMIC SERVICE

### The Ohio State University

- 2024–present    Diversity and inclusion designee, Slavic Department
- 2021–present    Member of graduate studies committee, Slavic Department
- 2016–present    Faculty advisor, Dobro Slovo (National Slavic Honors Society)
- 2022             Chair of search committee, lecturer position, Slavic Department
- 2022             Member of internal department chair search committee, Slavic Department
- 2021–23         Member of diversity, equity, and inclusion committee, Slavic Department
- 2019–21         Senator for Slavic Department, College of Arts and Sciences Faculty Senate
- S2018, F2020    Faculty advisor, graduate student Literature and Culture Forum, Slavic Department
- 2020             Chair of search committee, visiting assistant professor position, Slavic Department
- 2020             Member of M.A. program admissions committee, Center for Slavic and East European Studies
- 2019–20         Co-founder and co-chair (with Philip Gleissner), KruzhOHk Works-in-Progress Colloquium
- 2016–19         Member of undergraduate studies committee, Slavic Department
- 2018             Member of FLAS Fellowship application evaluation committee, Center for Slavic and East European Studies
- 2018             Resident Director for International Affairs Scholars spring-break study program in Czech Republic (March 9–18)
- 2017–18         Member of search committee, assistant professor position, Slavic Department
- 2017             Program Assistant for World War II study program in Poland and Germany (May 21–30)

### Princeton University

- 2014–16         Graduate Mentor for two undergraduate senior theses and two junior research papers

- 2014–16 Independent Work Mentor, Princeton Writing Center
- 2013–16 Writing Fellow, Princeton Writing Center
- 2014, 2016 Princeton-in-Petersburg Russian visas coordinator
- 2015 Consultant on Mikhail Bulgakov and the Soviet 1920s for the director and cast of *Zoyka's Apartment*, produced by the Princeton University Lewis Center for the Arts (November)
- 2015 Princeton-in-Petersburg Resident Graduate Student Advisor (summer)
- 2014–15 Dissertation Boot Camp Sergeant, Princeton Writing Program
- 2014–15 Graduate Student Government Representative for Slavic Department
- 2012–13 Graduate Student Representative to faculty, Slavic Department
- S2012 Co-organizer, Classics of Polish Cinema Film Series
- F2011 Co-organizer, Czech New Wave Film Series

### **To the profession**

- 2023–present Division Head for Panel Streams, Program Committee, AATSEEL annual convention
- 2022–present Editor, *Stanislavski Studies: Practice, Legacy, and Contemporary Theater*
- 2018–present Peer reviewer for *Humanities*, *Journal of the History of the Behavioral Sciences*, *The Russian Review*, *Slavic and East European Journal*, *Stanislavski Studies*
- 2022–23 Member, Program Committee, AATSEEL annual convention
- 2022 Academic advisor, Mikhail Bulgakov entry in *Short Story Criticism* series published by Layman Poupard
- 2020, 2021 Proposal reviewer for the American Academy in Berlin
- 2021 Wrote open letter (together with Philip Gleissner) to urge national Slavic Studies organizations to create a discipline-wide listserv that does not tolerate hate speech. Letter signed by over 330 scholars, with successful outcome

### **PEDAGOGICAL TRAINING**

- 2020 Course Design in Higher Education Teaching Endorsement, Michael V. Drake Institute for Teaching and Learning, OSU (earned in June)
- 2020 Inclusive Teaching Endorsement, University Institute for Teaching and Learning, OSU (earned in January)

- 2017 Faculty FIT Teaching Endorsement, University Institute for Teaching and Learning, OSU (earned in May)
- 2013–16 Princeton University Writing Program, ongoing training in the teaching of academic writing, in association with work as a Writing Fellow
- 2014 Russian Second-Language Acquisition and Pedagogy course with Dr. Benjamin Rifkin, Princeton University (fall)
- 2015 STARTALK Institute for Teachers of Russian, Middlebury College (July 21 – August 5)

#### **ADDITIONAL STUDY**

- 2014 Mellon School of Theater and Performance Research, Harvard University (June 2–13)
- 2009–10 U. S. Fulbright Research Fellowship, Russian State University for the Humanities, Moscow
- 2009 Brown University in Kraków, Jagiellonian University (summer)
- 2007–08 Middlebury Schools Abroad, Russian State University for the Humanities, Moscow
- 2006 Brown University in St. Petersburg, Nevsky Institute for Language and Culture (summer)

#### **OTHER RELATED EMPLOYMENT**

- 2010 Journalism intern, Arts and Culture Desk, *The Moscow Times* (February–May)
- 2010 Freelance journalist, *Elements*, Moscow (February–May)
- 2008 Local news editor and correspondent, *The Moscow News* (May–August)
- 2007–08 Intern, translator, and copyeditor at the International Center of the Roerichs (Nikolai Rerikh Museum), Moscow (November–August)
- 2007 Editorial intern, *World Literature Today*, Norman, OK (June–August)

#### **LANGUAGES**

English (native), Russian (fluent), Polish (intermediate), German (intermediate), Spanish (intermediate), Czech (beginner)

#### **PROFESSIONAL MEMBERSHIPS**

- American Association of Teachers of Slavic and East European Languages (AATSEEL)
- American Society for Theatre Research (ASTR)

Association for Slavic, East European, and Eurasian Studies (ASEEES)

Mid-America Theatre Conference (MATC)