

The AATSEEL NEWSLETTER



American Association of Teachers of Slavic & East European Languages

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Message from the AATSEEL President

“From the orient to the drooping west ...”

The beginning of the school year found me on an island in the Adriatic more remote than the ivory tower, with very limited internet access. This is the geographical pretext for the by-line above, from line 3 of the Induction to *Henry IV* and spoken by “Rumor, painted full of tongues.” The research subject of this sabbatical year is the dramatic and critical writings of the Russian modernist Sigizmund Krzhizhanovskii (1887-1950) [SK]. From this isolated work station, with a stack of typescripts and shocked back into the 20th century by the impossibility of instantly googling something you don’t know, I would like to share one thought related to our profession, inspired by SK’s comments on translating Shakespeare.

The polyglot SK, never more than marginally employed by the Soviet establishment, translated Tuwim, Mickiewicz, and Bernard Shaw (*Androcles and the Lion*, *Candida*) competently

on commission, but what never left him alone for a minute was the challenge of Shakespeare, especially the comedies. He was caught up in the Shakespeare translation controversies of the 1930s over Kuzmin’s *King Lear*, Radlova’s *Othello*, Lozinskii’s and Pasternak’s *Hamlet*. He preferred not to judge them good or bad, but argued consistently for a more formalist approach to the English-language classics, which involves translating “from a language of one-syllable words into a language of three- and four-syllable sounds.” Shakespeare’s humor, as well as his lyricism, struck SK as agile and blade-like largely thanks to our English mass of tiny, flexible words. That fact, and Shakespeare’s wordplay with homonyms, he considered central for the translator’s task, which was “to ferry the reader from one lexical shore to another.” In 1939, following his own measure-for-measure rule of short-syllabled words, SK tried his hand at a Russian version of Ariel’s first song from *The Tempest*.

The result was flat, giftless, not a success. And here’s the moral: SK admitted readily that his attempt was a failure. But still he confirmed his theory, offering it up to more talented poets who might be able to prove it true. It struck

me that this is a fascinating strength of our profession. We can fall short but the potential of our ideas can survive. For those of us who concentrate on art and language — whether in classrooms, laboratories, on stage, alone with page proofs — our primary currency is creative worlds. Which is to say: we have the good fortune, even in these uncertain times, of having chosen to make our living not only by the givens of the world, but by studying creativity. More precisely: even if we cannot ourselves create in the forms and priorities we devise, by studying people, works, and institutions at the intersection of creativity and the world, we are assured of something explosive. Thus can we be changed, and not only exhausted, by our work.

So don’t forget, please, to pre-register for the December AATSEEL Convention in Philadelphia. That is where we confirm our choice. It might not be the Globe Theatre but nor is it Eastcheap. Recall Falstaff to Prince Hal: “’Tis no sin . . . to labor in our vocation.”

Caryl Emerson

AATSEEL 2009 Annual Conference

December 27-30, 2009

Hyatt Regency Philadelphia at Penn’s Landing

AATSEEL introduces several new events at the 2009 Conference:
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STATE OF THE FIELD

Contemporary Russian Poetry, Poetry in Contemporary Russia

What is happening in Russian poetry? Are today's poets as good as they were a hundred years ago? Where should a curious reader begin? Two well-known specialists in Russian poetry, Gerald Smith and Stephanie Sandler, offer their views of the scene in this second round of a new rubric on the State of the Field. (See the April 2009 Newsletter for Birgit Beumers and Julian Graffy's views of contemporary cinema.)

Russian Poetry Now

G.S. Smith

Less than at any time before can any individual lay claim to objectivity when surveying the current situation of Russian poetry, if one precondition of objectivity is comprehensiveness. It is impossible physically, and yet more so intellectually, for any one person to keep track of, let alone read carefully, everything that comes out, even if they had nothing else to do with their time.

The principal reason for this situation is, of course, the rise of the Internet. One eloquent example: when accessed on 1 August 2009 the site <http://www.стихи.ру/> proclaimed that up to and including that date, it had carried 7,291,028 pieces of work by a total of 224,209 authors. As if this were not monstrous enough, the site actively solicits more: 'If you too write poetry, publish it with us!' Who has the right to dismiss this Volga of verse out of hand as amateur rubbish that can and even should be ignored by a serious reader? The Internet has done away with what remained of the top-down and/or self-imposed censorship that regulated Russian poetry in Russia before 1991. Whether or not there is any quality control on Internet sites such as стихи.ру is not clear, but there appears not to be. For some years now Russia has had a free market in poetry, and it is a seller's market, which leads to overproduction, even perhaps the existence of more poets than there are serious readers. Overproduction, that is, if one believes that authentic poetry

is defined more by scrupulously crafted communication than by self-expression (or self-promotion or, dare one say, self-indulgence).

Should we rejoice in or should we rue the collapse of control? Not many people seem to care very much either way. As before, this situation has little to do with the literary merit of what is being created; there is a consensus in literary circles, however tentative and qualified, that Russian poetry is currently in robust shape. That Russian poetry and the Russian poet have since 1991 lost their vaunted, if perhaps unduly hyped, social resonance is universally acknowledged, however ('равнодушие народа' is the watchword); how best to respond to the resulting situation has been the principal issue dividing poets and critics alike for over a decade now. Poetry still occasionally hits the headlines, most recently with the bitterly charged controversy stirred up in February this year by Vitalii Pukhanov's poem on the Leningrad blockade, admirably described and analysed by Stanislav L'vovskii and Il'ia Kukul'in in *Novoe literaturnoe obozrenie*, 96(2009). The commentators involved ranged from government ministers to lowly amateur bloggers. The case offers a rewarding topic in cultural history, with its nexus of the literary (who is the notional speaker of the text, and how appropriate to the subject matter is the poem's stanza form?) and the socio-political (what is a 'deviant' treatment of the Great Patriotic War and who is entitled to articulate it?), the whole feeding

*Editor: Sibelan Forrester
Swarthmore College*

into the ongoing debate about Russian national identity.

Editorial control manifestly still exists over the old-fashioned print outlets, the output of which has not diminished since 1991, though their circulation figures have plummeted. Everything they carry is available online, most conveniently at the site <http://www.magazines.russ.ru/>, which has a useful author index link. For several years now there have been two titles that cannot be ignored by anyone wanting to keep up with the best in current Russian poetry, mainly because they are curated by dedicated, highly responsible people of undogmatic yet discerning taste. The first is the venerable monthly *Znamia*, whose poetry content has long been overseen by Ol'ga Ermolaeva under the general editorship of two outstanding critics, Sergei Chuprinin and his deputy Natal'ia Ivanova. The second is the quarterly *Arion*, founded in 1994 and still run by Aleksei Alekhin, the first ever Russian periodical entirely devoted to poetry texts and criticism. The central cause promoted on its pages has been opposition to the formerly underground avant-garde that emerged blinking from the ruins of the Soviet literary system and was at one stage championed by Dmitrii Kuz'min's pioneering website <http://www.vavilon.ru/>, which ran from 1988 to 2003. The indispensable special poetry issue of *Novoe literaturnoe obozrenie*, 62(2003) illustrates the best side of what *Arion* is up against (and much more besides). At this top end of the spectrum of professionalism, there is a panoply of annual prizes which partly compensates for the lost royalties from the diminished print runs of collections. The lists of winners and even more the lists of judges for these prizes give probably the most accurate idea possible of who makes up the current poetry establishment in Russia; these lists are readily available via the appropriate link on <http://magazines.russ.ru/>. To put flesh on these bones, Dmitrii Bak's series of essays 'Sto

poetov nachala stoletia,' launched in *Oktiabr'*, 2(2009), is set to become an authoritative primary guide.

In this establishment, the ghost of Joseph Brodsky (1940-96) no longer haunts the battlements, at last. He paid his final debt to canonical status by dying prematurely, but it is no longer uncommon for Russian poets to maintain good form into their eighth decade. The outstanding example is Oleg Chukhontsev (b. 1938; see <http://www.chuhoncev.poet-premium.ru/>), who has never sacrificed quality for quantity; the same was also true of the much lamented Lev Loseff (1937-2009). Natal'ia Gorbanevskaja and Aleksandr Kushner (both b. 1936) still regularly turn out the polished miniatures familiar since the 1960s. For me the most consistently interesting Russian poet writing now is Aleksei Tsvetkov (b. 1948), though I cannot be the only devotee whose stamina is taxed by his productivity. His website (<http://www.aptsvet.livejournal.com/>) buzzes with irreverent vitality; his inventiveness within the parameters of strict form seems infinite. Two other poets I also try to follow systematically are Vladimir Gandel'sman (b. 1948) and Boris Khersonskii (b. 1950), especially for the rich narrative and historical elements in their work.

No poet born after 1950 has yet indisputably attained comparable stature to those just named; sadly, the death of Aleksei Parshchikov (1954-2009) seemed to confirm that the acclaim accorded in some quarters to his cohort, with its studied incoherence and/or inconsequentiality, was indeed premature. That no generation-defining 'Poet №1' has emerged in succession to Brodsky seems to be generally agreed, and to give serious cause for concern, for reasons that are hard to fathom by outsiders. Some obvious contenders for major status can be found in two substantial recent anthologies. They are: *An Anthology of Contemporary Russian Women's Poetry*, edited by Valentina Polukhina and Daniel Weissbort (Manchester: Carcanet, 2005); and *Contemporary Russian Poetry. An Anthology*, edited by Evgeny Bunimovich and J. Kates (Urbana-Champaign: Dalkey Archive

Press, 2008). The poets represented here whose work I turn to most often for pleasure and instruction are: Maksim Amelin (1970) and Marina Boroditskaia (1954), both of them captivating lyric poets and also superb translators; the ebullient Dmitrii Bykov (1967); the exceptionally versatile Maria Galina (1958); the modestly profound Svetlana Kekova (1951); Olesia Nikolaeva (1955), despite my reservations about the religiosity that has become fashionable since 1991; and Gleb Shul'piakov (1971), another very good translator. Sergei Gandlevsky (1952) is the only poet I wish would publish more than he does, so one could find out if the consistently superb quality of his carefully dosed output would be maintained. It goes without saying that one aspect of Russian poetry's attainment of 'normality' is its internationalisation; in mentioning individual names above, I have deliberately not mentioned places of residence or publication. Nor have I mentioned another aspect of this process, perhaps more fundamental: what these people do for a living. The full-time professional Russian poet disappeared into oblivion along with the Soviet regime.

If there are far too many texts, there is far too little sustained textual analysis. For some time it has been a cliché of the Russian literary press that most of what passes for poetry criticism is produced mainly by poets themselves and consists of not much more than the decontextualised quotation of snippets, linked by self-serving commentary that privileges coterie allegiance (тусовка)—also a 'normal' aspect of the Western literary scene. This stricture clearly does not apply to Dmitrii Bak, Il'ia Kukulin, or Stanislav L'vovskii, whose critical work was mentioned earlier. With the death of M.L. Gasparov (1935-2005), Russian poetry lost its most authoritative academic interpreter; his *Metri smysl* (M., 1999) remains the most important book ever published in the field, but its approach appears to have made little impact outside a small coterie. Mikhail Aizenberg's judicious and supremely well-informed column 'Vozmozhnost' vyskazyvaniia' at [\[www.openspace.ru/\]\(http://www.openspace.ru/\) \(link 'литература'\) offers important ongoing reviews of current poetry. \(The same site offers the informative 'Poetry News Weekly', and specially commissioned audio-visuals of poets reading.\) The pugnacious Igor' Shaitanov has brought together some of his contributions to *Arion* and *Voprosy literatury* to form the most intellectually responsible available survey of the current scene: *Delo vkusa: Kniga o sovremennoi poezii* \(Moscow: Vremia \(Dialog\), 2007\). The title supports my contention concerning the inevitability of subjectivity, but the content does its best to fight against it. Shaitanov explicitly grapples with this and other major issues in his impassioned essay 'Professiiia – kritik', *Voprosy literatury*, 4\(2007\).](http://</p>
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As an example of the kind of careful reading of texts whose rarity I regret I would recommend the work of a collective of which I myself am proud to be a part: see 'Encounters with Alexei Tsvetkov: Three Poems with Commentaries and an Interview', *Toronto Slavic Quarterly*, 26(2008), published online at <http://www.utoronto.ca/tsq/26>. If this amount of time and intellectual effort were accorded to more poems, the possibility of comprehensiveness and even objectivity would retreat even further; but better less better than more worse. And the same is surely even more true of the poems themselves!

Russian Poetry Today

Stephanie Sandler

Where to find it

I begin with the location problem, always a challenge: it used to be that the books were hard to find, but now one has to figure out which of many possible leads to pursue. Gerald Smith's statement offers a splendid road map of the contemporary terrain, particularly as it appears on the internet. Two additions: first, a huge website that is itself structured like a map, www.litkarta.ru. It charts Russian poetry's many lives across the globe, with updated individual author pages and

thousands of links to texts, audio files, and reviews. It includes back issues of the singularly interesting journal *Vozdukh*, where, four times a year, one can read one poet in depth, along with dozens of selections by poets of different generations, theoretical directions, geographical locations, and temperament. (Incomprehensibly, *Vozdukh* is not posted at www.magazines.russ.ru.) Both *Vozdukh* and *litkarta* are the work of Dmitrii Kuz'min, whose blog dkuzmin.livejournal.com is a fascinating site for ongoing debates and other poetry news. It is impossible to imagine contemporary Russian poetry without Kuz'min's organizing, editing, publishing, translating, and energizing activity, of which we may never know the full extent. Many important poets maintain their own blogs. A good way to start the day might include a check-in at Aleksei Tsvetkov's blog, followed by borkhers.livejournal.com (for Boris Khersonskii), and pbarskova.livejournal.com (for Polina Barskova). That we can follow poets at work in what feels like real time, and comment on new poems, ask questions, or just lurk quietly, enjoying all there is to read, is an element of contemporary cultural life that has surely reshaped relations between "poet" and "tolpa."

What to make of it

In writing this short piece, I spent a good bit of time thinking about how I might both accommodate the variety of current poetry and also give some sense of how this work was being theorized. Fortunately and perhaps tellingly, many poets comfortably cross the theory / poetry divide in their poems. The leader here has long been Arkadii Dragomoshchenko, whose poems circulated in the Leningrad underground in the late Soviet period and continue to appear to this day – a selection is in *Znamia* 8 (2009). Dragomoshchenko's work exemplifies another important trend in his long-standing turn to American language poetry and postmodern theory. He has worked with Lyn Hejinian, who produced remarkable versions of his poetry in English – the translations in

Description (1990) are especially fine. Like hers, his poems register thought-in-process, turning the poetic text away from its legacy of perfectly achieved linguistic virtuosity toward a more open-ended form of verbal provocation where stunning images and bizarre collocations abound. Dragomoshchenko's most influential successor in Petersburg is Aleksandr Skidan. His work is easily available on the internet, and in the translations beautifully produced by Ugly Duckling Press in *Red Shifting* (2008). This agile shifting back and forth along the poetry-theory border will appeal to readers trained on Nabokov's or Borges's prose.

Translation itself, as the example of Dragomoshchenko suggests, remains a crucial aspect of ongoing poetic practice. There are poets whose own poetry was fundamentally shaped by their work translating others, including Anna Glazova and Nika Skandiaka, but poet who is perhaps most significant here is Olga Sedakova. She also works as a scholar and essayist. Poets' habit of drawing new ideas, old words, and complex associations from the worlds they study has a venerable tradition in Russian culture – one thinks of Annenskii and Ivanov for starters – and it continues among younger poets, Glazova, Barskova, and Mikhail Gronas among them.

Gronas typically writes a kind of minimalist poem that bears special mention, too. Such concentration on tiny situations or passing scenes also shapes the work of Leonid Shvab, Vera Pavlova, and Mara Malanova. These poets advance what has been called a new form of epic poetry, not in terms of scale but in their deft use of narrative. Fedor Svarovskii is another such compelling story-teller, creating what one critic called fantastic ballads. Just as unforgettable but entirely different are the stories of Elena Fanailova, a chronicler of gang violence, druggy eroticism, mass murder in Beslan, and the daily life of a single woman in Moscow. Just to see that list of topics is to realize how far poetry has come, and how much it might have in common with cinema, fiction, and photography.

How to read it

The poets' innovations press us to read their poems in new ways (in effect, they give us directions, teaching us as we go along); still, the poetry's shape-shifting capacities and its sheer variety and complexity make it plenty elusive. Theorizing has been at its best in charting the way readership patterns and the dynamic between poet and reader have been changing, as is well demonstrated in the work of Il'ia Kukulin, formerly an editor at *Novoe literaturnoe obozrenie*. Excellent work has also been done at the boundary between poetry and other art forms, as in Gerald Janecek's *Sight and Sound Entwined* (2000). In both these areas, critics again follow the lead of poets: dozens of fascinating poems have now been written about music, film, art, architecture, etc., many of them drawing inspiration for formal innovation from these modes of aesthetic expression. Janecek has especially championed the work of Elizaveta Mnatsakanova, a leading visual poet whose formidable musical training enriches her every poem. Other poets who have reached across aesthetic boundaries include Dmitrii Aleksandrovich Prigov (with his affinities to the visual and musical arts), Boris Khersonskii (another leading story-telling poet, with tales of Russia's Jews overflowing his books – but he is trained as a psychoanalyst and his latest book is entitled *Spirituals* [2009]), and Sergei Biriukov, Sergei Sigei, and Ry Nikonova (three remarkable visual poets). For visual poetry, the work of Ediciones del Hebreo Errante in Madrid must be noted: these thin, gorgeous books, both facsimile editions of earlier volumes and new publications, remind us why not every verbal and visual pleasure can be found on the internet.

These poets and dozens of others are rising to the challenge of making poetry in an age when Russia is, depending on your point of view, strangely flourishing in a new imperial mode because of its oil revenues or on the brink of total destruction because of its moral decay, starting with the war in Chechnya and ending on every rutted road in the provinces. Fiction and film can tell these

stories in all their compelling variety but poetry offers snapshots of triumph and suffering, of spiritual confusion and physical decay. Poetry has been at its best when it translates the social chaos into linguistic registers, an effort that many poets still pursue with estranged virtuosity. Look no further than the poems written in Jerusalem, Odessa, and Petersburg by Gali-Dana Zinger, Khersonskii, and Sergei Stratanovskii and Elena Shvarts to see how this work flourishes far outside the boundaries of Russia, and inside as well.

Why it matters

Ought we to be writing criticism about our contemporaries? Readers of Kuz'min's blog will have come across his measured but firm riposte to an interview granted by the eminent scholar of Russian poetry Roman Timenchik, <http://www.openspace.ru/literature/names/details/11443/>. Timenchik essentially dismisses scholarship about one's contemporaries, even as he looks back admiringly to the formative work done by the Russian Formalists about modernist poets. His distinction between criticism and philology did not convince Kuz'min. A possibility not considered by Timenchik is that critical attention to contemporary culture can

change the way one thinks about literary scholarship in general. I began by suggesting that the poets can lead us to new ways of thinking, that they are in effect leading us by example. It should be little surprise that their work takes up some of the topics that in turn enliven the criticism. Sergei Kruglov's poem about the awarding of literary prizes opens his excellent first book, *Sniatie Zmiia so kresta* (2003). Elena Fanailova's "Lena i liudi" is more than just a riff on Pushkin's "Poet i tolpa," it is a smart, heartfelt and sassy self-portrait by means of an encounter with the cashier in an all-night convenience store (see NLO 91, 2008, <http://magazines.russ.ru/nlo/2008/91/fa16.html>). The poem appeared in *Novoe literaturnoe obozrenie*, a canny editorial decision meant to show how much thinking about poets and readers fills this long poem. NLO invites further thought about the meaning of reader response in a lively discussion of Vitalii Pukhanov's short poem about the Blockade, "V Leningrade na rassvete" (no. 96, 2009, <http://magazines.russ.ru/nlo/2009/96/>). If seven stanzas of trochaic verse can provoke a blog discussion that hits no. 3 on the Yandex charts within hours of its posting, then any notion of contemporary poetry as an irrelevant pastime has to be regarded with suspicion. The discussion of this

poem and of the overblown reactions to it is impressive: everything from the semantic aureole of the meter to the history of poetry about the Blockade comes into consideration. The contribution by Irina Kaspé articulates the ethical challenge of coming to terms with the Soviet experience. As Kaspé brilliantly observes, the traditional mode of brave truth telling – even in a situation where there are multiple layers of lies to overcome – is no longer enough, nor is it, in this postmodern age, fully possible. Yet where else, one infers, but to poetry can one turn for a credible, ethically responsible, and aesthetically adequate writing of the traumatic recent past?

I arrive at an endpoint remarkably similar to Gerald Smith's, although having traveled a different path: the value of studying a single poem. The Plukhanov scandal shows current faultlines around issues of nation, ethics, history, and poetics. One poem at a time, readers and critics are creating a history of the poetry of our lifetime. The Russians are rightly leading the way. Amid the hand wringing about the low state of criticism about contemporary poetry, quite a lot of interesting work is going on. Which is unquestionably true of the poetry, too.

AATSEEL Needs Newsletter Column Editors & Contributors

The AATSEEL Newsletter currently carries columns about news in the fields of Belarusica, Czech and Russian studies. We invite readers to send information for sharing to the respective column editors.

We are currently looking for column editors for "Russian at Work" and "Ukrainian Issues".

If you are interested in editing a new column or helping a current editor come forward. We are willing to add columns for other Slavic languages and covering topics of interest to all. Please contact Betty Lou Leaver at Leaver@aol.com.

Member News

*Editor: Molly Thomasy Blasing
(University of Wisconsin-Madison)*

The AATSEEL Newsletter likes to keep 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: Molly Thomasy Blasing, thomasy@wisc.edu

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

Helena Goscilo has left the University of Pittsburgh's Slavic Department to assume the position, effective Fall 2009, of Professor and Chair of the Department of Slavic and East European Languages and Literatures at The Ohio State University, where she also will be an Associate Faculty Member of the Center for Slavic and East European Studies, the Department of Comparative Studies, the Department of Women's Studies, the Center for Folklore Studies, and the Film Studies Program.

Dr. Jeffrey D. Holdeman, Department of Slavic Languages and Literatures and Director of the Global Village Living-Learning Center at Indiana University, was promoted to Senior Lecturer.

Michael Katz (Middlebury College) was awarded a Fulbright Lectureship and will spend four months (March-June, 2010) in Florianopolis, Brazil teaching a course to graduate students of English on the 19th century realist novel in the old world and the new. He will also lead a faculty seminar on literary translation.

The late **Robert Maguire's** (Columbia University) translation of Dostoyevsky's *Demons* (edited by **Ronald**

Meyer, with an introduction by **Robert Belknap**, Penguin Classics, 2008) was awarded Special Commendation by the Judges of the 2009 Rossica Prize. Maguire, together with Kyril Zinovieff and Jenny Hughes, translators of *Anna Karenina* (2008) "are commended not simply for outstanding translations of recognized classics, but for long-time service to a greater understanding and appreciation of Russia. They have done much to stimulate an awareness of Russian culture." The awards were announced in a ceremony in London in May. Maguire's translation of *Dead Souls* was shortlisted for the 2005 Rossica Prize.

Benjamin Rifkin has become Professor of Modern Languages and Dean of the School of Culture and Society at the College of New Jersey.

Rachel Stauffer defended her dissertation "The Sounds of Contemporary Standard Russian and American English: A Contrastive Analysis for the 21st Century" at the University of Virginia in April. Stauffer was awarded a PhD in Slavic Languages and Literatures in May.

Mara Sukholutskaya, Director of the Russian Studies Program in the Department of English and Languages at East Central University in Ada, Oklahoma has been promoted to the rank of Professor.

In Memoriam

Anna Lisa Crone 1946-2009

Anna Lisa Crone, Professor of Slavic Languages and Literatures at the University of Chicago and specialist in Russian poetry, died on June 19, 2009 after a 15-year battle with cancer. She was 63. Crone received a PhD from Harvard in 1975 and taught at the University of Chicago from 1977-2006. Founder of the Slavic Forum and recipient of AATSEEL's award for Excellence in Post-Secondary Teaching in 2000, Crone was the author of *Rozanov and the End of Literature* (1978), *The Dar-*

ing of Derzhavin (2001) and, together with Jennifer Day, *My Petersburg/Myself: Mental Architecture and Imaginative Space in Modern Russian Letters* (2004). In her final years, she was working on a monograph on the philosophies of Eros in Russian modernism; her friends and colleagues are preparing the text for publication. Crone is survived by her husband, Vladimir Donchik, her daughter Liliana, her parents Ethel and James Crone, and sisters Laurel Sneed and Moira Crone. Donations in Crone's name are being accepted by the University of Chicago Slavic Department to support a Slavic Forum Prize.

Simon Karlinsky 1924-2009

UC Berkeley Professor Emeritus Simon Karlinsky died on July 5, 2009 at his home in Kensington, CA. He was 84. Karlinsky was an expert on homosexuality in pre-Soviet culture and wrote extensively on Chekhov, Tsvetaeva, Gogol and others. He received a PhD from Harvard in 1964 and taught at Berkeley from 1964-1991. Karlinsky was recognized with AATSEEL's award for Outstanding Contribution to Scholarship in 1999. Karlinsky was the author, editor or translator of eight books, including *Anton Chekhov's Life and Thought: Selected Letters and Commentary* (1974), *Sexual Labyrinth of Nikolai Gogol* (1976), and the 1986 biography, *Marina Tsvetaeva: the Woman, her World and her Poetry*. Karlinsky is survived by his husband, Peter Carleton.

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EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT RUSSIAN GRAMMAR BUT WERE AFRAID TO ASK

Alina Israeli
(American University)

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

Q. I have never really understood the difference between *здесь* and *тут* 'here'. Is there a difference in social register perhaps?

A. Yes, *тут* is definitely more colloquial. Colloquial expressions of the type *тут как тут* suggest that (there is no counterpart **здесь как здесь*, or any variation of it). But this is only one of the differences. And there is a good reason why *тут* is more colloquial than *здесь*, as we will see later. There is also a semantic distinction: *тут* can mean 'the moment in time' while *здесь* cannot:

И **тут** произошло неожиданное: побывавшая на его дипломном спектакле актриса театра «Современник» А. Покровская позвала его к себе в театр. (www.oleg-dal.ru/thepath.html)

The main difficulty, however, is in trying to distinguish these two words meaning 'here', which designate a place. Both of them are the opposite of *там* 'there'; however these distinctions are different: *здесь* is opposed to *там* or any other expression of 'elsewhere', while *тут* is linked with *там*. Let us take a look at some examples. In the following examples, *здесь* marks the opposition of two places, here and there: home (here) and restaurant (there), reality (here) and fairy tales (there), here and down under (there), here and elsewhere:

И я довольна, когда люди приходят в наш дом. К тому же домашняя еда куда лучше и разнообразней **ресторанной**. **Здесь** стол можно украсить всевозможными соленьями, капустой с лучком, любимыми пирожками с картошкой, неизменными пельменями... (http://www.ng.ru/style/2001-05-15/16_wife.html)

Баба Яга (хитрит). Ну, ты же добрый.

Гном. Это я **в сказках** добрый, а **здесь** реальность. (http://www.theatre-studio.ru/library/andreeva_s/tron.html)

Карлик снова мне рукой помахал и побежал вниз по лесенке.

Я только вниз заглянул и головой покачал.

— Не, — говорю карлику, хотя и не видно его уже, — я **туда** с тобой не поспею. Если хочешь что сказать, вылезай и **здесь** говори. (<http://mistifix.ru/letter/7/>)

Все члены отряда были трудовыми людьми — крестьянами и рабочими, людьми, пришедшими **из других сел, других городов** и даже **из других провинций**. Кроме начальника разведки, когда-то работавшего на мельнице **здесь** же, в Шаньси, и кроме работника подпольной типографии, помещавшейся в соседнем отсеке подземелья. (Н.Н.Шпанов. Связная)

Тут, on the other hand, is connected to *там*. In the following example, the person works in one place (here) but lives elsewhere (there):

Нужна ли регистрация в Москве, если я **тут работаю**, а живу за 250 км от Москвы? (zonazakona.ru/archive/index.php/t-11713.html)

We find a similar difference in the expressions *то тут*, *то там* vs. *то здесь*, *то там*. In the first place, the separate items are within the same perceptual range: one could possibly see several fires in the valley at once or the naked trees and land without grass:

То тут то там в долине пылал огонь. (zhurnal.lib.ru/k/karowa_e_p/hacker.shtml)

Сейчас уже только старые фотографии да воспоминания очевидцев дают представление о том, как выглядели восемь лет назад эти места: заброшенные строения с выбитыми стеклами, пустые, темные цеха, повсюду груды металлолома, унылые и однообразные жилые корпуса, раскуроченная земля, на которой **то тут, то там** торчат голые деревья и почти нет травы. (<http://www.old.nkj.ru/cgi/nauka3863.html?13+0111+13111064+HTML>)

In the situation of *то здесь*, *то там* there is a perceptible distance between the discussed places, be it Indian reservations, different production labels or emissaries of various parties which cover the territory of the entire republic. In the latter case, the distance is not only physical but also metaphysical: so much separates various representatives of various parties:

Ошеломляют упирающиеся в небо улицы Нью-Йорка, поражает Голливуд (по крайней мере, многих), давит размах западных прерий. В Аризоне они ещё сохранились. Как и несколько индейских племён, зажатых **то здесь, то там** в резервациях. (Фёдор Раухвергер. Там, где ещё дымится трубка мира. <http://newlit.ru/~rauhverger/2818.html>)

Сложилось так, что возникающие **то здесь, то там** мелкие издающие лэйблы просто не находят своего покупателя и довольно быстро погибают от невозможности реализовать выпущенную продукцию. (<http://gwcdax.here.ru/DIST/rus/>)

Я походил немного по этому самому высотному зданию в городе. Оказалось, не только я приехал сюда из столицы. **То здесь, то там** с портфелями под мышками сновали эмиссары различных партий и блоков. Видимо, кишит ими вся республика. Идет подготовка к выборам. (Кантемирцы - за реформу. <http://www.nm.md/daily/article/2002/02/21/0302.html>)

Another difference is the size of the place that *здесь* and *тут* typically encompass, *здесь* is larger than *тут*, *тут* is included into *здесь*; in the first example *здесь* refers to the whole republic, in the second *тут* refers to just one room of the apartment:

Мы постоянные жители Латвии. **Я живу здесь** 32 года, а дочь с рождения. (czech-forum.biz/forum/echo/4106)

Алексей Николаевич, наоборот, уснуть не мог, думал, думал. И всё об одном: ему хорошо **тут, в кабинете**. (Г. Щербак. Мандариновый год)

When *здесь* is already understood or established, in this case *дома*, *тут* specifies a smaller area within *здесь*:

— Ну вот, ты дома. Отдыхай, — сказал Костик, стоя в коридоре и глядя на девушку уже как на хозяйку своей комнаты. — Если что, **я живу тут**, — он указал на дверь своей комнаты. (xlifes.forum24.ru/?1-5-0-00000114-000-0-0-1225051527)

When the doctor in the psychiatric hospital says before releasing the patient that the latter will be *here in two hours*, and uses *здесь*, he refers to the hospital and not the room that was discussed in the previous sentence:

— Федор Васильевич, выпишите, пожалуйста, гражданина Бездомного в город. Но эту комнату не занимать, постельное белье можно не менять. Через два часа гражданин Бездомный опять будет **здесь**. (Булгаков. Мастер и Маргарита)

As we have seen, *тут* acts as a uniter while *здесь* acts as a divider. Here is an example where *тут* connects with the addressee (the poem is for the addressee) while *здесь* separates (while you were doing something else, I wrote a poem):

Свет, я тут стихи написал. Тебе... (http://udaff.com/creo/09.10.2006/)

Пока ты ковырялся в своих желтых вонючих зубах, **я здесь стихи написал**. Понял!!! (http://www.pressa.spb.ru/newspapers/nevrem/arts/nevrem-2435-art-14.html)

Consequently, asking an unfamiliar person and /or asking in an unfamiliar place for directions or location or any other question with 'here' in it requires *здесь*, while asking a familiar person in a familiar place requires *тут*:

Вы не скажете, **где здесь туалет?**

Подхожу к Майе, беру ее за рукав, отвожу в сторону, и, как Валька советовал, прошу ее показать мне, **где тут туалет**. (Владимир Филчаков. Наваждение третьего уровня)

Какое **здесь напряжение?**

Saying *Какое тут напряжение?* would either imply that the voltage is different from the rest of the city or would be inappropriate because it would establish an unwarranted familiarity between the speaker and the addressee.

It is interesting to find expressions where either *тут* or *здесь* is more common. Phrases that are colloquial in nature, that is that are usually spoken between familiar people, are four times as likely to have *тут* rather than *здесь*, based on a Google search. Such phrases include *что тут/здесь такого?*, *что тут/здесь интересного?* On the other hand, phrases that are often uttered in a public setting, such as *что здесь/тут происходит?* are four times more likely to have *здесь* than *тут*, according to the same search.

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BELARUSICA

*Editor: Curt Woolhiser
(Harvard University)*

The *Belarusica* column editor is looking for contributions to this column. Contributions from North American colleagues are especially appreciated. (Contributions should be no more than 1-2 pages in length.), deadline 6-8 weeks in advance of the issue month. For more information, contact Dr. Curt Woolhiser, cwoolhis@fas.harvard.edu.

The *Belarusica* column was not ready at the time that this newsletter went to press. We expect it to return next issue. Please consider sending a contribution to the *Belarusica* column editor.

AATSEEL Newsletter Needs Column Editors & Contributors

We are currently looking for editors for the Ukrainian studies and Russian at Work columns.

If you are interested in editing a new column or helping a current editor come forward. We are willing to add columns for other Slavic languages and covering topics of interest to all. Please contact Betty Lou Leaver at Leaver@aol.com.



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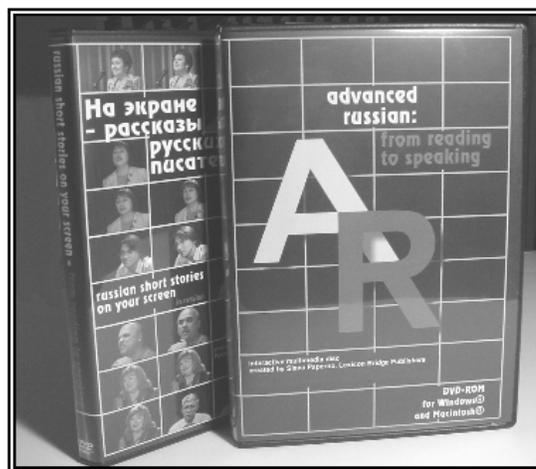
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Czech Corner

*Editor: Mila Saskova-Pierce
(University of Nebraska)*

Editor's Note: This corner is for teachers of the Czech language, and I would like to invite them to share their news, views, and experience related to the teaching of various kinds of courses dealing with Czech culture, language, and literature. Contributions do not have to be limited to the United States; they can and should include issues of Czech language and culture instruction throughout the whole world. Contributions to the Czech Corner may be sent to the column editor at msaskovapierce1@unl.edu.

2008 Pech Prize Announcement

Every other year the Czechoslovak Studies Association awards a prize, named in honor of Stanley Z. Pech, for the best article or essay dealing with the history of Czechoslovakia and its successor and predecessor states/provinces. This year the Pech Prize committee received thirteen entries that had been published in 2006--2007 to consider for the 2008 Pech Prize. While the majority of the entries were written by historians, other disciplines were represented as well, including popular culture studies, musicology and musical performance, and economic and business history. We look forward to even greater variety in the future as our organization, with its new name (Czechoslovak Studies Association, formerly the Czechoslovak History Conference), attracts new members from a broader spectrum of disciplines.

The prize committee this year, which included Chad Bryant, Carol Leff, and chair David Cooper, was looking in particular for essays that were ambitiously conceived, that challenged scholars to rethink a fundamental problem or issue in Czechoslovak history while providing an argument that spoke

to larger scholarly audiences with clear and engaging prose.

A number of articles distinguished themselves in these areas:

Sheilagh Ogilvie's article "So that Every Subject Knows How to Behave": Social Disciplining in Early Modern Bohemia." It was published in the first issue of the 48th volume of *Comparative Studies in Society & History*.

In the article, Ogilvie investigates the applicability of the theory of "social disciplining"---which links authorities' attempts to regulate people's private lives to the emergence of the early modern capitalist state in Europe---to east-central and eastern Europe, where "refeudalization" or the "second serfdom" put most of the control over private subjects into the hands of noble landlords rather than the rationalizing state and where the development of capitalist market conditions was deliberately impeded by these same landlords. Ogilvie moves beyond the confrontation of western theory with eastern realities, however, because, as she eloquently argues, the "very general comparative questions with wide-ranging implications for our understanding of early modern European society" generated by this confrontation "cannot be satisfactorily addressed using evidence generated at a similar level of generality" (39).

For her micro-study of social disciplining, Ogilvie analyzes a unique data source, a set of manorial ordinances and manorial court records, both covering most of the seventeenth century for the large Bohemian estate of Friedland/Frýdlant. This data allows Ogilvie to compare details of regulation to details of actual enforcement, and thus to confront the theory of social disciplining, often based on only the regulatory evidence, with actual disciplinary practice. She thus addresses the unresolved conflict in discussions of social disciplining over whether the regulatory initiatives had any real effect, while drawing important distinctions between western and eastern Europe.

Ogilvie finds that regulations in Friedland/Frýdlant were selectively enforced, and that whatever the modernizing and rationalizing intentions of those

who wrote the regulations, they were enforced only when that best served the interests of two institutions with feudal roots, the manor and the peasant commune. This brief summary can hardly do justice to the subtlety of her arguments and her thoughtful, creative analysis of an impressive cache of research materials. Her conclusions promise to generate vibrant debate and her approach has the potential to transform the discussion of social disciplining, compelling it to become more grounded in enforcement data and thus better contextualized. She shows how scholars in our field can remain sensitive to the peculiarities of our region while engaging with larger, European issues and debates. We are very pleased, therefore, to award this article the 2008 Pech Prize.

David Cooper, Carol Leff, and Chad Bryant

International Association of Teachers of Czech (IATC) Elections Results

At the annual meeting of AATSEEL, votes were taken to elect new IATC officers. These are the results: Craig Cravens and Susan Kresin will remain co-presidents. David Danaher will serve as Vice President of Website Development, Katarina Vlasakova as Czech Liason VP, Esther Peters as Graduate Student Liason VP. Malynne Sternstein will serve as Book Review Editor, and the Editorial Board now consists of Michael Heim, Jindrich Toman, Neil Bermel, Masako Fidler, and Laura Janda.

The Anthology of 20th Century Czech poetry

"Up the Devil's Back" by can be ordered at Slavica Publishers, Indiana University 2611 E. 10th St. Bloomington, IN 47408-2603, Ph. 1-812-856-4186, Fax 1-812-856-4187 Orders: 1-877-SLAVICA, E-mail: slavica@indiana.edu

University of Kansas Czech Language News

-The Department of Slavic Languages and Literatures and the Center for Russian, East European, and Eurasian Studies at the University of Kansas look forward to welcoming Dr. David Skalicky to be visiting Fulbright professor at KU during the 2009-2010 academic year. He will be teaching a combination of language and literature courses. -October 16-18, 2009, KU CREES is hosting a conference on: "Central Europe 1989: Lessons and Legacies."

-In early November Prof. John Staniunas of the Theater Department at KU is planning to stage Karel Capek's RUR: Rossum's Universal Robots in a new translation by current Slavic PhD student, Eva Hruska. -Less in the "headlines," we continue to run a very congenial Cesky stul at Henry's in Lawrence at 5 p.m. every Thursday. Edith W. Clowes, Professor, Slavic Languages and Literatures

Celebration of 20 years of Velvet Revolution at the University of Kansas

The University of Kansas as well as the University of Nebraska will celebrate 20 years of Velvet Revolution.

The KU Velvet week will debut with Velvet Revolution Party, Nov. 7, 2009 in Kansas City, followed by K 12 Teachers workshop on the Velvet Revolution theme.

The Velvet Week will also feature a series of lectures about the significance of the Velvet Revolution for the Central European Region, including a lecture by the Honorable Peter Burian, Ambassador to Slovakia.

Neil Bermel Honored

Another cause for celebration was the awarding of the 2008 AATSEEL prize of "Best contribution in Slavic linguistics" to Professor Neil Bermel

of Sheffield University. His book, *Linguistic Authority, Language Ideology, and Metaphor: The Czech Orthography Wars*, addresses language reform in the context of 20th century Czech history and Czech self-identity.

Celebration of Velvet Revolution at the University of Nebraska at Lincoln

The Czech Komensky Club, a 106-years-old club, will mark the occasion with a week of celebration. Three films will be shown, followed by a series of lectures about the cultural significance of the Velvet revolution for the Czech and Slovak Cultures.

Michael Heim Honored

Between Texts, Languages and Cultures: A Festschrift for Michael Henry Heim

At the December 2008 AATSEEL conference, Professor Michael Henry Heim was honored with a Festschrift with articles authored by Czech scholars from the United States, Europe and Asia, and his colleagues at UCLA. The festivities were preceded by a roundtable on translation of Czech literature,

one of five panels/roundtables addressing Czech topics at the conference. Other topics included Czech Literature, Czech Linguistics, Current Issues in Teaching Czech, and Czech Culture, Identity and Politics.

The Czech Academy of Sciences Budget Cut

The Czech Academy of Sciences has been threatened with a three-year series of budget cuts that would lead to a halving of basic research funding. Among the institutes that would suffer are the Czech Language Institute, the Institute of Czech Literature and many others. The Academy has said that these cuts threaten the existence of the entire CAS. Please consult the following pages for information:

In English: <http://blogs.sciencemag.org/scienceinsider/2009/07/czech-science-a.html#more>
<http://ohrozeni.avcr.cz/en/>
In Czech: <http://ohrozeni.avcr.cz/>
The AVCR site has a petition, and separate letters/e-mails can be sent to the prime minister, Jan Fischer; Ing. Jan Fischer, CSc. předseda vlády České republiky Úřad vlády ČR nář. Edvarda Beneše 128/4118 00 Praha 1 - Malá Strana CzechRepublicposta@vlada.cz

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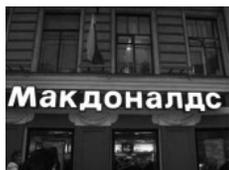
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Cross-Cultural Communications

Editor: Elena Denisova-Schmidt
University of St. Gallen, Switzerland

This column deals with cross-cultural issues. Topics covered will include teaching culture through language, cross-cultural communication in business environment and cross-cultural communication in academic settings. Any suggestions are welcomed. Please contact Elena Denisova-Schmidt (elena.denisova-schmidt@unisg.ch)



Текст Макдоналдс в России?

Макдоналдс – это большая, американская компания. Это рестораны фаст-фуд. Штаб-квартира Макдоналдса – в Чикаго, США. Макдоналдс работает и в России. В Макдоналдсе можно есть, например, гамбургеры, чизбургеры, чикенбургеры. А пить здесь можно кока-колу, спрайт и фанту. В Макдоналдсе есть десерты, например, мороженое или блины. Здесь тоже можно купить¹ кофе и чай. «Вот что я люблю» – это слоган Макдоналдса. В ресторанах Макдоналдса можно завтракать, обедать и ужинать. Здесь есть и «Макавто»: клиент не идёт в ресторан, а сидит в машине. В Макдоналдсе есть акция «Хэппи Мил» – это обед с игрушкой². Дети очень любят «Хэппи Мил». У Макдоналдса очень агрессивная реклама.

- | | |
|----------------------------------|----------------------------|
| 1. Что можно есть в Макдоналдсе? | (A) гамбургеры и блины |
| | (B) чизбургеры и мороженое |
| | (B) бутерброды и пельмени |
| 2. Что можно пить в Макдоналдсе? | (A) кока-кола и спрайт |
| | (B) чай и кофе |
| | (B) пиво и водка |
| 3. «Хэппи Мил» – что это? | (A) это завтрак с клоуном |
| | (B) это обед с клоуном |
| | (B) это обед с игрушкой |

Текст Боинг в России?



Боинг – это большая американская компания. Штаб-квартира Боинга – в Чикаго, США. Продукты Боинга – это вертолёты³, самолёты⁴, шаттлы и ракеты. Компания работает в России. Президента Боинга в России и СНГ зовут Сергей Владимирович Кравченко.

Сергей Владимирович – ещё русский и американский профессор. Он жил и работал в Европе и в США. Проекты Боинга в России – это, например, Конструкторский центр в Москве. Здесь работают русские и американские инженеры. Они профессионалы. Они говорят и думают, как можно делать новые самолёты. У Боинга и российской компании «ВСМПО-Ависма» есть СП⁵. Это «Ural Boeing Manufacturing». Идея СП – это продукты из титана для «Дримлайнера». Русские авиакомпании, например «Аэрофлот», тоже любят самолёты Боинга.

- | | |
|---|--|
| 1. Партнёры Боинга в России – кто это? | (A) «ВСМПО-Ависма» |
| | (B) «Аэрофлот» |
| | (B) «Аэробус» |
| 2. Где штаб-квартира Боинга? | (A) в Сиэттле |
| | (B) в Чикаго |
| | (B) в Москве |
| 3. Что делают инженеры Боинга в Москве? | (A) они говорят по-русски и по-английски |
| | (B) они проектируют самолёты |
| | (B) они работают |

1 купить- buy

2 игрушка – toy

3 вертолёты – helicopters

4 самолёты – aircrafts

5 СП – совместное предприятие, joint venture

Graduate Student Forum

The AATSEEL and the editors of the AATSEEL Newsletter would like to thank our colleagues who serve as advisors to the Graduate Student Forum. They include Marina Balina (Illinois Wesleyan University); Margaret Beissinger (Princeton University); Thomas Beyer (Middlebury College); Robert Channon (Purdue University); Halina Filipowicz (University of Wisconsin at Madison); Sibelan Forrester (Swarthmore College); and Robin Feuer Miller (Brandeis University). Look for their responses to new questions in future issues of the AATSEEL Newsletter.

Please send your questions to Nina Wieda (ninawieda2008@u.northwestern.edu).

Question:

Now that I am done with my preliminary exams, I can take a deep breath and think seriously about my dissertation. However, now that I have read more literature and criticism than ever before, I am finding it especially hard to narrow down my research interests to a doable dissertation topic. I am interested in broad, quintessential questions pertaining to history, culture, and their interconnections with literature; these are the topics that inspired me to go to graduate school in the first place. Questions that I ask myself often appear too broad, and I am not sure how I can even skim their surface in a dissertation project. On the other hand, I am afraid of devoting several years of my life to a topic so narrow and specialized that it would not make me a competitive specialist in the long run. What strategies would you recommend for picking a dissertation topic that would be exciting, valid, and doable?

Answer:

Let me start by congratulating you on completing your preliminary exams. It is an important step in your scholarly life and I sincerely hope that all your studies have equipped you with necessary methodologies that will assist you in your future research. Your question on how to narrow down your dissertation topic is a very important one. It involves not only the issue of how doable your dissertation will be but it might influence, at least in part, your future employment as well. While

big research institutions would like to see a more specialized concentration, small liberal arts colleges (and the majority of jobs today are located mainly in institutions of this kind) would like to have a specialist who could cover wide range of topics and themes. It will always remain tricky to combine your own pursuits with the demands of the constantly changing market. However, at this point of your life you owe it to yourself to focus on the topic that will give you joy and satisfaction for the next couple of years of your study.

Your interest in cultural history and its interconnection with literature should definitely be the guiding principle for your overall research agenda. This approach will give you liberty to cross time boundaries and explore the topics of your choice across different historical periods. If you decide to pursue this course, choose a very concrete topic so that you could study its development using different time frames. It could be subjects like genre evolutions, plot developments, intertextual connections in the works of writers of different generations, etc. If, however, your work will focus on one particular writer and his/her contributions to the literary development, be sure that you include into your study the issues that interest you most: interactions between literary works of this particular writer and his/her interface with the sociohistorical landscape.

Do not be afraid to be too specific. You are choosing a subject that will remain with you for a long time: what you will be not able to touch upon in

*Editor: Nina Wieda
Northwestern University*

your dissertation work, might inspire your future works and lead to articles and new books. Be sure that your choice of the dissertation topic would provide you not only with interesting textual material but rich cultural/historical context as well. This way in your future teaching you will be equally versatile in teaching both, cultural history and literary analyses. This approach would give you satisfaction in your present work, make you a desirable candidate for future employment, and provide interesting and stimulating topics for future scholarly pursuit.

Marina Balina (Illinois Wesleyan University)

From the CCPCR Website: A New Trend in Pre-College and College Enrollments, Plus Summer Programs and More

The annual census of pre-college Russian programs began 25 years ago as one of the activities of the Committee on College and Pre-College Russian, an inter-organizational committee that was created through AATSEEL, AAASS and ACTR in response to the Carter Commission's Report Foreign Languages and International Studies. For nearly a decade, CCPCR conducted its surveys by mail and phone, with results mailed back to all participants. Today, this census as well as an annual listing of college level enrollments in Russian, other Slavic and East European languages, and a listing of US-based summer programs in those languages are produced by e-mail contacts and are readily available to all on the CCPCR website. The good news: after reviewing years of enrollment data gathered at the K-12, and more recently, at the college level, it is possible to report that we may finally be seeing an upward trend.

Continued on page 16

PSYCHOLOGY OF LANGUAGE LEARNING

This column is intended to promote a dialogue for teachers of Slavic languages regarding the psychological aspect of language learning.

Submissions for future editions of this column should be sent electronically to Valery Belyanin (russianforyou@gmail.com)

Culture, Language and Worldview. Educational Aspects.

Marina Dewees

<marina.deweessiromolot@dc.gov>

Signe Nelson

<signe.nelson@dc.gov>

Columbia Heights Educational
Campus. Washington DC.

“Culture and language share an intimate relationship. Culture influences the structure and functional use of language, and as such, language can be thought of as the result, or manifestation, of culture. Language also influences and reinforces our cultural values and worldview, thus feeding back on them. The cyclical nature of the relationship between culture and language suggests that no complete understanding of culture can be obtained without understanding the language, and vice versa.” (Matsumoto, 1996) For the language teacher, the implications of the intersection of language and culture may seem obvious, and certainly no modern approach to language teaching ignores the cultural context in which the target language is used. Too often, however, the target culture is used merely as the exotic setting for dialogues or the subject of readings dealing with easily presented aspects of physical culture, such as geography, cuisine, or national holidays. Still, it is clear that it is not possible to gain a proficient command of a new language without immersion in the physical, cognitive, emotional and value structures of its speakers. To illustrate these ideas we would like to share examples from three areas of language teaching (morphology, grammar and vocabulary) to show how exposing students to cultural context becomes

an inevitable part of teaching linguistic phenomena.

Morphemes are seen as the smallest unit of meaning in language. In English more than 100,000 words are formed by morpheme combination (Solso, 1995). This is much more the case in Russian, where morphemes constitute a major raw material for constructing words. Consider the host of diminutive suffixes that create multiple shades of emotions and nuances of relationships when applied to proper names. This can be highly problematic for English speakers who are learning Russian. For instance, an American student of ours, who was dating a Russian girl, learned to his surprise, that his insistence on using her full name, Valentina, in effect, precluded the possibility of the relationship progressing to any real stage of intimacy. His understanding of this lesson, however, was limited by his cultural experience in the American context, where the choice of diminutive forms and nicknames reflects the image of self the individual wishes to convey to others - think Bill Clinton, or Jimmy Carter. The student, quite happily, began to call his girlfriend, Valechka, and never varied from that appellation, thus missing all the potential richness of emotional expression available in Valya, Valusha, or Valunchik.

When teaching vocabulary, we must always consider the realia it represents. The relationships between words, realia and cognitive cultural filters being very complex we want to just lightly touch on the application side of the matter. Many words can, as a matter of practicality, be taught as a one to one correlation. Such words are typically concrete, and represent some universal aspect of human experience (i.e. sky\небо, mother\мама, run\бежать). Direct translation also

*Editor: Valery Belyanin
(Kaluga State University)*

works to some extent with another set of items, the connotations of which are more embedded in the cultural context. The spectrum of concepts they encompass in English and Russian, however, intersects sufficiently that the learner can more or less reliably gauge their usage for the purposes of communication (i.e. boss\начальник, cabin\дача, включить \ include vs включить \ turn on). For the language teacher, the most difficult words to teach are those that do not exist in the other language at all. This could be due to the simple absence of the phenomena they denote. In the case of abstract ideas, it could result from differences in national values, and of national psychological patterns (i.e. privacy, тоска, сутки, arms, hands / рука, воспитывать ребенка).

The grammatical system of a language is thought to provide internal structure to the worldview of its speakers. If words reflect objective reality, grammar is what humans impose on that reality; it organizes objects, events, sequences and hierarchies by providing structures based on relations of space, time and causality. If the language learner fails to internalize the inner logic of the worldview represented within the culture-bound framework of the target language grammar, he may have difficulty mastering its rules, and this may impair comprehension. Every teacher of Russian is aware of importance and challenges of teaching imperfective and perfective aspects of Russian verbs.

Another example of this is the relative frequency with which passive and active structures are used in Russian compared to English. According to A. Wierzbicka, Russians use 70% more passive structures than do their English speaking counterparts. What is even more interesting is that in English there is a trend toward increased use of the active voice, while in Russian there is an increasing preference for the passive. This can become problematic in official correspondence, for instance,

where a Russian speaker's over use of passive, may make his English sound evasive, and unclear, while an English speaker's overuse of the active voice in Russian may produce a document with an unintentionally abrupt, or even rude tone.

Another example arises from the important role of the definite and indefinite article in English in establishing a frame of reference. When confronted with the absence of articles, English learners of Russian typically resort to substituting possessive pronouns in instances where such a substitution can be made for an article in English. This often results in comprehensible, but clumsy and unidiomatic utterances in Russian.

To teach more effectively, language teachers must choose language experiences for learners that incorporate the cultural context beyond the most obvious social situations. We invite teachers to reflect on how language as a whole is an expression, not only of existential experience, but of complex and often unexamined world views which are determined by national culture.

"Culture and psychology" David Matsumoto, 1996

"Cognitive psychology" R.L. Solso, 1995

"The Semantics of Grammar" A. Wierzbicka, 1988

CCPCR Website Continued

Continued from page 14

Russian Enrollments: A Roller Coaster Ride

As documented in the statistics link on the CCPCR website, the peak of pre-college enrollments came in AY 1989-90 near the end of the Gorbachev era, when responses were received from over 400 schools with nearly 18,000 students enrolled in K-12 Russian language courses. We know all too well, however, that the end of the Cold War was followed by a period of declining pre-college and college enrollments and program losses.

The extent of the impact on pre-college programs was dramatic. By 1996

only 300 schools with 10,000 students responded to the census. Concern about the extent of this trend led CCPCR to begin documenting the termination of programs by listing school names and states on its website, resulting as of this writing in a total of 208 programs terminated in the past decade. Currently, not a single Russian program can be found in 22 states, and states such as California and Colorado, which had 25 schools between them in 1996, together have a total of only three reported programs. At the college level during this period many programs were threatened; some successfully gathered support and survived, but others fell victim to administrative reallocation of funds to other programs.

New Pre-College and College Level Trends

This year, the Fall 2008 census lists responses from 106 pre-college schools, a realistic number considering the loss of over 200 schools and their teachers since 1998. Surprisingly, however, these 106 schools have a total of nearly 10,000 students. Large K-8 introductory programs account for some of this unexpectedly high enrollment, such as a FLAP grant to Memphis schools accounting for 600+ students, and individually strong high school programs such as Staten Island Tech, with over 1,000 students taking Russian at all four levels. Also contributing to the sense of rebound is the initiation of 11 new programs in the past two years (listed on the website).

But this is not just a K-12 pattern: growing enrollments reported at the college level also appear to indicate renewed interest in Russian. In 2002, CCPCR began documenting enrollment at the 1st and 2nd year levels. Of 63 programs responding thus far this year, over 40 have increased enrollments in 1st year Russian over their previously-reported level, and some gains are quite significant. Some examples: American U. from 28 to 55, Boston College from 14 to 26, the U. of Oklahoma from 37 to 48, Ohio State from 94 in 2006 to 145 in 2008, Pittsburgh from 38 to 55, St. Olaf from 27 to 42, Texas Tech from

22 to 44, and William and Mary from 40 in 2006 to 59 last fall. Clearly, one swallow does not make a spring, but the numbers are widespread enough this year to give us hope.

Did You Know? Useful Lists on the CCPCR Website

If you haven't visited the CCPCR Website recently, check it out! Among the many lists and features:

Summer programs for Russian, other Slavic and East European language courses offered in the US. The list includes active links to the program websites and program director e-mail.

Annual fall semester college level enrollment data for Russian beginning in 2002, and for other Slavic and East European languages beginning in 2007. (If your program isn't listed, please forward your information!)

A state-by-state individual entry for each pre-college school and its teacher(s), with enrollment totals at each level, textbooks used, and an active e-mail link to the teacher.

Statistics: A national and state-by-state annual summary of pre-college Russian programs, showing the total number of schools and teachers, and the number of students enrolled at each level, as reported since 1996.

An updated and alphabetized national pre-college teacher address list with active e-mail links to each teacher to promote networking.

A list of textbooks and teaching materials used by K-12 schools in fall 2008, with national adoption totals

A list of terminated K-12 schools 1998-present.

A list of 11 New K-12 programs initiated fall 2007 & 2008.

To find the CCPCR website, just google CCPCR, or enter the site address below. To forward information to CCPCR, an active link to the CCPCR e-mail box is on the home page, and is given below.

Prof. John Schillinger, Chair, CCPCR, Committee on College and Pre-College Russian
e-mail: ccpcr@american.edu
website: www.american.edu/research/CCPCR/

SUMMER LANGUAGE PROGRAMS

The AATSEEL Newsletter regularly announces information about summer and winter language programs in Slavic and East European languages. We also announce programs in Russian and East European cultural studies. As of the time of publication this fall, however, we had little specific information about any forthcoming programs.

Program directors are encouraged to use these pages not only for display ads, which do attract reader attention, but also for more detailed program descriptions which are carried in this column as a service item, in other words, free of charge.

If you are a program director wishing to share information about your program(s), please e-mail your information to one of the editors by the deadline for the various issues, typically six weeks in advance of the issue's publication date. These deadlines can be found on the back cover of any issue of the newsletter or at the AATSEEL website: <http://www.aatseel.org>.

Our strong preference is for information to be submitted electronically. However, we do continue, even in this era, to take copy submitted in paper form. The address for mailing information to the AATSEEL Newsletter is contained at the masthead on page 2.

Summer program information is carried in every issue, beginning in October of the academic year leading up to the deadline for enrollment in the program, typically through the April issue of the newsletter. Winter program information is carried in the October and December issues.

Cosmopolitan Educational Center, Novosibirsk, Russia

We have been running these programs for fourteen years already. For the past years volunteer teachers from Argentina, Australia, Austria, Canada, China, Denmark, Fiji, Finland, France, Germany, Great Britain, Holland, Hong Kong, India, Ireland, Italy, Japan, Malaysia, Singapore, Sweden, Switzerland, Spain, the United States of America, as well as university students and school children from the USA, Great Britain, Germany, Greece, Sweden and Switzerland have participated in our summer and winter language camp programs.

The major benefits to join our program are as follows:

1) We organise an exciting cultural, social and excursion program for international participants of the camp, which is a very enriching experience. You will be involved in interaction with the Russian children, youth and adults all the time. This is the kind of experience you will never get if you go as a tourist.

The camp lives a full cultural and social life. In addition to language and culture studies we also offer sports, intellectual games, quizzes, entertaining activities, shows, performances, presentations, parties, discos, etc.

2) You will gain a first-hand experience of the Russian culture and life style and particularly the Siberian one. They say if you want to know what real Russia is like you should go to Siberia.

3) This is a not-for-profit program. Participation fee covers expenses on accommodation and ALL meals, and tuition fee for students as well. If you come to Russia (Siberia) on your own or through a travel agency you will spend much more money compared to what you would pay to participate in our programme. Participating in our program you won't need much pocket money, you may only need some spending money to buy souvenirs and gifts to take back home.

All the local services (airport pick-up, local transportation, excursions) are provided by our school without any additional payment.

4) You don't have to be a professional teacher in order to volunteer for the program. The most important aspect is your willingness to participate and share your knowledge and culture, as well as your enthusiasm and good will. Teaching at the camp is not like an academic teaching routine, it's more like fun where emphasis is made on communication. Our school will provide you with the daily topical schedule for the classes and will be happy to assist with lesson planning and teaching materials. University students are eligible to apply as volunteer teachers. You will gain valuable practical experience, proven ability and contacts that you can use to get a future job. Teaching at the camp can also be considered as an INTERNSHIP with all necessary paperwork and an on-site internship supervision provided.

5) International participants have an opportunity to attend Russian languages classes every day. Russian classes are taught by well-educated native speakers trained to teach foreigners. Students are placed in a group according to their level of Russian. No previous knowledge of Russian is required.

We will also be happy to arrange courses on the Russian culture, history, music, etc., if required.

6) We are dedicated to providing a student with the most excellent supervision possible. All the students are supervised and each group has a group leader who is normally responsible for 10 students and stays with the group 24 hours a day. Everyone can expect a warm, supportive and friendly atmosphere along with professional service. Our goal is that a student has the most enjoyable and worthwhile experience possible during the stay with us. We are determined to ensure that everyone benefits fully from the interaction with other students and the staff. The Head of Studies, Psychologist, the Social Program Coordinator and the Program Director are constantly monitoring the program to assure that everyone is enjoying the

stay and taking advantage of the many activities offered by the school. Parents are allowed to the program.

7) You will meet people from other countries who are going to participate in this program and this is a unique experience. Many of our former foreign participants keep in touch with each other after the program and even visit each other in all the different countries.

8) We also offer excursion packages which include trips to Moscow, St. Petersburg, Novosibirsk, Krasnoyarsk, Lake Baikal, the Altai Mountains, TransSiberian Railroad, 'Welcome to Siberia' program. All the details and tour descriptions are available at request.

9) We provide all our foreign participants with an invitation to obtain a Russian visa and arrange their registration on arrival.

For further details please email cosmopolitan@rinet.su or cosmoschool2@mail.ru

Dubravushka School

Getting potential Russian language students to Russia helps get students to begin the Russian language and/or to continue with it. A prestigious 19 year old college preparatory boarding school located outside Moscow has a summer camp program where English is taught to high school aged Russians. Because the school is anxious to expose these students to native English speakers, it offers a program which includes beginning and intermediate Russian lessons at what is in effect a subsidized rate to native English speaking high school aged students. (185 Eros/wk in 2008) This may be the only program where the American students are socializing and living mainly with Russian children. The fee includes room and board, Russian lessons, inclusion in all the camp activities and airport pick up and drop off. Watervaliet, NY Russian language HS teacher Steve Leggiero had 5 of his students in the program in 2008. Thru local fund raising including obtaining funds from service clubs, Steve was able to reduce costs for his students. For additional information, see www.dubravushka.ru or contact Bill Grant,

volunteer US Agent, at 941-351-1596 or grantwb@tampabay.rr.com

IQ Consultancy summer school of the Russian Language

IQ Consultancy offers an intensive two or three week summer program for studying the Russian language to foreign students majoring not only in the Russian language and literature but also in history, economics, engineering or any other subjects. The summer school is the right option for everyone willing to develop their language skills and get an unforgettable international experience while exploring St. Petersburg, one of the world's most exciting and fascinating cities. This short term immersion program ensures not only intensive language practice but also a great opportunity to soak up the atmosphere of Russian life and culture.

The classes are held in a historical recently renovated building right in the heart of St. Petersburg, just a five minute walk from Nevsky Prospect, the main and most bustling thoroughfare of the city. The spacious classrooms are perfectly equipped with cutting edge study resources, which ensure an exciting and effective process of learning Russian.

Your students can come to Russia to study the Russian language with IQ Consultancy any time suitable for them. There are two or three week summer programs on fixed dates or we can arrange a course for the students of your university only, if they come in group of 6-10 students. Students can prolong their stay and study the Russian language with IQ Consultancy in a one-to-one format or joining any current group of students.

The summer program comprises the following activities which are included in tuition fees: ¥ 20 academic hours of General Russian a week in a group; 40 hours for 2 weeks and 60 for 3 weeks respectively.

- 3 academic hours a week in a mini group (2-3 people) or individually of an elective course from the list of electives available at IQ Consultancy; 6 hours of electives in two weeks and 9 hours of electives in 3 weeks;

- a 3 hour city tour around St. Petersburg with a licensed guide;
- assessment tests at the beginning and at the end of the course;
- a Certificate of Attendance conferred on a student upon successful completion of the course.
- teaching materials and photocopies;
- welcome and good-bye parties

IQ Consultancy offers different supplementary services to our students (they are charged extra), such as providing visa support, arranging different types of accommodation, transfer and an entertainment program. On your wish, we will fill in your afternoon hours with cultural program after the language classes. We will show you the evening and night life of the city and arrange a massive entertainment program at the weekends. We cooperate with different reputable and established agencies which provide these services and guarantee our students a comfortable stay in St. Petersburg.

On the first day of classes students receive an informational folder including a list of social activities for the coming week with dates and prices if any. There are visits to museums, tours in and around St.-Petersburg, parties, walks, theatre trips. We can also organize some off-the beaten track countryside outings for our students. This intensive cultural program offered by IQ Consultancy enables students to practice Russian language in social settings and real life situations and gain an in-depth understanding of Russian language through cultural traditions.

IQ Consultancy ensures not only teaching excellence and a great academic experience but guarantees a once-in-a-life-time stay in St. Petersburg.

For further information on summer language programs offered by IQ Consultancy you can contact us at any time by e-mail, skype, phone or ICQ listed:

Tel: +7 (812) 3225808, + 7 (812) 3183390, +7 (911) 206 85 78 E-mail: natalia.pestovnikova@iqconsultancy.ru or russian@iqconsultancy.ru ICQ: 418528066 Skype: RussianinRussia

PROFESSIONAL OPPORTUNITIES

Call for Papers

University of Nebraska at Lincoln

Czech and Slovak Americans: International Perspectives from the Great Plains. An international symposium will take place on April 7-10, 2010, at the University of Nebraska-Lincoln. This is the link to the press release <http://newsroom.unl.edu/releases/2009/07/15/UNL+to+host+international+conference+on+Czech%2C+Slovak+Americans+in+2010>

Among the guest speakers are former Senator Martin Mejstrik, the Velvet Revolution student leader and the Honorable Martin Palous, Czech Republic Ambassador to the United Nations.

The symposium dealing with contributions of the US Czech and Slovaks to the development of relationships between the new and the old countries will take place April 7-9, 2010. For personal contact and submission of papers contact: Linda Ratcliffe at lratcliffe1@unl.edu, or Mila Saskova-Pierce at MSaskova-Pierce1@unl.edu

Additional information is on <http://www.unl.edu/plains> Czech Slovak

Conferences & Workshops

October & November 2009

Internet Conferences

In October and November 2009 the M.V. Lomonosov Moscow State University School of Philology in cooperation with the Russian Association of Teachers of Russian Language and Literature will hold two international Internet conferences on applied research entitled "Russian Language@Literature@Culture" at the web portal Russian for Everyone («Русский для всех»). The conferences will be devoted to current teaching and learning issues in:

CIS and Baltic countries (5–11 October 2009; <http://russianforall.ru/conf/>)

Other foreign countries (23–29 November 2009; <http://world.russianforall.ru/conf/>)

Conference participation is free of charge. The conference proceedings will be published.

As a new form of scholarly interaction, the Internet conference opens rich opportunities for disseminating, discussing, and developing ideas and research results, including those that previously appeared in difficult-to-access publications. For this reason, the organizing committee requests contributors to place yet valuable articles from recent, traditional conferences on the website, in addition to new papers. The former may be of interest to a wide circle of specialists and become discussion topics.

A second annual Internet conference will take place in 2010. It will bring together participants from Russia and other countries. The conferences will be a basis for a permanent Internet platform for professional interaction between Russianists and teachers of Russian as a foreign or second language from around the world. We invite all who are interested to take part in establishing this platform!

Full sets of informational materials on the Internet conferences are found at the sites listed above.

Grants & Fellowships

December 11, 2009

Russian Flagship Center Applications Available

The Institute of International Education (IIE) is pleased to announce application materials for a new undergraduate Russian Flagship Center. The Language Flagship is a major initiative of the National Security Education Program (NSEP). IIE considers it a distinct pleasure to serve as the administrative agent for this important effort.

NSEP was created by Congress in 1991 to address the need to increase the ability of Americans to communicate and compete globally by knowing lan-

guages and cultures of other countries. NSEP embodies a recognition that the scope of national security has expanded to include not only the traditional concerns of protecting and promoting American well-being, but also the new challenges of a global society, including sustainable development, environmental degradation, global disease and hunger, population growth and migration, and economic competitiveness.

The Language Flagship has already achieved national success in launching new and innovative programs of advanced instruction in African languages, Arabic, Central Eurasian Turkic languages, Chinese, Hindi/Urdu, Korean, Persian, and Russian. Through this solicitation we hope to identify and invest in the immediate development of one U.S. campus-based Russian Flagship Center.

Additional information about The Language Flagship may be found at http://www.thelanguageflagship.org/index.php?option=com_content&view=article&id=73&Itemid=89.

We encourage you to visit the website.

July 15 Annually

Kluge Center Fellowships for Library of Congress

Library of Congress Invites Applications for Kluge Center Fellowships. The Library of Congress (<http://www.loc.gov/>) invites qualified scholars to conduct research in the John W. Kluge Center using the Library of Congress collections and resources for a period of up to eleven months.

Up to twelve Kluge Fellowships will be awarded annually. Fellowships are tenable for periods from six to eleven months, at a stipend of \$4,000 per month. Visit the Library of Congress Web site for complete fellowship program information and application procedures Location: USA Deadline: July 15 each year. Website: <http://www.loc.gov/loc/kluge/fellowships/kluge.html>

**American Association of Teachers of Slavic and East European Languages
AATSEEL 2009 Conference
Pre-Registration Form**

Online pre-registration is strongly encouraged. Go to: www.aatseel.org
This form may also be used to pre-register for the 2009 AATSEEL Conference by mail or fax. Complete the information requested and return it to the address below with your credit card information or check, payable to "AATSEEL of US, Inc." in US dollars. Please print all information.

PERSONAL INFORMATION

Last name: _____ First name: _____

Mailing address: _____

Phone: _____ Email: _____

Affiliation (for your conference badge): _____

REGISTRATION

Fill in the appropriate amount:

Registration Category	Amount	Amount enclosed
Student, AATSEEL member:	\$55.00	
All others, AATSEEL members:	\$80.00	
Student, not AATSEEL member	\$70.00	
All others, not AATSEEL member	\$105.00	
LCD projector for individual	\$50.00	
LCD projector for panel	\$120.00	
<i>TOTAL</i>		

PAYMENT (check one)

Check enclosed (US funds; payable to "AATSEEL of US, Inc.")

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Exp. date (MM/YY): (____ / ____) Signature: _____

Please return this entire form and your remittance to:
AATSEEL of US, Inc., P.O. Box 569, Beloit, WI 53512-0569.

Please include a stamped, self-addressed envelope, if you wish to receive a receipt.
Thank you for your continued interest in, and support of, AATSEEL!

Office use: Check # _____ date _____ amount \$ _____

AATSEEL Newsletter Information

The *AATSEEL Newsletter* is published in October, December, February, and April. Advertising and copy are due six weeks prior to issue date.

PUBLICITY AND ADVERTISING POLICY

Free of Charge: Full scholarship study tours and stateside study programs, meetings, job information, new classroom materials, and similar announcements are published free of charge.

Advertising Rates: Commercial ads of interest to the profession are accepted at the following rates and sizes: (Other sizes, such as vertical half-pages and quarter pages, can sometimes be accepted; please query first.)

Full page	\$200	7 5/8" x 9 3/8"
Half page	\$150	7 5/8" x 4 5/8"
Quarter page	\$90	3 5/8" x 4 5/8"
Column inch	\$30	Approx. 6 lines

Advertisement Composition Fee: The *AATSEEL Newsletter* staff will compose your advertisement for you based on your text, specifications (if any), and graphics (provided by you or suggested by the staff). There is a \$75 fee for this service.

Error Correction Fee: If advertisers wish to have the *AATSEEL Newsletter* staff correct errors in text, graphics, or composition that were created by the advertiser, there will be a \$50 correction fee. Similarly, if an advertiser wishes to use an advertisement from a previous year and change dates and other information within the ad, there will be a \$50 correction fee.

Questions on advertising fees and determination of whether an announcement is an advertisement should be addressed to the Executive Director.

Format: Preferred format for advertisements is PDF or eps with embedded fonts. Either Macintosh or PC format is acceptable. Advertisements without graphics may be sent as word files; rtf is preferable if using programs other than Word or WordPerfect. Files may be e-mailed to the editor (Leaver@aol.com). Detailed instructions for advertisers on how to prepare advertisements for the *AATSEEL Newsletter* can be found on the AATSEEL website: <http://www.aatseel.org>. Questions not answered there and requests for exceptions should be addressed to the Editor.

Visit the AATSEEL Web site

For current online information about AATSEEL
and its activities, employment opportunities,
publishing advice, and many other resources visit
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AATSEEL
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December 27-30, 2009

Hyatt Regency Philadelphia at Penn's Landing

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