

ANNA SHECHTMAN
anna.shechtman@yale.edu

EDUCATION

- 2020 Yale University, New Haven, CT
PhD, English Literature and Film & Media Studies
Dissertation: *The Media Concept: A Genealogy*
 Advised by Amy Hungerford, John Durham Peters, and Michael Warner
- 2017 Yale University, New Haven, CT
MPhil, English Literature and Film & Media Studies
MA, English Literature
- 2013 Swarthmore College, Swarthmore, PA
BA, Highest Honors, English Literature and Art History

PROFESSIONAL EXPERIENCE

- 2019-present Senior Humanities Editor, *Los Angeles Review of Books*
2018-present Staff Crossword Constructor, *The New Yorker*
2018-2020 Managing Editor, *Post45: Peer-Review*
2016-2018 Editorial Assistant, *Post45: Peer-Review*
2015-2019 Film Editor, *Los Angeles Review of Books*
2013-2014 *Slate*, Culture desk intern
2013- 2014 *The New York Times*, Assistant to Will Shortz, crossword puzzle editor

PUBLICATIONS

Peer-Reviewed Articles

- “Command of Media’s Metaphors,” *Critical Inquiry*, forthcoming 2021
- “Debates Conjured, Debates Forgotten,” coauthored with John Durham Peters, *Dewey/Lippmann: A Reappraisal for the 21st Century*, eds. Cheryl Glenn and Stephen Browne (Penn State University Press), forthcoming 2021
- “Native Son on Stage and Screen” in *Richard Wright in Context* ed. Michael Nowlin (Cambridge University Press), forthcoming 2021
- “The Medium Concept,” *Representations* 150 (Spring 2020): 61-90.
- “The Reality Contract: *Rope*, *Birdman*, and the Economy of the Single-Shot Film” *nonsite.org* issue 22 (November 2017)

Essays and Reviews

- “Memorywriters: on Marcel Proust,” *Reading with Godard*, eds. Kevin J. Hayes and Timothy Barnard (Montreal: Caboose Books, forthcoming)
- “New Yorker Crossword Constructors on the Best Games to Play While Social-Distancing,” *newyorker.com*, April 22, 2020

“*Native Son* and the Cinematic Aspirations of Richard Wright” *The New Yorker*, April 4, 2019
“What’s Contemporary About the Academy Awards?” *Contemporaries@Post45*, February, 24, 2019

“The Pity of *Okja*,” *The New Inquiry*, July 20, 2017

“She’s All That,” *The New Inquiry*, February 24, 2017

“FILM NOW: A Roundtable on the Films of 2016,” *Los Angeles Review of Books (LARB)*, January 25, 2017

“David Foster Wallace’s Closed Circuit,” review of *The End of the Tour*, *LARB*, July 25, 2015

“Too Faithful to Succeed: On *Inherent Vice*,” *LARB*, January 9, 2015

“Foucault’s Risks,” *LARB*, November 7, 2014

“Puzzle Trouble: Women and Crosswords in the Age of Autofill,” *The American Reader*, August 13, 2014

“What’s Missing From *Her*,” *Slate*, January 3, 2014

PANELS AND PAPERS DELIVERED

“Henry James on Film,” Theory and Media Studies colloquium, Yale University (2019)

“The Media Concept” *Post45 Graduate Conference*, University of Michigan (2019)

“The Media Concept: a roundtable with John Durham Peters, Priyasha Mukhopadhyay, Moira Weigel, and Anna Shechtman,” Theory and Media Studies Colloquium, Yale University (2019)

“The Media and the Black Press” *Post45 Graduate Conference*, Yale University (2018)

Respondent, *American Literature in the World*, Yale University (2016)

“Charles Henri Ford and the Point of View,” *Northeast Modern Language Association* (2016)

“Writing in and Between the Disciplines” *Americanist Colloquium*, Yale University (2016)

“Cinematic Pictorialism: Sadakichi Hartmann and the Aesthetic Significance of the Motion Picture,” *Eye Candy, Film & Media Studies Graduate Conference*, Yale University (2015)

AWARDS AND GRANTS

2020 English Department Dissertation Prize, Honorable Mention

2018 Yale Digital Humanities Lab, Corpus Creation Seed Grant

2017 Poynter Fellowship grant to bring journalists to campus for “Truth and Media” seminar

2017 Associates in Teaching Position for “Truth and Media” seminar

2017 Yale Digital Humanities Lab, Corpus Creation Seed Grant

2017 Beinecke Library Fellowship, Yale University

2015 Departmental Prize for Excellence in Coursework, English Literature, Yale University

2015 Domitor Student Essay Award, Outstanding Entry, “Cinematic Pictorialism Sadakichi Hartmann and the Esthetic Significance of the Motion Picture”

2013 *Phi Beta Kappa*, Swarthmore College

2012 Hicks Prize for Literary Criticism for “History Refracted: The Cracked Language of James Joyce’s *Ulysses*,” Swarthmore College

PROFESSIONAL SERVICE

2016-2018	Graduate Assistant, “The Genealogy of the Excessive Screen,” Sawyer Mellon Seminar Series, Yale University
2015-2017	Organizer, “Rough Cut” Lecture Series, Film and Media Studies Lecture Series, Yale University
2015-2017	Organizer, Theory and Media Studies Colloquium, English Literature, Yale University
2014-2016	Coordinator, Film Colloquium, a monthly screening series of 16mm and 35mm, Yale University

TEACHING

“Truth and Media” (ENGL 114, Spring 2020)

- This intensive writing seminar focuses on questions both timely—“How can news be fake?”—and timeless—“What counts as the truth?” Each of the four course units presents scenes in the history of media and technology that complicate the answers to these questions.

“Novel Technologies” (ENGL 115, Fall 2019)

- Tracing the history of the novel from *Robinson Crusoe* to Twitterature, this intensive writing course asks students to question the “novelty” of the novel form, as it competes with and assimilates newer communication technologies including electricity, film, television, and, of course, the Internet.

“Truth and Media” (FILM 272, Spring 2018)

- Co-planned and taught with Prof. Francesco Casetti, this upper-year seminar historicizes contemporary debates about the role of communication technology in presenting news (“fake” or “real”) to an informed public. With the help of a grant from the Poynter Fellowship in Journalism at Yale, the course features eight invited guests (from data journalists to investigative reporters to photojournalists), for whom these debates are of live professional concern.

“Mass Culture and the Avant-Garde” (ENGL 114, Fall 2017)

- This intensive writing course explores the creative cross-pollination between mass culture and avant-garde art, examining key concepts in the history of American culture—middlebrow, pop, kitsch—along the way.

Teaching Fellow: The Victorian Novel (Lecture, Spring 2017); American Counterculture (Lecture, Fall 2016)

LANGUAGES:

French, Spanish

REFERENCES:

available upon request