



Novgorod, RUSSIA Trinity festivities

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President's Message

Kevin M. F. Platt
University of Pennsylvania
AATSEEL President 2015-16

One of the primary missions of our association is the study of cultural life in the regions of our concern. So what is the current state of culture in the territory I, and many of us, study—in Russia, that is?

In short, Russian cultural life appears to be bursting at the seams. Business is booming. In Moscow this weekend, where I was attending an academic conference, I found myself unable to obtain tickets either to the Zemfira concert at the Olympic Stadium or to the classical concert that was my second choice. At the conference itself, an annual gathering that I've attended many times in the past, I was startled by the unprecedented number of people who attended purely as spectators. Recalculations of my evening plans led to the happy discovery that Russia is now in the throes of a craft beer revolution. And backing away from these up-to-the-minute reports from Moscow, it's been becoming more and more clear to me in the course of the last few years that Russia is in the throes of a poetry boom that can only be compared to that of the early twentieth century in its variety

and energy. In the analysis of a friend, to some extent these are all signs of the times: when things become unbearable in public life, in politics, and in the economy, Russians turn to cultural creativity—to theater, music, poetry and micro-brewing. The topic of the conference I was just at, by the way, was cultural autonomy as a mode of resistance to social and political pressures.

Yet this sense of cultural dynamism is matched by an air of despondency in other dimensions of life. A year or two years ago the atmosphere in Moscow was supremely agitated—an unsettled state of ongoing dynamic reactions to the rolling crisis in Ukraine and to the geopolitical responses to it. At least then, though, calls for action, public outcry, expressions of dissent and critique were echoing from all sides. Now things are different. In conversation after conversation, I heard notes of exhaustion and despair in any possibility for a change from the new normal of mass patriotic hype and political and economic stagnation. “No hope for any change in the situation...” I was told by a friend who is active in Russian public life. He finished this grim assessment: “In the next decade.”

This dichotomy between culture and public life is itself an unstable equilibrium, however. Certainly, the “hydraulic” principle of social activity drives people into culture when they can't express

themselves in other areas of public discourse. But cultural autonomy renders the arts not only a place to take refuge from the political, but also, as Peter Burger explained decades ago in his *Theory of the Avant Garde*, an arena with special possibilities for political expression. Cultural insulation from political life is, in the end, a useful condition for political intervention.

Perhaps it is for this reason that while some are clearly turning to artistic activity as a zone of freedom from the political, others are tending more and more to view cultural activity as a last zone

for active expression of dissenting views. Each in their own way, Dmitry Bykov, Vladimir Sorokin, Petr Pavlensky, the young authors of the *Kraft* or the *Chto Delat'* (What is To Be Done) groups all represent a movement towards political activism in the cultural scene. I predict that it that will only continue to increase.

And the growing importance of culture as a site both for the articulation of autonomy and for use of that autonomy to make political interventions also explains why cultural and educational institutions are increasingly becoming targets for

regulation, monitoring and control, whether this be in the form of the bureaucratic pressure that accreditation agencies are turning on the European University at St. Petersburg, or continuing conflicts within the faculty and administration of the Russian State Humanities University, that this week led to attempts to oust preeminent scholars Yury Mann, Nina Pavlova, Vadim Gaevsky and others from that institution.

So this then is my report on the cultural scene in Moscow: dynamic, tense with possibility, and quite possibly a scene of increasing conflict.

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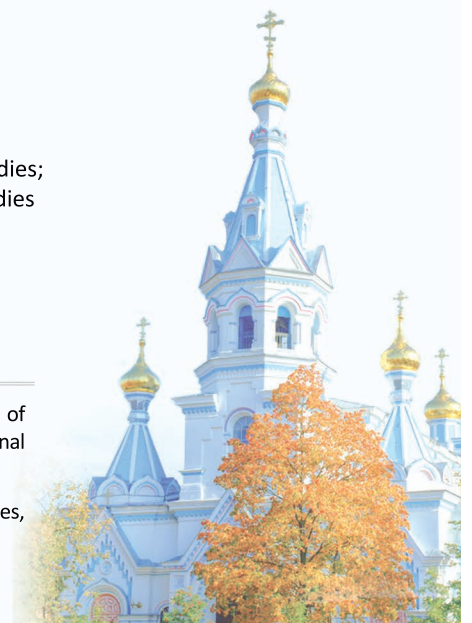
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Letter From The Editor

Dear AATSEEL Members,

As we come to the close of another academic year, I am grateful to all of our members for their willingness to contribute their time and energy in support of the *AATSEEL Newsletter*. We all anticipate Alina Israeli's fascinating columns on the Russian language. Thank you to Ferit Kılıçkaya for finding new and exciting tools for teaching with technology, and also to Elena Denisova-Schmidt for her creative and interesting classroom activities. I appreciate Colleen Lucey's and Carmen Finashina's tireless efforts in reporting news and publication information for AATSEEL members. Collaborating with Kevin M.F. Platt to identify and invite featured authors is also a great joy, and the current issue is no exception. I hope you will enjoy Robert Bird's comments on the state of Russian and East European media studies as much as I did. Best of luck finishing up 2015-2016!

William Gunn
MiraCosta College
AATSEEL Newsletter Editor



★ RUSSIAN ★
★ CINEMA OR ★
★ CINEMA IN ★
★ RUSSIA? ★

BY ROBERT BIRD

Associate Professor, Department of Slavic Languages and Literatures and
Department of Cinema and Media Studies University of Chicago

In winter quarter 2016 I offered a new course, “Russian Cinema,” a rubric never before tried at the University of Chicago, as far as I know. The syllabus required much consideration and design, of course, in order not to make a complete mockery of such a vast subject in one ten-week quarter. But it was not the impossible ambition of the course that elicited the skepticism of my colleagues in the Department of Cinema and Media Studies; it was the very idea of teaching a national cinema. After all, such founding members of the department as Miriam Hansen and Tom Gunning have based much of their work on the radically international character of film as a medium, both in its production and its distribution. The department has therefore maintained a cautious distance from area studies programs at the university, whose curricula include film in roles that some film scholars find at best auxiliary, at worst opportunistic.

I decided to confront the issue head-on, by posing the existence of a distinct and unified “Russian cinema” as a central problem of the course. I began by assigning a text by my colleague Yuri Tsivian, who has argued strongly that the distinctive style of prerevolutionary Russian films cannot be explained through some peculiarity of Russian culture:

Cinema is not ... a cultural symptom, psychological or otherwise, but rather an active, aggressive, manipulative agency, which may, when needed, use a culture as a means to an end. ... Culture is useful insofar as it helps us to understand films, not the other way round ... Cinema is architecture, culture is its wallpaper.¹

Yuri addresses this argument to the film historian, not the historian of culture; but it may surprise Slavists to see the distinction between cinema and “culture” drawn so starkly in any context, although analogous distinctions are likely to be made in other fields with distinct objects of study and strong disciplinary methodologies, like art history and political science. We Slavists, by contrast, frequently range quite freely across mediums and methods within areas that are defined by geography and language.

Russian and Slavic studies continue to be enriched by major new work on Russian cinema from an area studies viewpoint. I would highlight two centers of this work: Pittsburgh, Pennsylvania, and Aberystwyth, Wales. A significant proportion of active scholars of Russian film are graduates of Pitt’s PhD program, and many of us have been grateful participants in the Russian Film Symposia held at the University of Pittsburgh under the tutelage of Vladimir Padunov and Nancy Condee. Condee’s 2009 book *Imperial Trace* has only gained in importance over the intervening years, which have lent her arguments about recent Russian cinema a hint of prophecy. Fewer of us have made it to Aberystwyth, I would guess, but no Slavist at all has been left untouched by the indefatigable labors of Birgit Beumers, founding editor of *Kinokultura.com* and *Studies in Russian and Soviet Cinema*, and editor of a continual tide of Companions, Directories and Histories of Russian and Soviet cinema. Birgit’s various endeavors gather together many if not all scholars working actively on Russian/Soviet cinema, many of whom are pursuing valuable areas of research, too numerous and too far-flung to be enumerated here.

The important work being done on the Russian and East European moving image from within area studies is exemplified by books like Kristin Roth-Ey's *Moscow Prime Time: How the Soviet Union Built the Media Empire That Lost the Cultural Cold War* (Cornell UP, 2011), which studies how film informed a new kind of media culture and media consumer in post-Stalinist Russia. Evgeny Dobrenko's *Stalinist Cinema and the Production of History: Museum of the Revolution* (Yale, 2008) extends this prolific author's survey of Soviet culture into film. In *Soviet Animation and the Thaw of the 1960s: Not Only for Children* (John Libbey, 2012) Laura Pontieri surveys an enormous archive, primarily in its historical and social context. In his prize-winning *Everything Was Forever Until It Was No More* (Princeton, 2006) Alexei Yurchak provides a platform from which to examine late-Soviet counter-cinema.

Within the discipline of film studies, by contrast, Russian films and their makers figure most prominently as components in medium-specific histories and analyses that either fluidly cross national and political boundaries or articulate a Russian component in a cross-national history. Of the first kind I would highlight two very different works: Karla Oeler's *A Grammar of Murder: Violent Scenes and Film Form* (Chicago, 2009) and Sudha Rajagopalan's *Indian Films in Soviet Cinemas: The Culture of Movie-going after Stalin*, both of which integrate Soviet material in broader analyses. Beyond Russia, I would highlight Pavle Levi's *Cinema by Other Means* (2012), which incorporates Yugoslav modernism into a comparative study of avant-garde para-cinema, providing a template for the internationalization of Russian and Slavic film studies.



FOR ME PERSONALLY THE MOST EXCITING AREA OF SCHOLARSHIP IN FILM STUDIES HAS BEEN THE FOCUSED ARCHEOLOGY OF THE MEDIUM IN RUSSIA, WHICH BRINGS THE RESOURCES AND KNOWLEDGE OF FILM STUDIES TO BEAR ON THE SPECIFIC INSTITUTIONS, TECHNOLOGIES, PRACTICES AND STYLES OF CINEMA IN RUSSIA.

For me personally the most exciting area of scholarship in film studies has been the focused archeology of the medium in Russia, which brings the resources and knowledge of film studies to bear on the specific institutions, technologies, practices and styles of cinema in Russia. The most spectacular example here is Phillip Cavendish's landmark monograph *The Men With The Movie Camera: The Poetics of Visual Style in Soviet Avant-Garde Cinema of the 1920s* (Berghahn, 2013), which has re-opened the study of Soviet cinema of the 1920s at an unprecedented level of detail and specificity, taking us beyond the iconic directors to the craftsmen who actually produced the look and style of Soviet cinema. Cavendish's book was closely followed by Lilia Kaganovsky and Masha Salazkina's anthology *Sound, Speech, Music in Soviet and Post-Soviet Cinema* (2014), which gathered top scholars from around the world around another crucial nexus of technological and stylistic innovations. Based on the

authors' recent publications the field eagerly awaits new monographs by Lilia Kaganovsky on early Soviet sound cinema, by Emma Widdis on the emotions in Soviet cinema of the 1920s and 1930s, and by Masha Salazkina on the ways in which Soviet institutions and practices of filmmaking traveled internationally.

Many of the scholars I have named straddle the divide between area studies and film studies; mostly we have been educated primarily in Russian or comparative literary studies before taking up film professionally. There are areas where any such sharp distinction between area studies and film studies proper breaks down. The first is in the study of documentary. Jeremy Hicks's prize-winning *First Films of the Holocaust* (Pittsburgh, 2012) was a landmark in the study of Soviet documentary as both an aesthetic and an ethical enterprise. Oksana Sarkisova and Barbara Wurm have forthcoming books on Soviet kulturfilm, a genre similar to that of "popular science" that straddled the divide between fiction and documentary. Reaching again outside of Russia, I would call attention to Alice Lovejoy's *Army Film and the Avant Garde: Cinema and Experiment in the Czechoslovak Military* (Indiana, 2014), which draws on a seemingly inauspicious archive to uncover an unexpectedly rich and diverse body of film in the Soviet bloc. I shall give a shameless plug to my own forthcoming book *Soul Machine: Soviet Cinema as Model, 1932-1941*, which takes the near-ubiquitous scale model in early Stalinist cinema as a key to the socialist realist project. These archive-heavy projects require great knowledge of the "culture" but contribute to palpable problems within the study of film as such.

A second liminal area is director-based studies, whose central place in Russian film studies points to the continuing power of the director as the primary agent of production (as opposed to the studio, the star, or artistic movements (e.g., Dogme in Denmark). Auteurs like Dziga Vertov and Andrei Tarkovsky continue to support somewhat distinct subfields, which might adjoin intellectual history as much as film history. Eisenstein is enjoying a particular mini-boom as a thinker: Amsterdam University Press has just published an English translation of Eisenstein's *Notes for a General History of Cinema*, edited by Naum Kleiman and Antonio Somaini, while Karla Oeler and Joan Neuberger are planning a new, annotated translation of *Eisenstein's Method*, with a digital component intended to realize Eisenstein's dream of created a "spherical book." Less celebrated directors have also been the subject of important monographs, like James Steffens's *The Cinema of Sergei Parajanov* (Wisconsin, 2013) and Rimgaila Salys's *The Musical Comedy Films of Grigorii Aleksandrov* (Bristol, 2009).

My survey might seem quite retrograde in its adherence to film as a medium. Although my department and its national organization identify their field as "cinema and media studies," the "media" quotient proves quite variable, especially as concerns television, gaming, internet culture, and even video art. Video art is largely claimed by art historians, who tend to insist on an ontological distinction from film and a closer relation to other mediums within contemporary art, like performance and installation. TV and the internet, by contrast, are largely ceded to area studies and English. These contested areas have been and will no doubt continue to be the sites of much valuable work; how productive this work proves for film studies more generally, though, depends on how closely authors relate these mediums to moving picture culture (as does Roth-Ey, for instance, in *Moscow Prime Time*).



SO HOW DID I—AND MORE IMPORTANTLY, MY STUDENTS—DECIDE THE QUESTION REGARDING THE EXISTENCE OF RUSSIAN CINEMA? OF COURSE, I LOADED THE DICE SOMEWHAT WITH MY SELECTION OF FILMS.

So how did I—and more importantly, my students—decide the question regarding the existence of Russian cinema? Of course, I loaded the dice somewhat with my selection of films, culminating in Aleksei Fedorchenko’s *Angels of the Revolution* (2014). A remarkable reflection on the tangled histories of Russian cinema, radical ideology and internal colonization (to adopt Alexander Etkind’s term), and a kind of anthology of Russian and Soviet film styles, *Angels of the Revolution* could not be set (or probably made) anywhere but Russia. At the same time, it is difficult to separate from trends

in contemporary world cinema, especially Wes Anderson, raising questions about the status of realism in contemporary cinema. I would aver that the most perceptive comments and papers belonged to students educated in film history and analysis, regardless how knowledgeable about Russian history and culture they were. Thus my conclusion that Russian cinema is understood best when approached as a local history of an international medium, embedded in specific institutions, technologies, practices and styles, but addressed to a world beyond.

¹ Yuri Tsivian, “New Notes on Russian Film Culture between 1908-1917,” *The silent cinema reader*, eds. Lee Grieveson and Peter Krämer (Routledge, 2004) p. 347.

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

by Alina Israeli (American University)

Q. Почему “автор не понимает торговлю” неправильно, а правильно “автор ничего не понимает в торговле” (слово “разбираться” исключено как более редкое)?

A. This is a very interesting question which takes us to the different meanings of the word *понимать*. There are three types of *понимать* in Russian. *Понимать-1* is akin to absorbing: *понял слово; задачу; вопрос; то, что ему говорят* etc. When we get to more complex “substances” we are talking about skills, the ability to decipher, the ability to deal with something, to know the intricacies of the subject. That is where we encounter *понимать-2*, which has the government of *понимать в чём*. For example, *он(а) понимает людей* can mean either ‘he/she understands the words that people say’ or ‘he/she understands what makes them tick”:

этот дельфин уже **понимает человека**. [Владимир Маканин. *Антилидер* (1970-1990)] (words, language)

Феодосии только казалось, что она **понимает людей**. Она и в самом деле могла долго проследить душевный путь человека,... [Ю. М. Нагибин. *Беглец* (1977)] (emotions, soul)

On the other hand, *понимать в людях* is the same as *разбираться в людях*, that is ‘be able to recognize if the person is good or bad (or any other traits)’.

Зато он [Брежнев] был убежден, что прекрасно разбирается в сельском хозяйстве да и вообще в практической экономике, в военных вопросах. И очень хорошо **понимает в людях**, в кадрах, является знатоком партийной работы. По всем этим вопросам, как я заметил, говорить с ним, пытаться его переубедить было почти бессмысленно. [Георгий Арбатов. *Человек Системы* (2002)]

In this case all people are seen as a collective entity representing the total of all humanity. This type of use could be visualized as if one is inside a large abstract entity and understanding its various parts, or every individual element if it is a sum of concrete elements.

Sometimes an abstract noun is used to mean something more specific, for example *физика* could be used to mean ‘school subject’, then we encounter *понимать-1*:

Журнал уже не первый год публикует вопросы по физике, требующие качественного ответа, но допускающие и точное решение, которые позволяют выяснить, действительно ли школьник или абитуриент **понимает физику**. [С. Транковский. Из резерва экзаменатора // «Наука и жизнь», 2008]

Similarly, *дело* could mean ‘one’s job’ as in *знать своё дело*:

Взял нового повара, кажется, **понимает дело**... [Сергей Таранов. *Черт за спиной* (2001)]

In contrast, to be a specialist in a profession would be *понимать в деле*:

Но любой человек, который хоть что-то **понимает в ювелирном деле**, скажет вам сразу: сделать два таких изделия одновременно невозможно. [Александра Маринина. *Последний рассвет* (2013)]

The third type, *понимать-3*, which the dictionary defines as ‘having a point of view’, in many cases would be better described as ‘giving a definition’. And in this case we again find accusative government:

Григорий Нисский, который **понимает человека** прежде всего как образ и подобие Божье. [Н. А. Бердяев. *Проблема человека* (1936)]

Очень опасно **понимать** оптовую торговлю как «режим максимального благоприятствования» для части предприятий, перешедших на новые формы хозяйствования. [П. Белкин и др. *Реформа: модель перехода — шаг первый, второй, третий* // «Знание — сила», 1987]

Easy Blunder Corner: молодой vs. young

In reference to people, *молодой/молодая* means approximately the ages between 18 and 30. Prior to that, *юный/юная* means approximately the ages between 14 and 17 (maybe 12 to 17 for some people). Earlier than that it would be *маленький/маленькая*. Mistakes in Russian stem from common English usages: *a father to two young children, when I was young* (said by students), etc. So this father is отец маленьких детей. In reference to one’s youth, particularly by students: *когда я был маленький /когда я была маленькая*, or even better, в детстве. In order to say в юности one has to have at least five years of distance; for в молодости the distance is even greater, at least 15–20 years.

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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

Technology & Language Learning

Ferit Kılıçkaya, Editor
(Mehmet Akif Ersoy University, Turkey)

Zaption: Video-based Learning for Language Learners

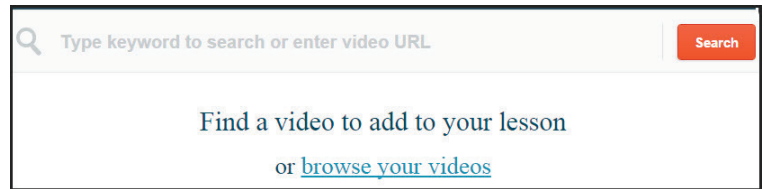
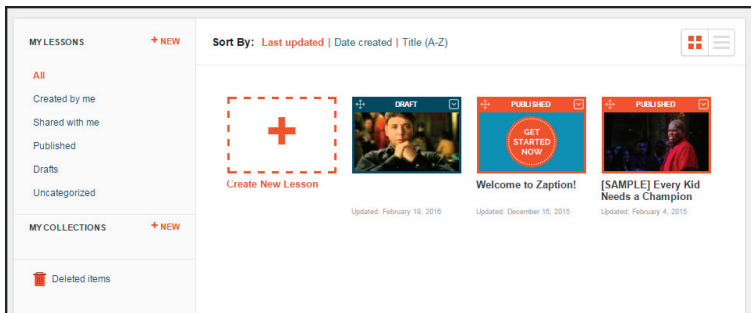
I have received several e-mails from the readers of the *AATSEEL Newsletter* on creating online video quizzes for language learning. Readers, hopefully, will remember that I introduced a tool, *ESLvideo*, in the December 2012 issue of the *AATSEEL Newsletter* (Kılıçkaya, 2012a), which can be used to create educational quizzes based on *YouTube* videos. In the current column, I have decided to introduce another tool, *Zaption*, for video-based learning and quizzing.

Zaption

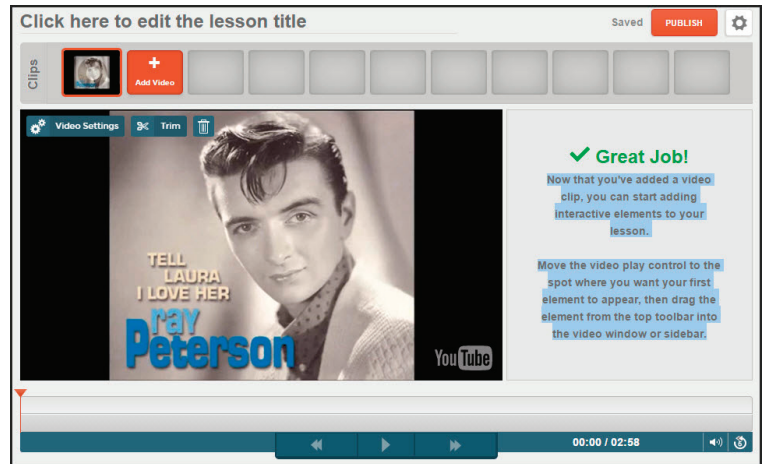
Zaption, which can be accessed at <https://www.zaption.com>, allows teachers as well as learners to transform existing online videos hosted on several websites such as *YouTube* and *Vimeo* into video-based lessons on which they can post questions. It is also possible to add a variety of materials such as images and text to the online videos.



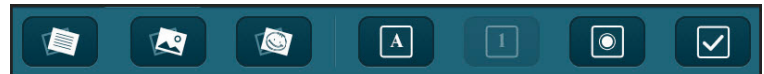
The first step will be to create a user name and password to use the website. On the main page, find the 'Individuals' link on the top of the page, and then click on 'Sign Up Free'. Since the other options of registration are paid, it is good to start with the free version to test the features. You can also sign up with your Facebook, Google, or Edmodo (Kılıçkaya, 2012b). When you are finished with the registration and log in, the following page will appear.



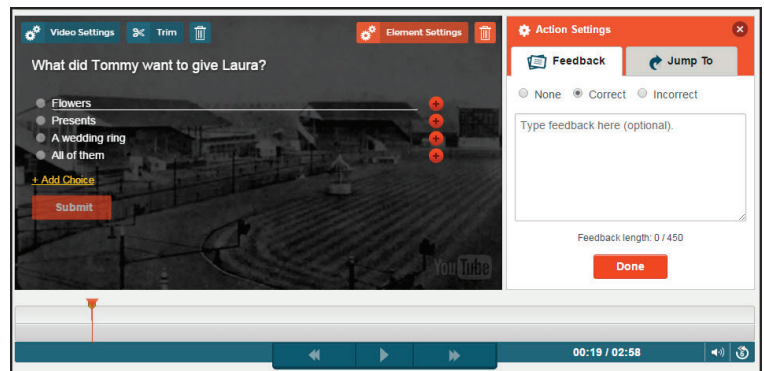
This is the page where we will create our lessons. Click on the 'Create New Lesson' link in order to create your first lesson. We can type the keywords or the URLs of the videos that will suit our lessons.



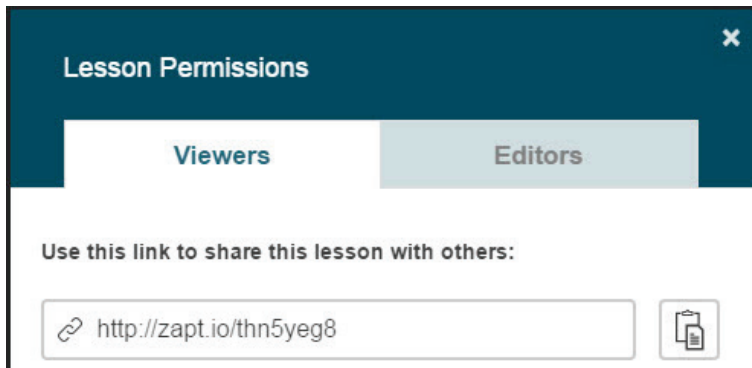
I will enter the URL of the video hosted by YouTube, the song 'Tell Laura I Love Her' (Ray Peterson) and then 'Add This Video to Lesson'. We can add only one video per lesson since we are using the free Zaption Basic Plan.



We can now start adding elements to our lesson. In the Basic Plan, these elements include adding text and image slides, drawing, open response, multiple choice, and check boxes. You can find these elements on the top toolbar.



For this video, I will add the element, *multiple choice*. In order to do this, I will first move the video to the spot where I want my element to appear and then drag the element (multiple choice) into the video window. We can follow the same step for the other elements.



When you are finished with adding your elements, the next step will be to share your lesson with your students and others. You will find this link in the 'Lesson Permissions', which is located next to 'Publish' on top right of the lesson editor. The last step will be to publish and share our lesson plan with our students.

I have tried to introduce the basic features of *Zaption*. However, there are some other features such as *Zaption Gallery* (<https://www.zaption.com/gallery>), which allows searching ready-to-use lessons. You can search topics related to your classrooms and click on "Copy Lesson" to use and customize your own copy to create a new lesson plan based on the video.

It is worth noting that in the Basic plan users are not permitted to upload their own videos to the *Zaption Server*. In the Pro plan, users can upload 120 minutes of videos to the private servers of *Zaption*. However, you can upload your own videos to *YouTube* with your *YouTube* account within *Zaption*. For further information, you can check <https://zaption.zendesk.com/hc/en-us/articles/203065735-How-do-I-upload-videos-from-my-computer-to-Zaption>. Readers that are interested in creating their own videos can use *PresentationTube Recorder*, free presentation software allowing narrating and annotating PowerPoint slides to enrich classroom activities. *PresentationTube Recorder* is available at <http://presentationtube.com/v3/download.php>.

Evaluation

Providing interesting and useful features, *Zaption* proves to be a powerful platform for teachers to introduce interactivity and fun into their teaching practices. Several advantages of this website can be listed as follows:

- It is possible to ask questions throughout the video, rather than waiting for the end of the video.
- Embedding questions within the video allows checking understanding just after the topic is covered.
- Viewers cannot watch the rest of the video unless they can correctly answer the question, which makes checking the understanding of the basic information/concepts easier.
- Teachers can create intensive listening materials for their students to improve their listening skills. Moreover, teachers can also use a variety of videos on different topics to prepare their students for language exams such as TOEFL and IELTS.
- Students can also create their own video quizzes and share them with their classmates as classroom projects. Alternatively, students from different countries can also collaborate with each other to improve intercultural communication skills. The exchange of videos on different countries and the communication between students can help them become more effective communicators across cultures.

There are more advanced features of *Zaption*, which have not been discussed in the current column. However, these features are not provided in the Basic Plan. Therefore, it is needed to upgrade to Pro plan to benefit from these features.

Resources

Video Tutorials

<https://zaption.zendesk.com/hc/en-us/sections/200595525-Video-Tutorials>

Ready-to-use lessons

<https://www.zaption.com/gallery>

Videos on World Languages

<https://www.zaption.com/gallery/category/worldlangs>

Teacher PD Starter Pack for Blended and Flipped Classes

<https://www.zaption.com/collection/5671e3427f0f4c9e05a8a6f4>

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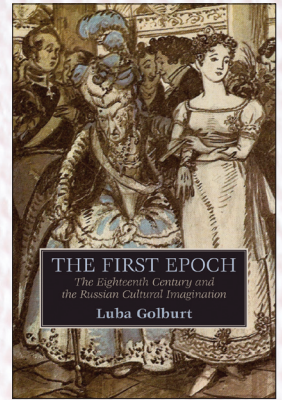
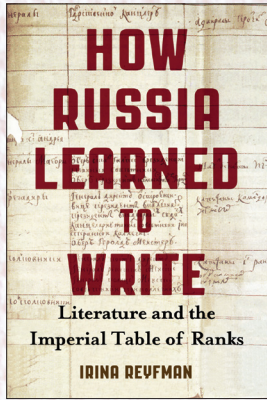
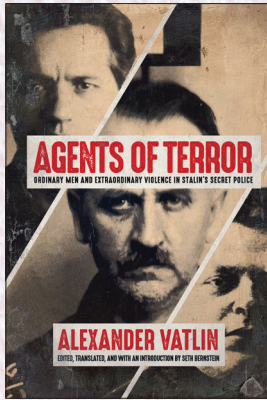
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Submissions for future editions of this column should be sent electronically to Ferit Kılıçkaya (ferit.kilickaya@gmail.com)

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LIZA KNAPP

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Member News

Editor: Colleen Lucey (University of Arizona)

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: Colleen Lucey luceyc@email.arizona.edu

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

Naomi Caffee

(Visiting Assistant Professor, University of Arizona) has been awarded an Advanced Research Fellowship from the U.S. Department of State Title VIII Program for Research and Training on Eastern Europe and Eurasia (Independent States of the Former Soviet Union). She plans to conduct research in the Russian Federation and the Republic of Kazakhstan in the summer of 2016 for a book project tentatively titled *Russophonia: Writing the "Wide Russian World"*, which examines literature written in the Russian language by non-Russian writers.

Congratulations to **Julian Connolly** (University of Virginia) who was awarded the Senior Scholar award by the Southern Conference on Slavic Studies at their annual meeting in Tuscaloosa, Alabama on March 18, 2016.

As of fall 2016, **Alyssa Gillespie** will be Chair of the Russian Department at Bowdoin College, and director of a new and innovative Mellon-funded collaboration between Bowdoin's Russian Dept. and the Yale University Slavic Department.

Lynn Visson announces the publication of *Невыразимое словами*.

Перевод текстов о живописи, музыке и танце с русского языка на английский (Moscow, RValent, 2016). The book is designed to assist translators working on texts on painting, music and dance.

Congratulations to **Jennifer Wilson** (University of Pennsylvania) who published a profile on Tolstoy College ("The Unlikely History of Tolstoy College") for the Page Turner blog of *The New Yorker*

(<http://www.newyorker.com/books/page-turner/the-unlikely-history-of-tolstoy-college>)

The Center for Russia, East Europe, and Central Asia (CREECA) and the Department of Slavic Languages and Literature at **University of Wisconsin-Madison** have received a 2016 STARTALK award to support the Pushkin Summer Institute (PSI) at UW-Madison. The PSI (<http://pushkin.wisc.edu/>) is an intensive, six-week residential pre-college program that seeks to build and improve students' Russian language abilities, stimulate their interest in Russian studies, and prepare students for the demands of college life. Designed to serve students from under-represented, low-income, and minority communities, the program began in 2012 and is now entering its fifth year.

Recent Publications

Carmen Finashina (Northwestern University)

Architecture

Kagarov, E., Kuznetsov, S., & Zmeul, A. 2016. *Hidden Urbanism: Architecture and Design of the Moscow Metro 1935-2015*. Berlin, DE: DOM Publishers.

Art

Bazin, J. 2016. *Art Beyond Borders: Artistic Exchange in Communist Europe (1945-1989)*. Budapest, HU: Central European University Press.

Blakesley, R., & Karpova, T. 2016. *Russia and the Arts: The Age of Tolstoy and Tchaikovsky*. London, UK: National Portrait Gallery.

Comparative Literature

Cho, H. 2016. *Translation's Forgotten History: Russian Literature, Japanese Mediation, and the Formation of Modern Korean Literature*. Harvard, MA: Harvard University Asia Center.

Film

Birzache, A. 2016. *The Holy Fool in European Cinema*. London, UK: Routledge.

Burry, A., & White, F. 2016. *Border Crossing: Russian Literature into Film*. Edinburgh, UK: Edinburgh University Press.

Strukov, V. 2016. *Contemporary Russian Cinema: Symbols of a New Era*. Edinburgh, UK: Edinburgh University Press.

History

Jacques, S. 2016. *The Empress of Art: Catherine the Great and the Transformation of Russia*. New York, NY: Pegasus Books.

Kent, N. 2016. *Crimea: A History*. London, UK: Hurst Publishers.

McNamara, K. 2016. *Dreams of a Great Small Nation: The Mutinous Army that Threatened a Revolution, Destroyed an Empire, Founded a Republic, and Remade the Map of Europe*. New York, NY: PublicAffairs Books.

Peters, B. 2016. *How Not to Network a Nation: The Uneasy History of the Soviet Internet*. Cambridge, MA: MIT Press.

Scott, E. 2016. *Familiar Strangers: The Georgian Diaspora and the Evolution of Soviet Empire*. Oxford, UK: Oxford University Press.

Literature

Morson, G.S. 2016. *Prosaics and Russian Literature: Moral Mastery*. Brighton, MA: Academic Studies Press.

Tabachnikova, A. 2016. *Facets of Russian Irrationalism Between Art and Life: Mystery Inside Enigma*. Amsterdam, NL: Brill/Rodopi.

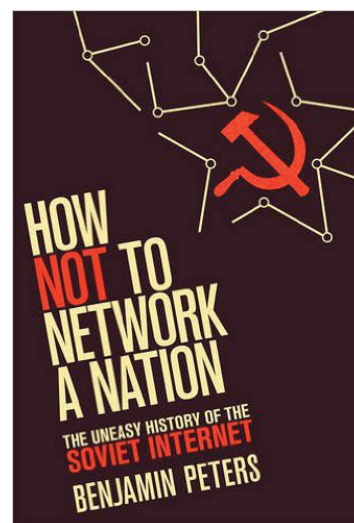
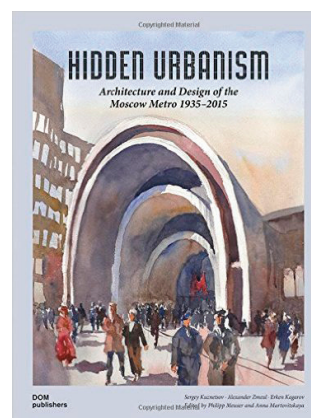
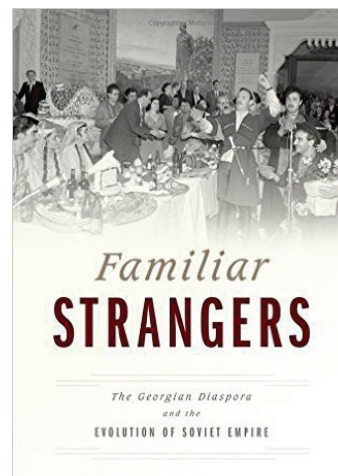
Teffi. Trans. Robert Chandler and others. 2016. *Memories: From Moscow to the Black Sea*. New York, NY: NYRB Classics.

Teffi. Trans. Robert Chandler and others. 2016. *Tolstoy, Rasputin, Others, and Me: The Best of Teffi*. New York, NY: NYRB Classics.

Music

Novak, J. 2016. *The Symphonic Works of Leos Janáček*. Frankfurt, DE: Peter Lang GmbH.

Please forward information regarding recent publications directly to Carmen Finashina: carmenfinashina2016@u.northwestern.edu



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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