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A Note on the 2018 Annual Conference

Dear Colleagues,

On behalf of the AATSEEL Executive Council and Program Committee, we are pleased to invite you to our association's 2018 annual meeting. This year's conference features nearly 300 participants in over 100 sessions on literature, cultural studies, film, linguistics, pedagogy, and second language acquisition on topics spanning Russia, Central and Eastern Europe, and Central Asia. Last year the program featured an innovation—streams, i.e., micro-conferences united by one topic and consisting of three panels/round-tables. These thematically interconnected streams are designed to foster another level of cohesion among conference panels.

This form proved to be so successful that this year we have twice as many streams in comparison with 2017. This year there are twelve panel streams spread out over six conference sessions. The stream's topics are incredibly diverse: literary classics (Tolstoevsky, Nabokov) and language teaching (Lower-level Language Instruction, Corpora in Linguistic Research and Language Teaching, Learning Trajectory of Russian Second Language Learners), theory (Mimesis in Russian Art and Aesthetic Theory) and Soviet culture (Early Soviet Children's Literature as Contested Site, Character Archetypes in the Soviet Cinema of the Post-Thaw Era), contemporary culture (Russian-Language Poetry in Transition, The Political in Contemporary Russian Culture) and such broad-reaching streams as "Reading in Russia" and "Translation." This year's important innovation this is that streams are not happening all at the same time, so that participants of one stream could attend other stream sessions.

Along with these sessions, we offer a variety of special events. Michał Paweł Markowski will give the keynote address titled "A sudden twinge of gloom and loathing.' Hatred as *the* Modern Affect: From Dostoevsky To Witkiewicz". There will be two advanced seminars: "Latency and Season: How Russian Theater Performs in Time" with Monika Greenleaf and "TWIRLLL Workshop: Targeting Word Forms in Research-based Russian Language Learning" with Laura Janda. The program also features

a translation workshop and two special events focusing on pedagogy and professional development: “Getting the Most from Video - Finding, Adapting and Delivering Content to Our Students” run by Christian Hilchey, and Anna Szawara; and a roundtable on “Strategies for Teaching Literature, Culture, and Film in Translation.” We continue to offer three “Coffee/Drinks with Leading Scholars” sessions hosted by Ilya Vinitsky, Carol Apollonio, and Eliot Borenstein. In recognition of one of our late colleagues, there will be a panel dedicated to the memory of Emilia Pavlovna Hramova.

Finally, we are excited to announce two author events: Alexandra Petrova, a renowned poet and the author of the novel *Appendix*, will read from her poetry. Vladimir Sharov, the winner of the Russian Booker prize and author of several historical phantasmagorias will read from his new novel, this event will be followed by a launch party for Oliver Ready’s new translation of Sharov’s earlier novel *The Rehearsals*.

The meeting spaces at the conference will be having a complimentary wi-fi access. LCD projector and setup will be provided free of charge. As during the last year’s conference, we will provide free continental breakfasts on Friday, Saturday, and Sunday mornings - free for registered attendees. We’ll also have several complimentary coffee and snack breaks throughout the day on Friday, Saturday, and Sunday, including the Coffees with Leading Scholars. The President’s Reception and Awards Ceremony on Friday night will have complimentary hors d’oeuvres and a cash bar. We can provide this thanks to our generous sponsors—departments of Slavic Languages and Literatures at Princeton and Stanford Universities, as well as to the ACTFL and the Kennan Institute of the Woodrow Wilson International Center for Scholars.

As you know, the conference will be taking place in Washington’s downtown with its wealth of museums and galleries. We will be just steps away from the National Mall, the African-American History Museum, and the Smithsonian Museums... One of the closest to our hotel is the Spy Museum, probably, the only of DC’s many museums that focuses on the Cold War era. Thanks to the Spy Museum’s administration, participants of the AATSEEL conference will receive a discount when attending it.

In short, this conference will be rich by its program and special events. We’ll have many participants from Europe and Russia, which promises future international collaboration. If you live in the area, please come and visit panels and special events. If you haven’t pre-registered for the conference yet, please visit our website aatseel.org. There you will also find a preliminary program.

We are looking forward to a fruitful conference with exciting papers, thought-provoking discussions, meetings with old friends, and emergence of new friendships and new projects.

Jonathan Stone, AATSEEL Conference Program Committee Chair
Mark Lipovetsky, President of the AATSEEL

Letter From The Editor

Dear AATSEEL Members,

Please enjoy this December issue of the *AATSEEL Newsletter*! Special thanks to Mark Lipovetsky and Jonathan Stone for their conference preview, and also to Michael A. Denner for sharing his wonderful piece on Tolstoy, bees, and the profession. Happy Holidays!

William Gunn
MiraCosta College
AATSEEL Newsletter Editor

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A beehkeeper sits in front of "Petersburg hives" (invented in 1814 by Pyotr Prokopovich) in the background, and log hives in the foreground. (Makovsky's *At the Aviary, Na pasenke*, Александр Владимирович Маковский)

Teaching Tolstoy's Swarmlike Life

Michael A. Denner (Stetson University)

I teach a Russian literature seminar dominated by Tolstoy's masterpiece *War and Peace*. It's such a weird novel, especially the two-hundred pages of pseudo-philosophy devoted to ramblings about history and human agency. A lot of the early reviews of the novel, from the middle of the nineteenth century, described it as "elephantine."

Exactly. There's something bestial about the work and its creator.

Readers--especially the young, first-readers of the novel in my class--often skim these philosophical sections. They shouldn't. The ramblings are brilliant!

How to convince students that these philosophical essays are necessary, that they ramify through the narrative's framework? These essays, they're all so... cold, distant, cerebral... compared to black-eyed Natasha with her songs and doll; Natasha, who loves the bespectacled Pierre and his telescope. More

about macho Anatole and fearless Andrei! Less philosophy, less ranting about the stupidity of historians and how humans are probably never completely free!

As soon as we reach Volume III in Tolstoy's *War and Peace*, where the essays start in earnest, I know it's time to visit Hive World, the better to understand Tolstoy's concept of swarms that pervades the novel. I want to lead students to think deeply about collectivity and the human condition. What are the parameters of our freedom? asks Tolstoy throughout the novel.

On the first page of Volume III, about halfway through the fifteen-hundred-page novel, the comparison of human life to the insect world first appears. Here's the translation as rendered by Louise and Aylmer Maude:

There are two sides to the life of every man, his individual life, which is the more free the more abstract its interests, and his elemental hive life in

which he inevitably obeys laws laid down for him. Man lives consciously for himself, but is an unconscious instrument in the attainment of the historic, universal, aims of humanity. (*War and Peace* III, 3, i)

That phrase “hive life” is in Russian *пчеловодная жизнь*. It’s hard to translate: *Пой* is both the hive, the “bee colony” (Russians say “bee family”); but *пой* also means the swarm of bees, when the queen bee leaves the colony with a large group of worker bees to start a new hive. Another translation of *War and Peace*, by Richard Pevear and Larissa Volokhonsky, renders the phrase as “swarmlike life.” I like that translation, it has panache, but it leaves out the collective sense, subordinates the ordinary “bee colony” meaning of the word and emphasizes the more active, unpredictable sense of bees’ swarming.



I think mainly Tolstoy means the collective, passive, unconscious *hive*, not swarm.

I want my students to understand the *biological reality* of Tolstoy’s assertion when reading these essays on history and freedom. I want them to see that hive life up close. So, when beginning Volume III, I lead my students on a surprise field trip: Leaving behind our phones and books, across the street from our classroom here on the edge of Stetson University’s campus, through the longleaf pine restoration area at the Gillespie Museum, past the Chickasaw Plums and blue Spiderwort and bluer rat-tailed Porterweed, we come to the old carriage house at the bottom of the slope where a former student and friend of mine, Maxwell Droznin, meets us. He’s the bee guy, a science guy who reads literature. He and I cool our heels while the students wiggle into their gusseted-yet-blousy white bee suits. Among the students, there’s uncomfortable giggling, nervous laughs, a regular admission that “I’ve never been stung by a bee!” They’re nervous. They’re excited.



How have they never been stung?!

Maxwell and I light a smoker crammed with pine needles and Spanish moss gathered from the pines that shadow us this warm October evening, and march across the yard to a handful of boxes, perched on PVC legs so they look like maquettes from Welles’ *War of the Worlds*. He explains to the costumed students--they look like marshmallows in their bee suits, topped with netted Tilley hats... the whole scene is a bit absurd--that we’re about to open the hives of European honeybees, *Apis mellifera* (“honey-maker bees”). These introduced bees are essential to Florida’s farm economy, fertilizing the citrus, blueberries, tomatoes, and beans. Now that Florida farms have largely been sold to land developers, Max explains, there are few endemic, indigenous pollinators like carpenter bees, sweat bees, and plaster bees. Most of these native pollinators live underground, so unsurprisingly their populations have plunged as we’ve topped the state’s soil with pavement, lawn, and house. Now farmers rely on these honeybees, essentially domesticated animals, to do the work of pollination on the remaining groves and fields.

As the sun sets, our class gathers around the Langstroth hives. We are careful to stand alongside them, not in front of them. Bees don’t like to have their entrance blocked. Max and I carefully pry the tops, stuck to the box with sticky black propolis, to reveal the Hive World that fascinated Tolstoy...

Sofia Andreevna Tolstaya, Tolstoy’s wife’s, informs us in her autobiography that Tolstoy was an enthusiastic beekeeper in early 1863, just as he began writing *War and Peace*:

That spring Lev Nikolaevich [Tolstoy] became terribly fascinated with bees. He bought several hives from my grandfather Islen’ev, read books on bees, he built frame-type hives, and acted as though the apiary was the centre of the universe, and so everyone should be interested exclusively in bees. I tried to delve into the significance of the bees’ life, but it was a challenge. This hobby was an indication of Lev Nikolaevich’s whole passionate nature. His involvement with the bees took Lev Nikolaevich away from home and from me [...]. I would go to the apiary, sometimes taking Lev Nikolaevich his lunch there. I’d sit there and sometimes get stung by a bee, and then make my lonely way home. (*My Life* 91)

One student works the bellows of the smoker, pacifying the hive as Maxwell and I see-saw a frame free. As he works, Max explains the caste system of the hive: The bees circling around outside of the box are females, guardians of the hive, ready to defend the hive to their death. They are the ones who will sting

Sofia Andreevna Tolstaya, Tolstoy’s wife’s, informs us in her autobiography that Tolstoy was an enthusiastic beekeeper in early 1863, just as he began writing *War and Peace*

you. The bees flying into the hive from every direction are foragers, field workers bringing back nectar, pollen, water, and propolis (sticky stuff) from as far as two miles away.

Finally freeing it, Maxwell holds out a frame for students to inspect. They crowd around in the fading light, eager to fathom, like Sofia Andreevna, the mysteries and rites otherwise hidden within the gloom of the hive. Across the plastic sheet framed by balsa are hexagonal cells, the building blocks of the hive. Some of the cells are full of honey and sealed with wax, some half full of honey, some empty and ready. We see the Hive World up close.



We witness: The bees scurry about, tending the cells, doing what bees do. They are all females. There are as many as fifty thousand in each hive. They clean the hive, incubate the larval bees, receive pollen and nectar from the field bees, make the wax, and build the cells. The queen, hidden somewhere deep in the center of the hive, does nothing but produce more bees. She leaves the hive but once, usually in spring, mates in the air with a dozen or more drones, the only males in the hive and this their only purpose; she returns to the center of the hive, and spends her remaining days, as long as five years, laying eggs fertilized during that single flight she took one spring. Eventually, the queen ages, and gets replaced in a complicated sequence of events. Sometimes bees swarm, leaving some of their hive-mates behind to (maybe) continue maintaining the hive. The swarming bees fly off and start a new colony. And it

begins again. The queen produces workers, the workers forage nectar, produce honey to feed the queen and themselves, they die. But the hive *continues* to... do what hives do: Produce workers to produce honey to produce more workers. In a world without end... In a sense, all hives must be relatives of one another. There must have been, way back when, eons ago, a first hive. And, in a sense, that first hive still lives.

Hives and communal animals offer Tolstoy a metaphor: a way to figure the foreground of individual choice against the ground of unconscious, collective action.

Hives and communal animals offer Tolstoy a metaphor: a way to figure the foreground of individual choice against the ground of unconscious, collective action. We lead our personal lives, believing that we freely choose to do things. But those personal lives, amalgamated and intertwined, come together to create history. If (and this is a big IF!) history has a trajectory, then it is History, with a capital H, it has a plan and rules. If history is History, then what does human freedom mean? That's what Tolstoy gestures at when he speaks of the "hive life of humankind": "Man lives consciously for himself, but is an unconscious instrument in the attainment of the historic, universal, aims of humanity." Tennyson said much the same thing, ten years earlier:

That nothing walks with aimless feet;
That not one life shall be destroy'd,
Or cast as rubbish to the void,
When God hath made the pile complete...

War and Peace proposes an animalcule ecosystem of humankind: a biological, natural-world order that shapes and limits on our socially constructed notions of selfhood... An ecosystem with rules that absolutely govern our interactions with the "things" of this world, and with one another.



It's sometimes difficult to wrap your head around the paradox, and I know I'm anthropomorphizing these bees, but so does Tolstoy: The hive is a single *living creature* in a very plain sense. At first, it doesn't exist, then it does: it is "given birth to." Then, it grows. It adapts to conditions. It has persistence in a philosophical sense. It's possible to say very comprehensibly: This hive--pointing at the hive--has been "alive" for two years, four years, decades, centuries. The bees, maybe all the bees including the queen, that were in the hive two years ago are now dead; but the hive, in a very simple sense, still lives.

Every action that every bee takes, including the queen, ensures the continued existence and flourishing of the hive. Tolstoy is "terribly fascinated" by bees because the hive is a single organism, made up of individual organisms who, in performing their duties, ensure the continued persistence of this amalgamated living thing we call a hive. If the death of all the individuals is of no importance to the life of the hive, then which is really alive, the whole or the part? The individual bees in the hive are like cells in our own body. They serve a function, perish, are replaced. I am more than the totality of my cells.

The hive is a single, collective creature with a consciousness and a will to live.

I ask my class as they hover over the frame: How does the hive make decisions, how does it know what to do next? Who decides? No individual bee directs the action of the others, there's no planning agency or mastermind bee. It's plainly incorrect to think that the queen bee is "in charge," as all she does, every moment of her life, is dedicated to the hive. Maxwell, knowing better, gives into his scientific training, and responds to my question: PHEROMONES! That is not an explanation, it's the problem itself. Not how or what, but *why* do hives live? Science answers how and what questions well enough, but only the humanities can answer: Why?

Tolstoy continues his philosophical deliberations in Volume III:

A deed done is irrevocable, and its result coinciding in time with the actions of millions of other men assumes an historic significance. The higher a man stands on the social ladder, the more people he is connected with and the more power he has over others, the more evident is the predestination and inevitability of his every action.

"The king's heart is in the hands of the Lord."

A king is history's slave.

History, that is, the unconscious, general, hive life of mankind, uses every moment of the life of kings as a tool for its own purposes.

Well, Tolstoy needs to perform a little gender sleight-of-hand here, because the hive world doesn't quite match up to his nineteenth-century one: The king of the nation--Napoleon? Russia's Alexander I?-- is the queen of hive. She is the slave of the hive, like he is the slave of History, the general hive life of humankind. In Tolstoy's topsy-turvy world, the world of the Gospel truth, the highest is the lowest: The king, logically the most free because his will is subordinated to no one, in fact serves History, what Tolstoy defines as "the inevitable course of events"; because he is most connected to the most people, his actions are the most determined by "predestination and inevitability."

The king (and the queen!) is really just a slave.

The most free, the least predestined, is whoever occupies the lowest rung of

Tolstoy's ladder, whoever is maximally unconnected and powerless. I imagine these maximally-free monads being like early Christian Desert Fathers and Desert Mothers, living ascetic lives far removed from contact with their fellow men and women. But I sense here that this kind of freedom is not one that you and I understand as freedom, much the less desire. How are those guys living in the desert free? I want to drink a bottle of rum with Pierre! I want to dance with pretty, black-eyed Natasha!

If such a rule-bound ecosystem of humanity actually exists--and Tolstoy posits that it does--then we individuals are vitally connected to one another and to everything. In that sense, we cease truly being individuals, and become part of the "elemental swarm." Our "I" that we so treasure, our personality, is partial. But we are (mostly) unconscious of this belonging, this unfreedom.

But that personal, self-conscious beating-of-wings within and against this impersonal, natural ecosystem of the "elemental, swarmlike life"... that's the novel, that's the drama and romance that readers feel as they find their way through *War and Peace*.




There are two excellent academic pieces written about bees and Lev. N. Tolstoy:

""Swarm Life" and the Biology of *War and Peace*" by Thomas Newlin (*Slavic Review*, Vol. 71, No. 2 (SUMMER 2012), pp. 359-384)

"What the Bees Do in *Anna Karenina* and Other Works by Tolstoy: A Study in Three Parts" by Rosamund Bartlett (*Tolstoy Studies Journal*, vol. XXXVI (2014), pp. 1-18)

Michael Denner is Professor of Russian Studies at Stetson University and currently Editor of the Tolstoy Studies Journal. He keeps bees in DeLand, Florida.



Everything You Always Wanted to Know about Russian Grammar But Were Afraid to Ask

by Alina Israeli (American University)

Q. I have heard people say “Пошел!” chasing a dog. Can it be used with other verbs?

A. A past tense perfective form is often used instead of the imperative form. However, it can only be used by people of higher authority or status speaking to people of lower authority or status (for example, teachers to students, parents to children):

Пошли! — Let’s go!

Девочки, наклонились, выпрямились! — Girls, bend over and stand upright!

Открыли книги и читаем! — Open the books and read!

Поехали! — Let’s go! (also to a driver)

И начали! — And begin! (Often said by a ballet teacher, for example.)

Эй, пошел, ящик! [М. О. Гершензон. Мудрость Пушкина (1919)] — Hey, let’s go, coach!

Ну-ка быстро нашел ключ! — командует он. [Ольга Андреева. Стланная стлана // «Русский репортер», 2014] — С’mon, find the key quickly!

Приходит наша училка и говорит таким сердитым голосом:

— А ну-ка убрали все телефоны.

Мы аж подпрыгнули. [А. В. Жвалевский, Е. Пастернак. Время всегда хорошее (2009)] — Our teacher comes and says in such a stern voice, “Come on, put away all the phones.” We even jumped.

Easy blunder corner

Generations of my students have started a sentence with Когда я училась/учился в средней школе... at which point I usually stop them.

In the US children go to three schools in succession: elementary school, middle school and high school. These are typically in separate buildings, and each has its own principal.

In Russia, all the education from the first to the last grade typically takes place in one and the same building. Начальная школа as a separate entity may still exist in some remote rural areas, but in general it is part of the same school while differing administratively. For example, one and the same teacher teaches the class from grades one through four, while later on there are different teachers for different subjects. Thus средняя школа is any school that includes the last two grades necessary to complete среднее образование; these days it’s grades 10 and 11, while some years ago it was grades 9 and 10. Earlier there existed школы-восьмилетки, where the 8th grade was the last grade, and the graduating class received неполное среднее образование, considered sufficient to become a factory worker. Those graduates who wanted to continue their education had to transfer either to a regular общеобразовательная средняя школа or to some technical school. These schools, училища and техникумы, had only “high school” classes plus professional education. As a result, instead of two years, students studied there for three years. For example, there is медицинский техникум, which prepares nurses. Some of those училища are now called колледжи, for example педагогическое училище is now педагогический колледж. It prepares elementary school teachers. In addition, in the wave of renaming, some specialized high schools are now called лицеи, for example физико-математический лицей №30. Things have gotten rather complicated, I must admit.

Before восьмилетки went into effect in 1958 and became compulsory, there were семилетки with seven years of compulsory education. Thus one can find these in literature describing pre-war settings:

Так вот, после окончания семилетки мама сказала: хватит учиться, иди работать в колхоз. У нее было твердое убеждение — если пойду учиться дальше, то или ослепну, или дураком стану. Так она и говорила. Я настоял на своем. Оказался единственным учеником из нашего седьмого класса, который пошел в среднюю школу. Мой приятель Сережа Гаврилов поступил в автомеханический техникум. Погиб во время войны. (А.Н. Яковлев. Омут памяти)

So in his village there was only школа-семилетка, and he had to go to a different village for the eighth grade. We do not know whether that new school had grades 8–10 or 1–10, but the fact that it had 8 through 10 qualifies it as средняя школа.

Back to “when I was in high school”. If one studied in a regular high school in the US, one should say in what grade the event took place: Когда я училась в 10-м классе,... If one does not remember the exact grade, one says, «Когда я учился в 11-м или 12-м классе». If the event spreads over several grades, one should say, «Когда я учился в старших классах,...» because high

school students are even called старшекласники. Earlier grades are called младшие классы, and the middle grades средние классы. Of the three terms старшекласники, младшекласники and среднекласники, the first is the most common and the last is rarely used.

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Please send questions to: Prof. Alina Israeli, WLC, American University, 4400 Massachusetts Ave. NW., Washington DC 20016-8045; or via e-mail to: aisrael@american.edu

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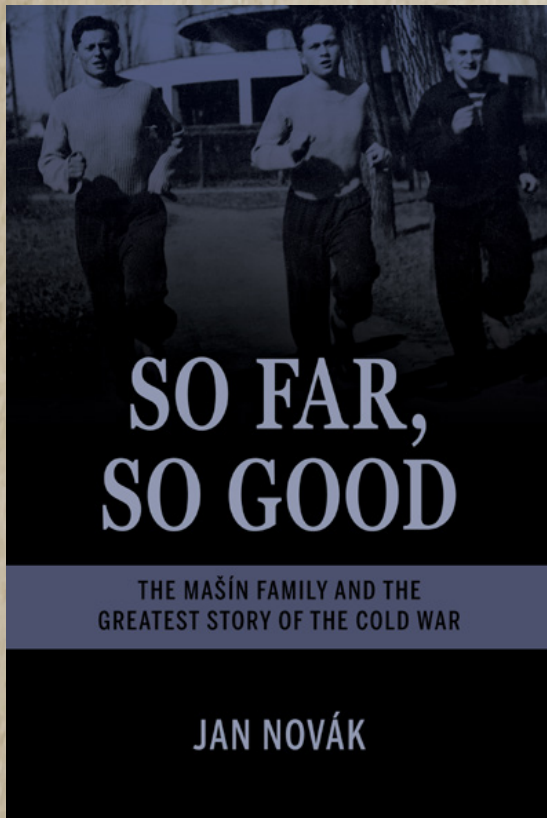
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Magnesia Litera's 2005 "Czech Book of the Year"



The true story of three young Czech men whose daring exploits of anti-Communist resistance and 1953 flight to West Berlin set off the largest manhunt in the history of the Eastern Bloc. First written in English by Czech author Jan Novák—then reworked and translated into the author's native language—this heart-pounding thriller is now available in English, complete with revisions from the Czech-language translation, for the first time!

"...Novák has managed to write a novel of the type that has not appeared on Czech bookshelves in quite a long time."

—iLiteratura.cz, 2004



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Technology & Language Learning

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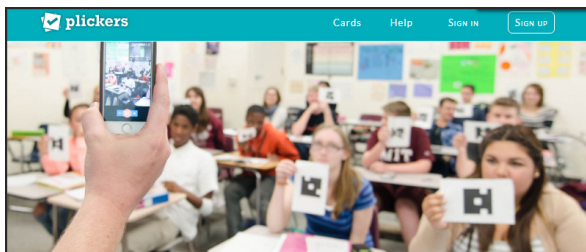
Plickers: A formative assessment tool

It is no doubt that assessment has a pivotal role in many teaching contexts, since it provides not only teachers but also students with invaluable information on how teaching and learning activities help them achieve their goals. Moreover, assessment practices may lead learners to review the previously learned or studied items in classrooms, as “without review, most information will be lost from memory” (Sprengr, 2005, p. 123). Pop quizzes or similar assessment activities can help learners review the previous topics and determine their strengths and weaknesses, which provides useful information to their teachers (Kılıçkaya, 2017a). Formative assessment, also known as assessment for learning, can be of great importance in improving learner attainment (Djoub, 2017; Kılıçkaya, 2017b).

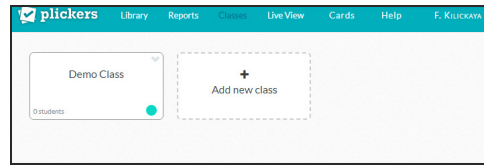
Readers of the AATSEEL Newsletter will remember that in previous issues, I introduced several online quiz creators such as *Google Forms* (Kılıçkaya, 2017c) and *Quizstar* (Kılıçkaya, 2010). These tools enable teachers to create online quizzes that can be used before and/or after-class activities to encourage learners to review the previous topics. However, they have several limitations regarding their use in the classroom, as each student needs to have access to a computer or other electronic device to do the activities. Considering these limitations, in the current column, I have decided to introduce an authoring tool that will help teachers to apply formative assessment in the classroom, *Plickers*.

Plickers

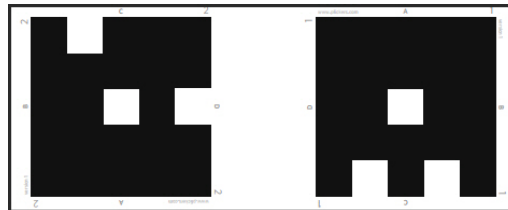
Plickers, available at <https://www.plickers.com>, is an online tool that combines the use of iPhone/iPad and Android smartphones or tablets and cards (paper clickers) to provide real-time formative assessment for both teachers and learners. Teachers use their devices to scan the paper clickers that students have, removing the need for students to have similar devices in the classroom.



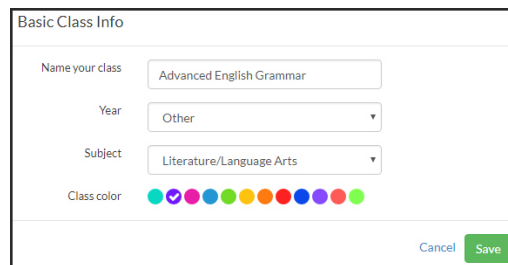
You will first need to create an account using the ‘Sign Up’ link on the top right side of the homepage at <https://plickers.com>. The registration process can be done through either filling in the information required (providing an email address, etc.) or using a Google account. When registration is completed, the following page will appear.



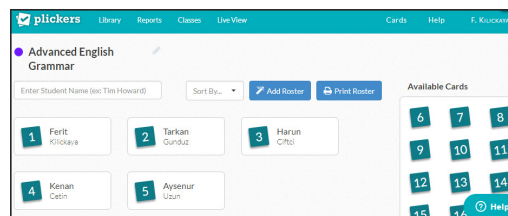
You will see several links on the top menu. ‘Library’ provides the storage where you can create quizzes and plan them for different classes. ‘Reports’ has the individual reports for each class, which provides detailed information about each student’s responses to the questions. You can also create different classes using the link ‘Classes’. ‘Live View’ enables selecting a question by using the application on the smartphone to project this question to the whole class. As mentioned before, the students will not use any device in the classroom. However, they will use printed cards, which are also called ‘paper clickers’. Using the link ‘Cards’, you can download the cards based on the size of your classroom. The standard one includes 40 cards with normal font size. However, depending on your needs, you can also download and print cards with different features. In order to make cards more durable and usable for a long time, cards can be printed on cardstock or alternatively, they can be laminated. However, as indicated on the website, to prevent glare, the use of a matte laminate is advised.



In order to start using *Plickers*, you will first create classes and assign cards to students in each class. To do this, click on the link ‘Classes’ and then ‘Add new class’. You will provide some basic information about your class such as the name of the class, grade, and subject. You can also select different colors for your classes.



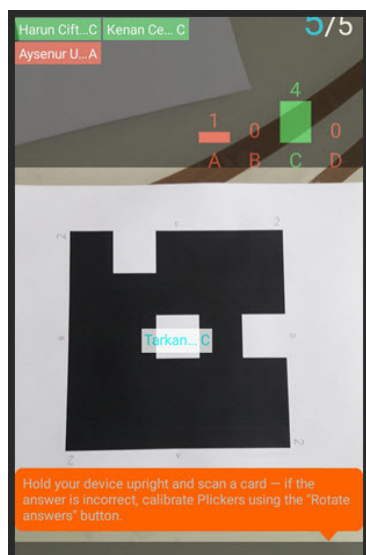
Once classes are created, you can add students and assign cards to these students by entering the students’ names. Card numbers (up to 63 students for each class) are automatically assigned to students as the students’ names are entered.



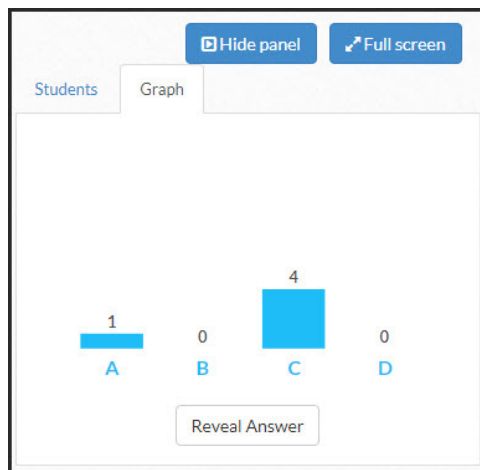
It is now time to create questions for our students. Click on 'Library' and then 'New Question' in order to enter questions, which can be in multiple-choice or true/false formats. It is also possible to add images to the questions.

After questions are added, they must be added to the queue using the link 'Add to Queue' so that the questions can be projected by the teacher to students through a projector or a smart board. Adding questions to the queue can also be done through the application installed on the teacher's device. When the question is added to the queue and assigned to the classroom, the 'Live View' will show the question to the classroom as in the following figure. is not the appropriate response.

The students will start holding up their cards with the answer (A, B, C, or D) in an upright position. You will click on the camera icon on the *Plickers* application, and the application will scan the students' responses while they are holding their cards.



When scanning is completed, feedback will be provided on the Live View tab on the website. More detailed information about each student's performance can also be obtained using the 'Reports' tab.



I have tried to explain the basic features of *Plickers*. More information and detailed instructions are available at <https://plickers.zendesk.com>. Moreover, there are some tutorials, interesting examples, and discussion regarding the use of *Plickers* on YouTube such as <https://www.youtube.com/watch?v=HCM9nqikcjs>. If you have new ideas or suggestions regarding this, you can share them at <https://plickers.uservoice.com/>.

Evaluation

For teachers willing to introduce pre or post-lecture quizzes to their classrooms, *Plickers* proves to be a useful tool. One of the main advantages of using this tool is that students do not need to have their own electronic devices such as smartphones or tablets. This is especially useful for teachers to do fun activities in the classroom for young learners, without exposing them to these devices. *Plickers* can be used to do instant checks for understanding the key points in the classroom, together with impromptu polls or surveys. Moreover, the responses obtained from learners are automatically saved as reports, which can be later analyzed. One limitation of this tool is the number of options available in multiple-choice questions. In the current version, there are only four options. More options can be introduced in the future editions, and students should be able to select more than one option as the correct answers. Another limitation is that the questions can only be entered one by one. The questions should also be entered one at a time instead of all at once. Although there are several limitations, which I believe will be overcome in the future updates, *Plickers* seems to be a great tool for teachers to enable their students to have quick revisions of the topics in the classroom.

Acknowledgement

I would like to thank Harun Ciftci, an M.A. student in the Department of Foreign Language Education, Mehmet Akif Ersoy University, for bringing this tool to my attention.

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Contributions, questions, and suggestions regarding this column should electronically be sent to Ferit Kılıçkaya (ferit.kilickaya@gmail.com)

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ALL PROGRAMS CONTINGENT UPON FUNDING AND ENROLLMENT

Mellon LCTL Collaborative Partners

Catherine C. Baumann (University of Chicago)

With the support of a grant from the Andrew W. Mellon Foundation, the University of Chicago in the second year of a five-year project to create Less Commonly Taught Language collaborative partners, as well as to have an impact on pedagogy in LCTLs more broadly. At the heart of the Mellon project are the partners: pairs or triads of instructors of LCTLs from different home institutions, who will develop shared, articulated course sequences in the target language. Often instructors of LCTLs are the only individual on a given campus teaching the language. They face multiple challenges: teaching overloads in order to bring students to higher proficiency levels; defending their programs in the face of low enrollments; creating and updating materials on their own because of a lack of resources in a publishing industry dominated by commonly taught languages. These instructors are dedicated, professional, innovative, and incredibly hard-working.

The collaborative partners will come primarily from Big Ten Academic Alliance and Ivy Plus institutions, where existing consortial agreements make course-sharing arrangements possible. All potential partners will participate in ACTFL OPI assessment workshops, as well as workshops on reverse design and development of materials and multimedia, in order to effectively design shared curricula, with materials appropriate to the outcomes and goals specific to their language. In time, the partners will become trainer-experts as new pairs are added each year, participating and presenting at workshops and symposia to share their experiences and insights. In September, 2017, the first Shared LCTL Symposium (SLCTLS) was held, to do exactly that. We envision course sequences articulated across partner institutions, enabling students to achieve greater proficiency gains that would be possible for a single instructor teaching on a single campus.

All professional development activities (OPI workshops, Mellon Winter and Summer Pedagogy Workshops, Assessment Workshops) are open to LCTL instructors across Big Ten and Ivy Plus institutions, and the pedagogy workshops have included CTL instructors as well, in order to create cohorts of pedagogical innovation on their campuses.

As of September, 2017, three partnerships had been established: two in Polish and one in Indonesian. The grant will run from July, 2016, until June, 2021. For more information, please see our website: <https://melloncollaborativepartners.uchicago.edu>.

Member News

José Vergara, Editor

AATSEEL enjoys keeping its members informed about important events and professional milestones. If you or an AATSEEL member you know has recently defended a dissertation, been hired, received a promotion or retired, please send the member's name, accomplishment and affiliation to: José Vergara jvergar1@swarthmore.edu

The AATSEEL Newsletter would like to recognize the following members for their recent professional success:

Congratulations to **Rachel Stauffer**, who has officially joined The School of Russian and Asian Studies (SRAS). She will be overseeing SRAS syllabi, course development, and coursework, including writing for SRAS scholarship programs. She also continues to serve as the Conference Manager for AATSEEL and also work as an independent scholar. She holds a PhD in Slavic Languages and Literatures from the University of Virginia. She has taught Russian language, literature, folklore, cinema, and culture in Virginia-area schools, colleges, and universities since the early 2000s, and she has also been a graduate student or professional in Moscow, Irkutsk, and St. Petersburg, Russia. She is based in Harrisonburg, Virginia, where she lives with her husband, Eric, and their English bulldog, Lou.

University of Arizona faculty **Colleen Lucey**, **Naomi Caffee** and **Benjamin Jens** have been awarded a Department of State Peer-to-Peer Grant administered by the American Embassy in Moscow for 2017-2018. This grant will fund a new project between UA Department of Russian and Slavic Studies and the GRINT Center at Moscow University for the Humanities (MUH). Through a new co-convened college course on Russian and American foodways, which includes a built-in study abroad component to sites in Russia and the US, the "UA|GRINT Friendship Garden" program will fund a cohort of Russian and American students to travel and collaborate on urban farming. Participants will work on a plot of land at the Tucson Village Farm and grow traditional Sonoran and Russian crops.

We are pleased to report that Russian instructor at the Univ. of Texas at Austin Department of Slavic and Eurasian Studies **Marina (Potoplyak) Alexandrova** received the Leslie Waggener Centennial Teaching Fellowship for the 2016-17 academic year. The award is presented annually to select faculty members in the College of Liberal Arts who have exemplified outstanding teaching in foreign language instruction and/or honors courses.

Dr. Svitlana (Lana) Kryś, Kule Chair in Ukrainian Studies and Assistant Professor of English at MacEwan University (Edmonton, Canada), is pleased to announce the publication of the fall issue of *East/West: Journal of Ukrainian Studies*, vol. 4, no. 2 (2017). Dr. Kryś serves as EWJUS's editor-in-chief. The newest issue of EWJUS may be accessed at <https://www.ewjus.com/index.php/ewjus/issue/view/12/showToc>. It features a special thematic section "Banning a Language 'That Does Not Exist': The Valuev Directive of 1863 and the History of the Ukrainian Language," guest edited by Michael Moser (University of Vienna). The Valuev Directive of 1863

was a draconian law, which aimed to prohibit most of the publishing in the Ukrainian language in the Russian Empire. In addition to the thematic section, this 300-page issue also includes two regular articles; a translation of an award-winning article, originally published in Ukrainian; a book review essay, and a selection of book reviews. EWJUS is a scholarly, peer-reviewed, online periodical, publishing original research articles, reviews and review articles, with a focus on Ukrainian humanities and social sciences in a comparative and interdisciplinary perspective. It is sponsored by the Canadian Institute of Ukrainian Studies (University of Alberta, Canada). EWJUS is an Open Access Journal, meaning it is available online to everyone for free and without a subscription. Readers can register with EWJUS's site to receive future updates. While at our site, readers are also invited to explore the books EWJUS has for review. New book reviewers are always welcome.

Emerging Scholar Spotlight: Request for Nominations

The editors of the AATSEEL Newsletter are soliciting nominations for junior scholars in the field of Slavic and East European Languages and Literatures. If you or someone you know is a recently published author and would like to be featured in the AATSEEL Newsletter, please send a brief description (250-400 words) of the individual's contribution to the field and potential to impact the profession. Nominations can be sent to José Vergara: jvergar1@swarthmore.edu.



Graduate Student Spotlight

Anastasiya Osipova was born in Kiev, Ukraine and came to the United States to attend the University of Pennsylvania at the age of sixteen. After graduating Summa Cum Laude with a degree in Comparative Literature, she entered the Ph.D. program at the Department of Comparative Literature at NYU. She has since defended her MA thesis on “The Future of Fact: Factography and the New Proletarian Realism,” and is scheduled to defend a Ph.D. dissertation entitled “Building Life: The Rhetoric of Vitality in Soviet Literature and Literary Theory in the 1920s and 1930s” in the early fall of 2017. She is a recipient of Mellon Dissertation Fellowship. Her research and teaching interests include Soviet literature and theory and their afterlives in contemporary Russian culture. She is currently teaching as a part-time faculty and serving as an undergraduate advisor at the Gallatin School of Individualized Study, an interdisciplinary college within NYU. She is a practicing translator and a co-founder of Cicada Press, an imprint that pursues politically engaged poetic texts. Among its publications are bilingual Russian-English editions of Pavel Arsenev’s *Reported Speech* (forthcoming in 2017), Roman Osminkin’s *Not a Word About Politics!* (2016), as well as “Circling the Square: Maidan and Cultural Insurgency in Ukraine,” a collection of statements and artworks from Ukrainian and Russian artists and poets (2014). Her writing has appeared in publications such as *n+1*, *The Brooklyn Rail*, *Artforum*, and *Texte Zur Kunst*. Her most article, entitled “The End of the Soviet Baroque: Historical Poetics in Olesha’s *Envy* and Tynianov’s *The Wax Person*,” is scheduled to appear in *Transcultural Studies – A Journal in Interdisciplinary Research* (issue 13.2. 2017).

Recent Publications

Chas Cassidy, Editor (Northwestern University)

Biography

Robbins, Richard. *Overtaken by the Night: One Russian's Journey through Peace, War, Revolution, and Terror*. Pittsburgh, PA: University of Pittsburgh Press, 2017. 584 pages.

Central Asian Studies:

Levi, Scott. *The Rise and Fall of Khoqand, 1709–1876: Central Asia in the Global Age*. Pittsburgh, PA: University of Pittsburgh Press, 2017. 288 pages.

Roy, Olivier. *In Search of the Lost Orient: an Interview*. Trans. C. John Delogu. New York, NY: Columbia University Press, 2017. 272 pages.

Geography:

Davies, John & Alexander Kent. *Red Atlas: How the Soviet Union Secretly Mapped the World*. Chicago, IL: University of Chicago Press, 2017. 272 pages.

Magocsi, Paul. *Carpathian Rus': A Historical Atlas*. Toronto, ON: University of Toronto Press, 2017. 86 pages.

History:

Ascher, Abraham. *Russia: a short history*. London, UK: Oneworld Publications, 2017. 320 pages.

Bushnell, John. *Russian Peasant Women Who Refused to Marry: Spasovite Old Believers in the 18th-19th Centuries*. Bloomington, IN: University of Indiana Press, 2017. 400 pages.

Doucette, Siobhan. *Books Are Weapons: The Polish Opposition Press and the Overthrow of Communism*. Pittsburgh, PA: University of Pittsburgh Press, 2017. 344 pages.

Eklof, Ben & Tatiana Saburova. *A Generation of Revolutionaries: Nikolai Charushin and Russian Populism from the Great Reforms to Perestroika*. Bloomington, IN: Indiana University Press, 2017. 440 pages.

Materka, Edyta. *Dystopia's Provocateurs: Peasants, State, and Informality in the Polish-German Borderlands*. Bloomington, IN: Indiana University Press, 2017. 248 pages.

Mickenberg, Julia. *American Girls in Red Russia: Chasing the Soviet Dream*. Chicago, IL: University of Chicago Press, 2017. 432 pages.

Pieniasek, Pawel. *Greetings from Novorossiia: Eye-witness to the War in Ukraine*. Trans. Malgorzata Markoff and John Markoff. Pittsburgh, PA: University of Pittsburgh Press, 2017. 224 pages.

Literary Studies:

Alexandrov, Vladimir. *Limits to Interpretation: The Meanings of Anna Karenina*. Madison, WI: University of Wisconsin Press, 2017. 368 pages.

Corrigan, Yuri. *Dostoevsky and the Riddle of the Self*. Evanston, IL: Northwestern University Press, 2017. 248 pages.

Wanner, Adrian. *Out of Russia: Fictions of a New Translingual Diaspora*. Evanston, IL: Northwestern University Press, 2017. 264 pages.

Wanner, Adrian. *Russian Minimalism: From the Prose Poem to the Anti-Story*. Evanston, IL: Northwestern University Press, 2017. 208 pages.

Memoir:

Kraus, Michael. *Drawing the Holocaust: A Teenager's Memory of Terezín, Birkenau, and Mauthausen*. Trans. Paul Wilson. Pittsburgh, PA: University of Pittsburgh Press, 2017. 144 pages.

Woskob, Helen. *Freedom and Beyond: My Journey from Ukraine to a New Life in America*. Michael Naydan, ed. Lviv: Piramida Publishers, 2017. 212 pages.

New Translations:

Symonenko, Vasyl. *Silence and Thunder: The Selected Poetry of Vasyl Symonenko*. Trans. Michael Naydan. Lviv: Piramida Publishers, 2017. 122 pages.

Rylsky, Maksym. *The Selected Lyric Poetry of Maksym Rylsky*. Trans. Michael M. Naydan. Amsterdam-London: Glagoslav Publishers, 2017. 165 pages.

Political Science:

Bechev, Dimitar. *Rival power: Russia's influence in Southeast Europe*. New Haven, CT: Yale University Press, 2017.

Plokhyy, Serhii. *Lost Kingdom: The Quest for Empire and the Making of the Russian Nation*. New York, NY: Basic Books, 2017. 432 pages.

Schulze, Jennie. *Strategic Frames: Europe, Russia, and Minority Inclusion in Estonia and Latvia*. Pittsburgh, PA: University of Pittsburgh Press, 2017. 288 pages.

Shekhovtsov, Anton. *Russia and the Western Far Right: Tango Noir*. Abingdon, Oxford: Routledge, 2017. 294 pages.

Please forward information regarding recent publications directly to Chas Cassidy: chascassidy2023@u.northwestern.edu

December 2017 Newsletter

Announcements

Chas Cassidy, Editor (Northwestern University)

Education and Resources Network (LEARN) Slavic and East European Languages Workshop

The Foreign Language Program Office (FLPO) of the Office of the Director of National Intelligence (ODNI) and the National Cryptologic School (NCS) are pleased to announce the Education and Resources Network (LEARN) Slavic and East European Languages Workshop. The workshop will be held on Wednesday, January 31st and Thursday, February 1st at the Pryzbyla University Center on the campus of the Catholic University of America in Washington DC.

This LEARN workshop is timed to precede the annual convention of the American Association of Teachers of Slavic and East European Languages (AATSEEL); select guest presenters with a focus on 2nd language acquisition from the AATSEEL convention have been invited to preview their talks at the LEARN workshop.

The LEARN workshops provide foreign language professionals from U.S. Government (USG)-affiliated schools and institutions a venue to interact with their colleagues where they can:

- Share their knowledge, experience, unique perspective, and educational best practices with peers;
- Discuss and explore issues related to the science and technology of foreign language education;
- Develop networks of teachers to create communities of practices,
- Reduce duplication of efforts in areas such as curriculum design, course delivery and assessment.

This LEARN Workshop is open to foreign language professionals including instructors and course developers from any USG-affiliated institution as well as AATSEEL attendees. This workshop will be focused on issues related to teaching language at the higher levels to include curriculum development, methodologies, instructional approaches,

and technologies that support this topic.

There is no charge to attend any of the sessions of the LEARN workshop. More details and registration information can be found at the LEARN workshop website:

<https://www.fbcinc.com/e/learn/e/slaviceasteuro-pean/default.aspx>

US-Russia Social Expertise Exchange

The US-Russia Social Expertise Exchange (SEE) is extending the deadline for applications for its bilateral project competition focusing on (1) Hands-on Learning in the Areas of Flora and Fauna and/or (2) Social Inclusivity for Persons with Disabilities.

To participate in the competition, all project teams must complete a full application form by **January 22, 2018**.

For any additional questions please contact SEE staff at see@eurasia.org.

Prior to submitting your project proposal, we strongly encourage you to watch the SEE proposal writing webinar. This presentation will provide additional information about both the application process and the traits of a successful SEE project proposal.

The Ukrainian Research Institute at Harvard University is now accepting applications for its 2018-2019 Research Fellowships in Ukrainian Studies.

Deadline: January 15, 2018

Application: Online

The Ukrainian Research Institute at Harvard University is currently accepting applications for its research fellowships for the 2018-2019 academic year. Applications from interested individuals must be submitted by January 15, 2018 through the online application form on HURI's website. HURI's fellowship program supports distin-

guished scholars from around the world to carry out research in residence on topics pertaining to Ukrainian Studies. While at HURI, they can connect with experts, attend lectures and other events with world-renowned speakers, and make use of the resources at Harvard University, including its vast library collections.

For the 2018-2019 academic year, the following fellowships are offered:

- The Jaroslaw and Nadia Mihaychuk Postdoctoral Research Fellowships
- The HURI/Ukrainian Studies Fund Research Fellowships (mid-career)
- The Petro Jacyk Distinguished Fellowship (senior)

Fellows receive a monthly stipend to assist with the cost of housing, health insurance, and living expenses. The fellowships also provide direct roundtrip travel to Harvard University.

Eligibility: Individuals must have demonstrated a commitment to Ukrainian Studies and hold a doctorate in history, literature, philology, culture, or a related area of study in the humanities and social sciences fields.

Nominations for the Jacyk fellowship may also be submitted.

For more information about eligibility and applying, please see the Fellowships section of the HURI website.

Read about the 2017-2018 fellows here.

AATSEEL Newsletter Information

The AATSEEL Newsletter is published in October, December, February, and April. Advertising and copy are due four weeks prior to issue date. Advertisements must be submitted through our online ordering system on the AATSEEL website: <https://www.aatseel.org/ad-upload>

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AATSEEL NEWSLETTER EDITORIAL STAFF

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William Gunn
aatseelnewsletter@usc.edu

CONTRIBUTING EDITORS

José Vergara
Kathleen Evans-Romaine
Alina Israeli
Ferit Kiliçkaya
Chas Cassidy

AATSEEL OFFICE

Elizabeth Durst
Executive Director, AATSEEL
University of Southern California
3501 Trousdale Parkway, THH 255L
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(213) 740-2734
aatseel@usc.edu

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EDITOR, SLAVIC & EAST EUROPEAN JOURNAL

Yana Hashamova, Ohio State University
seej@osu.edu

EDITOR, AATSEEL NEWSLETTER

Billy Gunn, MiraCosta College
aatseelnewsletter@usc.edu

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3501 Trousdale Parkway aatseel@usc.edu

AATSEEL CONFERENCE MANAGER

Rachel Stauffer
aatseelconference@usc.edu

WEBMASTER

Yuliya Volkhonovych
volkhonov@hotmail.com