

## Elena Susanna Weygandt, PhD

Sewanee: The University of the South  
Department of Russian  
735 University Ave., Sewanee, TN 37375

27 Canterbury Way  
Sewanee, TN 37375  
[esweygand@sewanee.edu](mailto:esweygand@sewanee.edu)

### EDUCATION

- Ph.D. Princeton University, Department of Slavic Languages & Literatures, 2015  
“From Metaphor to Direct Speech: Russian Drama & Performance Theory after 1991”  
Committee: Caryl Emerson (Chair), Serguei Oushakine & Devin Fore.
- M. A. Middlebury College, VT, Russian Studies, “The Rise of the Art of Plastika of Tairov, Vakhtangov, & Stanislavsky in the Exhibitions by the Russian Academy of Artistic Sciences / Расцвет искусства пластики в театре А. Таирова, Е. Вахтангова и К. Станиславского, а так же на выставках при поддержке Российской Академии Художественных Наук в 20ые годы XX века.” Defense in Russian.
- B.A. Bryn Mawr College, Department of Russian, Thesis: “Inosculation of Mind & Body in the Stanislavsky System: Forbidden Innovations in the Soviet Union,” 2006.

### Certificates

Duke University’s Summer Institute on Diversity & Equitable Teaching of Slavic & Eurasian Language & Cultures: Pedagogy, Research & Curriculum, 2023.

Graduate Certificate in History and History of Science Interdepartmental Program, Princeton, 2015.

### Education in Russia

Graduate studies at Russian State University for the Humanities (RGGU), Moscow, 2007-2008.

Russian State Institute of Theater Arts (RATI/GITIS, Moscow) conservatory, Department of Theatre Directing (Rezhisserskii fakul’tet), Master pedagogy: Leonid Kheifets, 2004-2005.

### PROFESSIONAL EXPERIENCE

- 
- |                          |   |
|--------------------------|---|
| 2019-present             | Visiting Assistant Professor, Department of Russian. Joint Affiliation in the Humanities Program, Sewanee: The University of the South, TN.   |
| 2020 & ’21;<br>2019      | Instructor of Russian, Middlebury College Summer School of Russian (VT);<br>Russian Language Coordinator & Instructor, Summer Intensive Language Program, Middlebury Institute of International Studies (MIIS), Monterey, CA. |
| 2018 -<br>2019           | Instructor of Russian, Saint Louis University, Department of Languages, Literatures, and Cultures, Saint Louis, Missouri.   |
| Fall 2016 -<br>Fall 2017 | Instructor (limited term appointment), Department of Russian Studies, Dalhousie University, Nova Scotia, Canada.  |

### PUBLICATIONS

---

### Peer Reviewed Books

- From Metaphor to Direct Speech: Drama & Performance Theory in Contemporary Russia*. Under Contract  
The University of Wisconsin Press.
- 2019 *New Russian Drama: An Anthology*, co-edited with Maksim Hanukai. Columbia University Press. Anthology reviews published in *Stanislavski Studies*, *Theatre Topics*, *The London Times Literary Supplement*, *SEEJ*, *Slavic Review*, & *Translation & Literature*.

### Peer Reviewed Articles

- 2024 “Ludic Acts of Language Acquisition: Role, Dialogue, and Stage for L2 Russian Oral Proficiency.” Peer-reviewed for volume, *Dynamic Teaching of Russian: Gamification of Learning* (Routledge Russian Language Pedagogy and Research Book Series): 155-176.
- 2023 Translation of dictionary/catalogue of art exhibit, *Искусство; Ф-феминизм: Актуальный словарь* by Ilmira Bolotyán, *Apparatus: Film, Media, and Digital Cultures in Central & East Europe* [https://www.apparatusjournal.net/index.php/apparatus?fbclid=IwAR1jB8nm\\_HoSr0E3Ujbj9OzLaxZNXjOILU2ZrFvPBe9w\\_9z91sLHkwzhRs0](https://www.apparatusjournal.net/index.php/apparatus?fbclid=IwAR1jB8nm_HoSr0E3Ujbj9OzLaxZNXjOILU2ZrFvPBe9w_9z91sLHkwzhRs0)
- 2023 “The Technique of Verbalizing: Anatoly Vasiliev and His Theatre of Dissonant Dialogues,” *The Russian Review*. April: 1-17.
- 2019 “Theory of Gesture in 1920’s Russian Avant-Garde: Affect and Embodiment in Stanislavsky’s Philosophy,” *Stanislavsky Studies*, Spring: 1-16.
- 2018 “Revisiting *Skaz*: The Rhythms and Sounds of Postdramatic Rap.” *Studies in Russian and Soviet Cinema*, 12 / 3: 195-214.
- 2016 “The Structure of Plasticity: Resistance and Accommodation in Russian *New Drama*,” *TDR: The Drama Review* (MIT Press) 1-T229: 116-131.

### Articles in Russian

- 2021 «Пластические тела К. Станиславского, Т. Лысенко и А. Залькинда в эпоху советского бихевиоризма / The Plastic Bodies of Konstantin Stanislavsky, Trofim Lysenko, and Aron Zalkind in the Era of Soviet Behaviorism». *НЛО / New Literary Observer*.  
[https://www.nlobooks.ru/magazines/novoe-literaturnoe-obozrenie/167\\_nlo\\_1\\_2021/article/23144/?fbclid=IwAR0nLPrEw3ZgfynTTCmxCDOHcjYXEFf7qJuzPttr47C1D8z39h1sqol\\_pug](https://www.nlobooks.ru/magazines/novoe-literaturnoe-obozrenie/167_nlo_1_2021/article/23144/?fbclid=IwAR0nLPrEw3ZgfynTTCmxCDOHcjYXEFf7qJuzPttr47C1D8z39h1sqol_pug)
- 2014 “Действие в творчестве Ивана Вырыпаева: переход от физического пространства к словесному плану / Dramatic Action’ in the Plays of Ivan Vyrypaev: A Shift from the Physical to the Verbal Plane,” *Noveishaia Drama Rubezha XX-XXI veka / New Drama of the 21st century*. ed. T. Zhurcheva (Samara, Samara State Univ.): 113-118.
- 2011 “Пластический тренинг по методике Андрея Дрозниа/“The Andrei Droznin Method of Plastika Training,” *Teatr. Zhivopis’. Kino. Muzyka*. 1, Moscow: GITIS 22-45

### Editor-Invited Articles and Translations

- 2024 “Post-Soviet Russia,” *The Methuen Encyclopedia of Modern Theatre*. Ed. Colin Chambers. With contributed entries by performance theorist Peter Brook. London: Bloomsbury.

- 2020 “Late-Soviet Face of Chekhov in Cinema of 1970’s *Zastoi*,” *Studia Teatralne Europy Środkowo-Wschodniej*, University of Warsaw Press, Issue No. 1: 133-146.
- 2020 Interviews with playwrights Ivan Vyrypaev and Sasha Denisova. *New Drama in Russian: Performance, Politics, & Protest*. Ed. J.A.E Curtis (Bloomsbury): 95-106.
- 2019 Introduction to anthology, *The Predictability of the Past: Three Contemporary Russian Plays*. Translated by Alexander Rojavin. Slavica (Indiana UP): 1-8.
- 2018 “The Object as Prosthesis and Performer in Russian New Drama,” in *Russian Performances: Word, Object, Action*. U. of Wisconsin Press. J. Buckler, J. Cassiday, & Boris Wolfson, eds. AATSEEL 2021 prize for best edited volume: 244 -251.
- 2018 Translation of Ivan Vyrypaev, “The Politics of Culture – For What Purpose? / Kul’turnaia Politika – Kakova Tsel’?” *Theater Magazine*, 48:2 (Yale U P): 38-45.
- 2011 “Performing the Narrator and Language-Images via Anatoly Vasiliev’s *Igrovoi Teatr Method*.” *Brown Slavic Contributions*. Vol. XIV: Estrangement: 95-107.

### Film & Book Reviews

- 2023 Review of *The Pedagogy of Images: Depicting Communism for Children*, Eds. Marina Balina and Serguei Oushakine. Toronto: U of Toronto Press. 2021. 3-546. *Slavonic & East European Review (SEER)*.
- 2023 Review of Jenny Kaminer. *Haunted Dreams: Fantasies of Adolescence in Post-Soviet Culture*. Ithaca: Cornell UP. 1-162. *The Russian Review*.
- 2021 Review of Elena Goodwin. *Translating England into Russian: The Politics of Children’s Literature in the Soviet Union & Modern Russia*. Bloomsbury. 2019. 1-272. *SEER*.
- 2021 Review of *Feya / Фея*. 2020. Dir. by Anna Melikyan. *KinoKultura*
- 2020 Review of Joan Neuberger. *This Thing of Darkness: Sergei Eisenstein’s Ivan the Terrible in Soviet Russia*. Cornell UP. 2019. 1-424. *Slavic and East European Journal (SEEJ)*.
- 2020 Review Elena Gremina. *OYUB*, which brings attention to Oyub Titiev, a human rights activist in the Republic of Chechnya. Edited into sounddrama by Julie Curtis, 2020. <https://thetheatretimes.com/oyub-sounding-russian-docudrama/>
- 2019 Review of *Ne igra / Not a Game* (Belarus). Dir. Denis Skvortsov. *KinoKultura*
- 2019 Review of Michael Craig. *The Russian Theatre Film Series* 2017. 1-176 *Stanislavski Studies*
- 2018 Review of *Nabokov’s Women: The Silent Sisterhood of Textual Nomads*. Ed. Elena Rakhimova-Sommers. MD: Lexington Books. 2017. 1-242. *Nabokov Online Journal*.
- 2014 Review of Andrew Chapman. “Queuetopia: Second-World Modernity and the Soviet Culture of Allocation.” University of Pittsburgh. iv. - 196. *Dissertation Reviews*.

### In Submission

“EphemeREAL: Migrant Labor, Immigration from Central Asia, and the Russian-Chechen Conflict Revealed when the Document Hits the Stage” recommended for “revise and resubmit,” *Slavic Review*.

“From Gesture to Coded Knowledge: Rediscovering TPR when Teaching Russian in an Outdoor Classroom,” recommended for “revise and resubmit,” *Slavic & East European Studies Journal (SEEJ)*.

### In Preparation

“Familiar Femininity in the New Context of War: A Documentary Story by Svetlana Aleksievich.”  
Article is product of second book research.

## FELLOWSHIPS & AWARDS

- 2024 Kennan Institute-Woodrow Wilson Center 6-month Fellowship. Project: digital archive of Transnational Documentary Drama in East Europe and Russia.
- 2022 American Association for University Women (AAUW) Short-Term Research Publication Grant, Project Institution: Vanderbilt University.
- 2021 University Research Grant (Sewanee) for subvention fees for book publication.
- 2020 Postdoctoral Fellowship at The Imre Kertész Kolleg Institute, Jena, Germany. Theme: East Europe in the Twentieth Century. (Declined to teach at Sewanee).
- 2016 Writer in Residence Program. New York University (NYU), The Jordan Center for the Advanced Study of Russia (spring).
- 2015 Mellon School of Theatre & Performance Research Fellowship Harvard Univ. June.
- 2013 Charles Townsend Prize, Slavic Dept. Princeton University.
- 2012-14 The Graduate School Travel Grant Princeton University, Fall '14, Spring '12 and '13
- 2008-2009 Fulbright Research Grant, Moscow. Project bridged Mikhail Bakhtin's theory of polyphony and Anatoly Vasiliev's method of adaptation of novels to the stage; Fulbright Critical Language Enhancement Award.

## INVITED TALKS

---

- 2023 Migrant Labor from Central Asia to Russia Revealed & Remembered when the Document Hits the Stage, CUNY Graduate School, NYC *Kruzhok*, February.
- 2021 Undoing Soviet Literature's War Hero: Pain Narratives in Svetlana Aleksievich's *War's Unwomanly Face*, West Point Military Academy, March.
- 2020 Book launch of *New Russian Drama: An Anthology* (Columbia UP), moderated by Mark Lipovetsky, play-reading, Columbia University, Harriman Institute, October <https://www.youtube.com/watch?v=XhHznHEl9uk>
- 2020 Digital Humanities Tools in the Classroom: Teaching Translation & Non-Text Media through Digitalized Soviet Literature for Youth, Center for Teaching, Sewanee Feb.
- 2018 The Social Art of Documentary Drama, University of Bristol, UK, April.
- 2018 Techno-Culture and Public Science in the East Bloc of the Cold War era, Saint Louis University, Department of Languages and History Depart., February.

- 2018 Cold War Popular Culture and UFO Close Encounter at Shag Harbour, the Roswell, New Mexico of Nova Scotia. University of King's College, History of Science and Technology, Nova Scotia, Canada, February.
- 2017 Agit Prop Soviet Propaganda 1918-1945: Soviet Print Exhibition with Originals by El Lissitzky, St Mary's University Art Gallery, Nova Scotia, Canada, July.
- 2017 Trauma as Conceptualism in the Cinema of Ivan Vyrypaev, Graduate Studies Depart. of Russian. The University of Edinburgh, Scotland, UK, May.
- 2017 How to Practice Ethnography while Side-Stepping the Censor, *Playwriting without Borders Russian New Drama Conference*, University of Oxford, UK, April.
- 2016 Return of the Real in Contemporary Studies, Russian Department Permanent Lecturer search, University of St Andrews, Scotland, UK, May.
- 2016 Revisiting *Skaz* in Ivan Vyrypaev's Theater: Rhythms and Sounds of Postdramatic Rap, Whitney Humanities Center, Yale University, February.
- 2015 Soviet Life into Art: Factographers' Documentary Art, Swarthmore College, Feb.
- 2014 Active Minimalism: The Troubling, Participatory Art of Russian Docudrama Yale University, Whitney Humanities Center, April.

## SELECTED CONFERENCE PRESENTATIONS

- Papers**      **[\* panels organized]**
- 2023 Familiar Femininity in the New Context of War: Normalcy, Identity, Mental Survival. Panel: Interpretations of Femininity in Postwar (and Wartime)Literature. ASEEEES, Philadelphia. November 30-December 3.\*
- 2023 Ethnography of the Body in Everyday War through Svetlana Aleksievich's Recordings From Home to Frontline. Panel: Women and the Everyday in Contemporary World Literature and Feminist Theory, MLA, San Francisco, Jan. 5-7.
- 2021 Undoing Communist War Ideology in Soviet Literature: The Pain Narratives of Female Veterans, AATSEEL, Philadelphia, February 25-27.
- 2018 Introducing Alternative Perspectives: Women's Writing in Post-Soviet Russia & Former Socialist Republics roundtable participant, ASEEEES, Boston, Dec 8-10.
- 2017 Svetlana Aleksievich Assigns a Double Standard to Her Text: Post-Colonial Testimony & Gender Critique in *War's Un-Womanly Face*, MLA, Philadelphia, Jan. 7-10.
- 2016 *I-iskusstvo; F-Feminizm*. Panel: The Aesthetic and Socio-Cultural Drives of Contemporary Russian Feminism, ASEEEES, Washington, D.C. November 20-22.\*
- 2012 Soviet Freud: Aron Zalkind's Pedagogy of Plastic Culture at Youth Summer Camps. Panel: Science as Fiction in Soviet Culture, AATSEEL, Seattle, January 7-10.\*
- 2022 Russian Political Theatre in the Times of War and Exile: An Attempt at Commemoration roundtable participant, ASEEEES, Chicago, Oct. 14-16.
- 2021 Plasticity in Kirill Serebrennikov's *Plasticine* (2001): The Visual, Symbolic Language for Silent People of Post-Soviet Transition, MLA, January 7-9.

- 2019 After Realism: 'Documentary Affect' in the Literature of Fact of Sergei Tret'iakov, the 1920s Factographers, & Beyond, AATSEEL, New Orleans, Nov. 8-10.
- 2018 Return to Ritual in Contemporary Studies: Teatr.doc's *Antigone*. Panel: Russian Mythological Tragedy: Translation, Performance, Ideology, ASEEES. Boston, Dec 8.
- 2015 The Film of Ivan Vyrypaev, ATHE (Advancement of Theater in Higher Education) Montreal July 27-July 29.
- 2013 Действие в творчестве Ивана Вырыпаева: переход от физического пространства к словесному плану / 'Dramatic Action' in the plays of Ivan Vyrypaev: A Shift from the Physical to the Verbal Plane" (in Russian). *Annual New Drama of the 21st c. Conference*. Samara State Univ., Samara, Russia, April 26-27.
- 2013 After Soviet Drama: Voices of the Subaltern. Panel: Scandal and its Performances, ASEEES, Boston, Nov. 21.
- 2009 Пространственная символика и 'голая жизнь' в книге *Остров Сахалин* и в рассказе "Палата № 6" / Environmental Symbolism and Giorgio Agamban's 'Bare life' in *The Island of Sakhalin* and "Ward Six." *A. Chekhov and M. Gorky Conference*, Yalta, Ukraine. April 6-7.
- 2018 The Dissolving Author Function and the 'Facebook Constructive Principle' as a Left Political Tactic in Roman Osminkin's and Andrei Rodionov's Poetry, *Central Slavic Conference*, St. Louis. Oct. 20-21.
- 2017 Andrei Rodionov's Pulse Poetry Celebrated with Techno Music and Technology. ASEEES, Chicago, Nov. 9-11.
- 2016 Conceptual Sentimentalism, Dmitry Prigov's Neo-Sentimental Aesthetics, and Ivan Vyrypaev's Film *Dance Delhi*. Panel: Beyond Representation: Affect and Audience Reception in the Drama of Ivan Vyrypaev, ASEEES, Washington, D.C. Nov. 15-17.
- 2023 Rediscovering TPR in the Teaching of Verbs of Motion Outdoors, *Diversity & Equitable Teaching & Learning of Languages Conference*, Duke University, July 14-16.
- 2021 Oral Proficiency through *Chitka*: Reciting and Re-writing Dramatic Text in All Levels of Russian, Panel: Drama-Based Language Pedagogy, AATSEEL. Feb. 6-8.
- 2021 Обучение на основе содержания как средство изучения грамматики и расширения словарного запаса при онлайн и гибридном формате обучения. Middlebury Teachers' Joint Conference: School in Russian (VT) & Middlebury Institute of International Studies at Monterey, conference language: Russian, Feb. 12.
- 2020 Russian Language Content-based Instruction (CBI) at Associated Colleges of the South *Pandemic Pedagogies* conference, July.\*
- 2020 *Переказ* as a Language Learning Device, AATSEEL, San Diego. Feb. 9-11.\*

### INVITED DISCUSSANT

- 2021 Technology & Gendered Body in Turn of the Century panel, ASEEES, Nov. 16-18.
- 2019 Late-Soviet Cinema panel, AATSEEL, New Orleans, Feb. 6-8.
- 2018 What Could be the Rise of the Global Right panel, MLA, NYC, January 5-7.
- 2017 Translating Race in Eurasia: Race & the (Fe)male Body panel, ASEEES, Nov 12-14
- 2015 *Pedagogy of Images: Depicting Communism for Children* conference, Princeton. May 2.
- 2014 Discussant of dissertation, "An Awful Gladness: Infant Mortality & Race from Slavery to the Great Migration," History of Science Seminar, Princeton U. Nov. 17.
- 2014 The Authors and the Enactors of the New Drama panel, *After Censorship, Before Freedom* Workshop, Princeton University, March 28-29.
- 2013 Beyond Estrangement: Gesture & Dance in Russia's Silver Age panel AATSEEL Jan 8

**CONFERENCES PRODUCED, organized & applied to and received funding to produce:**

- 2018 *A Dance that is Now II: 'Old' and New Technologies for Preserving & Re-Creating Ballet & Movement* conference. Chair and moderator/discussant, New York University: Center for Ballet and the Arts, August 9-10.
- 2016 *A Dance that is Now: 'Old' and New Technologies for Preserving & Re-Creating Ballet and Movement*. Chair and moderator of three-day Seminar at American Comparative Literature Assoc. (ACLA), Harvard University, March 17-20.
- 2013 *Myth of Phaedra Symposium* (co-organized with Olga Hasty), Princeton University, with The Wooster Group (NYC) performance *To You! The Birdie!* At Princeton, April 9-10.
- 2012 *Literary Theatricality: Theatrical Text*, Chair of Graduate Student Conference Slavic Dept. Princeton University. Raised \$16,000 to host presenters, Keynote, and visa support for Moscow drama critic, October 26-27.

**DIGITAL HUMANITIES**

- 
- 2023 Digital Humanities in the Undergraduate and Graduate Classroom roundtable organizer and presenter, ASEES, Philadelphia, November 30 - December 3.
- 2022 Digitally Humanities workshop to teach faculty DH skills, lead presenter. Humanities Planning Week, Sewanee, May 10-15.
- 2022 Podcasting the Humanities Workshop participant, National Humanities Center (NC), Awarded Learning Communities Grant by Sewanee's Center for Teaching, July.
- 2020 Editor of translations of children's stories by language students on *Playing Soviet: The Visual Languages of Early Soviet Children's Books* digital archive: <https://commons.princeton.edu/soviet/bookpage/where-do-dishes-come-from-6/>
- 2015 Project Manager, *Playing Soviet: The Visual Languages of Early Soviet Literature*, Princeton

**TEACHING****SEWANEE: THE UNIVERSITY OF THE SOUTH**

*RUSN 356: Nabokov & Emigré Literature*. Nabokov's oeuvre, film adaptations, comparisons to emigré contemporaries, & use of digital humanities. In English (fall 2023).

*RUSN 444 Independent Study*: Reading two novels by Nabokov in the original (fall 2023).

*RUSN 402: Advanced Russian through Contemporary Literature & Society* (fall 2023).

*HIST 383: Before and After 1989 in Russian, Ukrainian, and East European Cinema & History*. Counts towards Film Studies and History and Russian Majors. In English (spring 2023).

*HUMN 250: Theories of the Body in Film and Literature during and after Socialism*. Counts towards Women's & Gender Studies Major. Film Studies attribute. Taught in English (fall 2022).

*HUMN 215: Introduction to Digital Humanities through Post-Soviet Identity and America's South*. DEI general education requirement. <https://meridiana.sewanee.edu/2022/07/13/spring-2022-course-spotlight/> In English (spring 2022).

*RUSN 364: Post-Soviet Literature, Theatre, and Performance Art*. Taught in English (spring 2022).

*RUSN 405: Capstone Project and Senior Seminar in Advanced Russian* (spring, fall 2022).

RUSN 355: *Russian and Soviet Cinema*. Formal analysis and history through auteur cinema: Vertov-Eisenstein-Shub; Khutsiev & L. Shepit'ko; Tarkovsky-Vyrupaev. In English fall '21.

RUSN 312: *Advanced Russian through Late-Soviet & Post-Soviet Film* (fall, 2021; 2022).

RUSN 311: *Advanced Russian Composition & Conversation*. Advanced syntax through a drama, culminating in a performance in Russian (fall 2021).

RUSN 363: *Environmental Literature & History of Science in the USSR*, In English (spring '21).

RUSN 301: *Advanced Russian*. In Russian (spring 2021; '23; '22).

RUSN/WMST 358: *Gender Revolutions and Countercultures in Film & Literature after Stalin*, Film Studies Attribute and Gender Studies Major. Taught in English (spring 2020).

RUSN 402: *The 20th Century. Faces of Contemporary Russia* textbook (Spring 2020).

RUSN 444: *Advanced Russian through Contemporary Cinema* (summer 2020).

RUSN 304 *Contemporary Russian in Cultural Context*. Advanced Russian (fall 2019; 2020).

RUSS 203: *Intermediate Russian* (fall, 2019; 2020; 2021; 2022; 2023).

HUMN 204: *Utopias and Dystopias*. Team-taught course, writing intensive (fall 2019; 2020).

#### **MIDDLEBURY CONSORTIUM IMMERSION LANGUAGE TEACHING - SUMMERS**

*First Year Russian*, Middlebury College Kathryn Wasserman Davis School, VT (2020, 2021).

*First Year Russian*, Middlebury's Institute of International Studies, Summer Intensive Language Program, Monterey, CA (2019).

#### **SAINT LOUIS UNIVERSITY**

*Beginner's Russian* (spring 2019).

*Intermediate Russian* (spring 2018).

*Russian Conversation (Advanced)*. Textbook: *Этикетные Выражения* (spring 2018).

*Chekhov and Gender*. Department of Theatre Studies, Conservatory of Theatre Arts Leigh Gerline College of Fine Arts, Saint Louis, MO (fall 2018).

#### **DALHOUSIE UNIVERSITY (CANADA) AND COLLEGE CONSORTIUM**

RUSS/GWST 1070: *Modern Russian Culture: The Body, Identity, and Sexuality in the Long 20th c.* Supervised 2 graduate student TAs. Dalhousie Univ., Halifax, Nova Scotia (spring 2017).

HIST 2234 *Firebrands, Flappers & Feminists: U.S. Women's History in the Modern Era*, Mount Saint Vincent Univ., Depart. of History, Halifax, Canada, (fall 2017).

HSTS 2500: *Science Fiction in Film*, History of Science & Technology depart., Univ. of King's College, Halifax, team-taught (fall 2017).

*Advanced Russian* Dalhousie Univ. (spring 2017, fall 2016).

*Intermediate Russian*, Dalhousie U. (fall 2016, spring 2017).

*Advanced Russian*, Dalhousie University (fall 2016, spring 2017).



*First Year Russian*, Dalhousie University (fall 2016, spring 2017).  
*Culture and Civilization under the Czars*, supervised 4 TAs. Dalhousie U. (fall 2016).

*First Year German*. German Heritage Language School, Halifax (fall 2017).

### **PRINCETON UNIVERSITY, Teaching Assistant**

*The Great Russian Novel and Beyond*. Assistant to Instructor (spring 2015).  
*First Year Russian*. Assistant to Instructor (spring 2015).  
*First Year Russian*. Assistant to Instructor (fall 2014).  
*Survey of 19th and 20th Century Russian Literature*, Assistant to Instructor (fall 2012)  
 Contemporary Russian Literature Graduate Student Reading Group, chair (2014-2015).

### **PERFORMANCE AS PEDAGOGY IN THE LANGUAGE CLASSROOM**

#### **DIRECTING** (selected)

*The Blue Machinist/Синий слесарь* (2007, M. Durnenkov) in Russian by students in *RUSN 311*.  
 Tennessee Williams Center, Sewanee. Nov. 9 - Nov. 11, 2021. Here is the [recording](#).  
*Project SWAN/Проект СВАН* (2013, Andrei Rodionov & Katerina Troepolskaya). In  
 Russian by students of *RUSN 402*. Drama about immigration from Central Asia to  
 Moscow, Zoom play-reading/*Chitka*, Sewanee. April 28, 2020.  
*Onwards... Onwards... Onwards/Дальше... Дальше... Дальше* (1986, Mikhail Shatrov).  
 Docudrama performed in Russian to Russian Summer Program, Middlebury Institute of  
 International Studies Monterey, CA, [susannaweygandt.com/teaching](https://susannaweygandt.com/teaching) Aug 6, 2019.  
*The Master and Margarita* (Mikhail Bulgakov), abridged adaptation of the novel to the stage  
 performed by First Year Russian students to public (200 audience members) and university  
 community, Dalhousie University, Halifax, Nova Scotia, March 18, 2017.  
*Illusions* (2011, Ivan Vyrypaev) Play-reading in Russian as part of *Literary Theatricality:*  
*Theatrical Text* conference. Princeton University, Oct. 26, 2012.  
*Pussy Riot Eye Witness Theater*, Columbia University, Harriman Center, Director's assistant to  
 Teatr.doc during NYC tour, March 13, 2013.  
*The Twelve* (Aleksandr Blok) Middlebury College Davis School of Russian, Middlebury, VT.  
 Performance in Russian to Russian Language School, July 29, 2007.

### **LANGUAGES**

Russian – fluent; *four years of research and language study in Russia*;  
 German – reading fluency; Dual US/German citizenship.  
 French – reading fluency, intermediate speaking;  
 Bulgarian - reading fluency;  
 Old Church Slavonic-reading fluency.

### **MENTORSHIP FOR YOUNG SCHOLARS AT RISK DURING WAR**

Teacher of American & Russian literature to high school student who emigrated to Canada  
 to flee the war. International Baccalaureate at Halifax (Canada) Grammar School. Classes on  
 Zoom in Russian between semesters at Sewanee (2023).

Volunteer mentor to dissertation on late-Soviet literature (Dmitrii Vaga), The University of  
 New Europe <https://neweurope.university/> in program to help scholars risking persecution  
 in Belarus and Russia during Russia's war in Ukraine (2022-2024).

Organizer of guest class lectures and moderator at *Kruz'hozok* workshop of articles-in-

progress by Ukrainian scholars Oksana Kis and Mykyta Tyshchenko. Funding for week-long scholar visits through University Lectures Committee, Sewanee (2022-2023).

## **SERVICE & LEADERSHIP**

### **Peer Review**

Article reviewer, *The Russian Review*, 2023.

Article reviewer, *Studies in Slavic and East European Thought Journal*, 2021-2023.

Book manuscript reviewer Oxford University of Press - *Oxford Modern Languages & Literature Monographs* series, 2022.

### **Service to Field**

Co-Chair of ASEEES Working Group on Drama and Performance Studies, 2020, 2021, 2022.

### **To University**

U.S. Department of Justice Grant to reduce sexual assault on campus. Faculty member of committee that develops new education for the prevention of assault. Sewanee, 2021- 2023.

Trauma-Informed Pedagogy: Routes and Resources, American Colleges of the South (ACS) Virtual Summer Working Group participant, American Colleges of the South, 2022.

Fulbright Interview Committee, with Sewanee's Dean's Office, 2023.

Organizer and supervisor of Sewanee Russian Department 3-day Russian Major Comprehensive Exam, which tests for ACTFL rated advanced-mid in speaking, writing, reading, & listening, & grammar. One test in English for knowledge of Russian literature & film canon, 2020-2024.

Honors Senior Paper adviser for "Russia Has Astronomical History: From Kievan Rus' to the Arctic Circle" (Haley Rice '22); "Mirror Tactics in Putin's Fourth Term: Fighting Internal Artists with International Defense Strategies" (Caroline Greenhalgh '21); "Fabrics & Consciousness: The Fashion of Piety & Transgression in Costumes for Tarkovsky's Films" (Meriwether Drummond '23).

Contributor to course design of *IHUM 598: The Enacted Thought: Performances, Practices and Theatres of Learning* taught by D. Graham Burnett, Interdisciplinary Humanities Graduate Program, Princeton University, 2015.

## **PROFESSIONAL ASSOCIATIONS**

AAUW (American Assoc.of University Women); AWSSS (Assoc. for Women in Slavic Studies)

AATSEEL; ASEEES

ASTR (American Society for Theatre Research)

MLA

Fulbright Alumni Association

NYC Digital Humanities