

Symbols of Russia: Shawls and Kerchiefs

~ By Ekaterina Sutton

The History of the Kerchiefs and Shawls.

The depiction of a Russian woman in a kerchief seems to be the most familiar one to the modern observer. However, the kerchiefs in their modern form appeared only in the beginning of the 19th century, hand in hand with the shawls. The real ancestors of the European shawls were the soft wool shawls brought by Napoleon the First from his Egyptian campaign (1798-1801). French fashion at that point was under influence of the Ancient Greek and Roman motifs featuring the slender aerial silhouettes of the white dresses with high waistlines reminding of Greek chitons and Roman togas. The Eastern shawls supplied those outfits, replacing the missing traditional heavier upper parts.

The new fashion rapidly conquered the taste of the Russian aristocracy, but soon after that some curious Russian ladies became excited about creating their own manufactures that could produce Russian shawls of respective quality, but with native patterns. One of those ladies was Vera Andreevna Eliseeva, a landowner in the province of Voronezh, who spent five years cutting out pieces of the Kashmir shawls and trying to reveal the secret of their weaving. After she succeeded, Eliseeva also figured out the

When one thinks about the symbols of Russia what comes to mind are the famous Gogol's "Troika bird," the frolicsome faces of the Russian nesting dolls, the festive golden patterns of Khokhloma and colorful Gorodets, the slender birch trees of Yesenin and the dark blue bellflowers of Alexei Tolstoy. But wherever one casts a glance, be it a golden field of wheat at the harvest tide, or a brightly-lit church on a holy day, a meadow full of berries or a cheerful village fair, one would probably imagine a face of a Russian woman wearing a peculiar traditional headpiece, the most common of which is a kerchief.

new material for the production of the Russian shawls, that is, the wool of saigas, the antelopes common in Western Siberia. Eliseeva's method was so successful that the shawls produced at her manufacture appeared to be no worse than those of Kashmir.



Image 1. Alexei Venetsianov, "A Girl in a Kerchief," 1830

Though Eliseeva was the first one to use the saigas' wool for making the wool threads as fine as silk, there was another female pioneer of the Russian shawl-making. That is Nadezhda Merlina. Merlina, Eliseeva, Anastasia Shishkina (Eliseeva's sister and follower) and Dmitry Kolokoltsev aimed to create the shawls with patterns that would closely depict the beauty of the Russian nature and feature the rich colorful flowers blooming all around the 19th century estates. According to the legend, general Caulaincourt tried to trade a shawl from either Merlina or Eliseeva. The shawl was supposed to be a present for the second wife of Napoleon Bonaparte, Marie-Louise, but the owner of the manufacture rejected the offer out of patriotic feelings.

The popularity of the Russian shawls soon exceeded the one of the European ones owing to the high quality standards set by the first manufacturers. This is what M. Mertsalova writes about the process of creation of the Russian shawls: "This work

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Editor's Corner

Слово главного редактора

Dear *ACTR Letter* readers!

This *ACTR Letter* combines two issues (Spring and Summer). In this newsletter you will find information on several ACTR programs along with a new column "Symbols of Russia." This column will introduce readers with popular Russian symbols. Ekaterina Sutton will prepare material for this column. Please read the information about Ekaterina on page 18.

In winter issue of *ACTR Letter* we started a new column "Проба пера." This column is designed to introduce creative writing of teachers and /or students. Please share with us your work.

The *ACTR Letter* welcomes submissions from professionals in the Russian language field. Each submission is reviewed by the editorial board, which makes all decisions on articles and reviews. The decisions of the editorial board are final and based on careful, peer-reviewed consideration.

Submissions are accepted on topics focused on language pedagogy, practice, innovation, technology, etc., but cannot promote or otherwise "market" a certain program. Submissions that the editorial board regard as intended to promote a given program will be redirected to the commercial advertising department for consideration. For advertising rates, see the back cover of the *ACTR Letter*.

Articles that are accepted become the property of the *ACTR Letter* in the exact format in which they are submitted. *ACTR Letter* allows authors the free use of their materials as long as the author does not submit the exact same article to another publication.

Any questions about the appropriateness of a submission or the publication process should be directed to Elena Farkas.

Articles should be limited to 5000 words and copy-edited before submission. Longer submissions will be considered, if the content is deemed significant by the editorial board. Such articles may be divided into two segments for publications in two consecutive issues of the *ACTR Letter*.

If you submit a photo for a publication, it should be done in PDF, JPG, or other usable file of high quality. All articles and reviews should be submitted in a word processor program compatible with such programs as *WordPerfect*, *Microsoft Word*, *Apple Pages*, *OpenOffice*. All submissions should be sent as e-mail attachments to Elena Farkas.

We appreciate your interest in sharing valuable and relevant information with our readership!

Sincerely,

Elena Farkas
The *ACTFL Letter* editor

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was extremely meticulous, because the thickness of the thread was less than the one of a single human hair. The weaving of a single shawl could take from six to thirty months if the pattern was complex.” The image of a Russian shawl thus can serve as a decent proof of the persistence and the high aesthetical and quality expectations of the people.

The traditional printed kerchief became the most common female peasant headpiece in the 19th century. However, there were other types of the head covers that were similar to the modern kerchief and served as its predecessors. According to the *Russian Traditional Outfits*, “The kerchief is a component of a maiden’s or a woman’s headpiece, a solo headpiece or a neckpiece for men and women. Apparently, it began to be used as a part of a headpiece in the 18th century displacing the “ubrus” and the “polotentse” which were obligatory parts of many of the women’s headpieces in Ancient Rus and during the Middle Ages.” “Ubrus” was a type of “polotentse” made of linen, satin, brocade or some other fabric, and served as a broad long cover placed over a small soft hat (“podubrusnik”); the sides of the ubrus were usually pinned under the chin. The most common ubrus was white with rich embroidering. The traditional kerchief was more convenient, and the new manufactures producing multiple colorful patterns soon boosted its popularity.



Image 2. Polotentse

Though the title of this article introduces two terms: a shawl (“шалъ”) and a kerchief (“платок”), in actual life those two pieces could be interchangeable. Traditionally the shawl was bigger and served to cover the upper body, as it was in the French fashion. However, in the Russian fashion the shawls were frequently used as headpieces as well, but the price made them unaffordable for the peasants. The shawls were always desired presents, but they were too expensive, and thus the popularity of the woven shawls boosted the production of the cheaper

kerchiefs and printed shawls. The printed (“набивной”) method of pattern creation was used in the Russian cloth-making for centuries and soon the beauty of the woven shawl flowers appeared as prints on the cheaper fabric. The cotton print kerchiefs were more affordable and peasant women could now enjoy them.



Images 3-4. Kerchiefs

The most successful imitation of the gorgeous woven shawls was achieved by the manufacture of Yakov Labzin in Pavlov Posad that was open in 1863. Labzin’s manufacture combined the Russian floral motifs with the Eastern motifs of Indian and Turkish shawls. The elegant beauty of those patterns still makes the print shawls and kerchiefs from Pavlov Posad one of the most desired presents that one can bring from Russia.

What is a Kerchief?

Besides being a beautiful piece of clothing, the kerchief had many practical and symbolic meanings. In the 19th century wearing a headpiece was obligatory for married women. A maiden would wear a “venok” decorated with wax or cardboard flowers, and with ribbons that would not hide the main piece of attraction – her braid. But a married woman was supposed to cover her hair, otherwise it was considered an offence to herself and to her husband’s honor. A public forceful uncovering of her hair was one of the worst punishments and a big shame for a woman; and that is where the verb “опростоволоситься” comes from. “Oprostovolosit’sya” means “to make a fool of oneself,” but the literal meaning is “to appear with one’s hair uncovered.”

The practical necessity of wearing a headpiece might tell how much meaning a kerchief could have had for a woman. First of all, a kerchief was a common present marking the most significant dates of the woman’s life. She would remember the one received from

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her mother and would wear it only for big holidays. And so she would remember the one given to her by her blushing husband after the birth of their first child. But besides carrying personal memories each kerchief would carry some other peculiar information: it could tell about the social status of a woman, about her family's income and marital status. A Russian proverb says "Встречают по одежке, а провожают по уму," ("The first judgment is made upon one's appearance (literally: clothing), but the last one is made upon one's intelligence"), and indeed, the kerchief could serve as a "business card" of a Russian woman, thus being a practical reflection of the folk wisdom.

There were different types of kerchiefs for different occasions. For example, on common week days Russian peasant women would cover their heads with "simple" solid colored or checkered kerchiefs, but brighter colors would be chosen for holidays. The kerchiefs called "khrantsyzskiye" ("Khrench"/"French") were especially popular and had small-scale floral patterns. Certain colors could be chosen when going to the church depending on the holiday: white for Christmas; red for the days of commemoration of certain martyrs; golden yellow for apostles and Sundays; green for the Holy Trinity; blue and light blue for the holidays of the Mother of Christ; purple for the Holy Cross; black for the Great lent or for the mourning, etc. The special kind of the kerchief is the one worn by the nuns; it is always white and long, and is called "apostol'nik." Besides the church customs, the choice of the kerchief was influenced by the place where the woman lived. For example, in Kargopol county (Kargopolsky uезд) of Olonets province (Olonetskaya guberniya) women preferred the kerchiefs made of calico with a golden embroidering at one of the ends; in Central Russia they would choose brocade kerchiefs; and in South Russia the most common ones were the kerchiefs made of fine wool or silk with floral patterns. All the valuable kerchiefs were kept with great care and passed from generation to generation.

When talking about the Russian shawls and kerchiefs, it is impossible to omit the ones from Orenburg. The Orenburg kerchiefs or shawls were made of goats' wool and became popular even before the Pavlov Posad ones and the pretty cotton print ones. The unique qualities of the Orenburg shawls lie in the extreme fineness and softness of the Orenburg goats' wool. An attempt to raise such goats in France didn't bring the desirable results, because the climate in France appeared to be too mild for the goats and their wool lost its unique fineness. The most

impressive creation out of the variety of Orenburg shawls is the so-called "pautinka" ("spider web") shawl which appears to be so thin and fine that it can be pulled through a regular wedding ring.

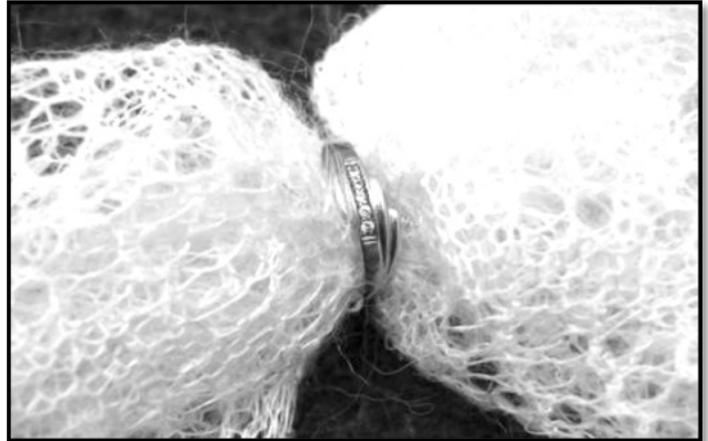


Image 5. Pautinka"

Kerchiefs, Arts, People.

Since the kerchiefs were so popular there is no wonder they were frequently depicted in visual arts, praised in songs and poems. It is impossible to imagine Russia aside from the image of the Russian woman, and when one starts thinking of her, so frequently one imagines a pretty head in a coquette, bright floral patterned, or a modest, solid color kerchief. The images of the kerchiefs depicted in paintings appear to be very different. One can see the variety starting with Nesterov's "The Taking of the Veil" ("Velikiy Postrig"), moving to Venetsianov's "A Girl in a Kerchief," then to the colorful works of Kustodiev ("The Merchant's Wife") and Malyavin ("Peasant Women"), then to Petrov-Vodkin's painting of a girl in a red kerchief and the monumental image of Mother Russia on the famous wartime poster. Even the simpler images of everyday life feature kerchiefs: such is the drawing of a little girl on the famous Russian chocolate bar "Alyonka."



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The *ACTR Newsletter* periodically receives information concerning study abroad opportunities for Slavic languages. The following notice details one such opportunity for Russian in Kiev, Ukraine.

RUSSIAN INTEGRATIVE IMMERSION PROGRAM

The Defense Threat Reduction Agency Russian Arms Control Speaking Proficiency Course (DTRA RACSPC) and NovaMova (NM) International School (Kiev, UKR) announce a new integrative Russian program in Kiev, Ukraine. The program features a three-week immersion course, which includes several expanded topics of the DTRA RACSPC (partner of the Defense Language Institute Foreign Language Center; Monterey, CA) curriculum. In addition, the program includes a homestay opportunity with a Russian-speaking family, as well as field trips to historical Ukrainian and former Soviet sites.

The success of DTRA RACSPC students rests on several integrated components. The program revolves around practical classes, interactive lectures, and daily excursions. Local university professors and associate professors conduct all classes, giving students the opportunity to participate in the university setting. Luncheon interactions with peers from the Taras Shevchenko Kiev National University and Kiev State Linguistic University afford students the ability to share a meal, explore the city, and investigate issues of interest. Student sociocultural and consecutive interpretation competencies, as well as language modality skills are emphasized, and are reinforced by homestays with Russian-speaking families and fieldtrips to various sites.

The structure of the program has produced reading/listening scores of up to 3+/4 and speaking scores of up to 3/3+ on the Defense Language Institute Foreign Language Center exams. The typical daily schedule entails: a

preparatory interactive lecture, an interactive lecture, discussion, an excursion, analysis, and homework. Sample lecture topics include: The Post-Soviet Era, East Slavic Formations, Soviet Russia and Ukraine, World War II, Politics and Religion, Environmental Impact of Chernobyl, Russian Foreign Policy, The Mass Media, Education, and Health Care. As Mr. Craig Bell, Language Training Branch Chief (DTRA) comments, “The combination of challenging language classes,... informative guest lecturers, [and] topically related interpreting excursions... create a total package that consistently delivers an increased capability to our linguists.”

For more information, explore their site at <http://www.LearnRussianKiev.com> or contact

- Andrei Kononenko, NM Co-Founder, International Programs Director, aok07@yahoo.com.
- Dr. Elena Krasnyanskaya, NM consultant, lenakras@yahpp.com.
- Gela Turabelidze, NM Co-Founder, Strategy and Development Program Director, gelakiev@gmail.com.



www.imgarade.com

Langran, John, Julia Vasilenko, and Inga James. *Ruslan Russian Songbook: 24 Songs for Learners*. Birmingham, UK: Ruslan Ltd. 2003. Book and CD. 40 pages.

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ISBN-13: 978-1899785261.

£17.95+£2 postage at

<http://www.ruslan.co.uk/ruslanorders.htm>; \$21 at

<http://www.bookdepository.com/>

Music is an integral part of every culture and a window into the deepest wishes and longings that can be expressed by words and harmony. As students become familiar with language structures and vocabulary, music can be a valuable tool for understanding Russian culture and for motivating further language and culture study. Authors as early as Jean-Jacques Rousseau¹ have noted the connection between language and music. Numerous authors assert the merits that music holds for the classroom such as relaxation, concentration, motivation, cultural awareness, vocabulary acquisition, ear training, and pronunciation.¹ Researchers have also noted that there are pedagogical, psychological, and physiological advantages to using music as a complement to language training. These advantages will be discussed later in the review.

Teaching materials devoted to learning Russian through music are not as common as other kinds of textbooks and resources available to language teachers. However, this edition's review of a publication by John Langran and Ruslan Limited offers readers a glimpse into the use of music as a tool for language acquisition and the nature of its value in the learning process. Since 1993, Ruslan Limited has provided a variety of useful and interesting multimedia resources for Russian language study. John Langran, Ruslan's director, has worked diligently to identify, create and offer these resources in English, Dutch, German, Swedish, and French to a wide audience that includes not only universities, but also language and energy companies as well as government agencies. The *Ruslan*

Russian Songbook is one of Ruslan Limited's several musical offerings that can support and enhance a teacher's portfolio of language learning materials.



Structure of the book

The *Ruslan Russian Songbook* includes a CD and textbook that presents students of Russian with the opportunity to study the language and its phonetics through the genres of romances, folk music, war-era songs, and soundtrack elements of films of the 1930s and 1940s. The twenty-four songs on the CD were recorded at the FM Division Studio in Moscow and are performed by students of that city's Gnessins State Musical College. In addition to the recordings, the book contains the songs' texts with glossed words and phrases as well as notes on the kinds of colloquial forms that students can encounter in the songs. Translations are provided at the end of the text and, for those who play musical instruments, notations for many of the songs are also included (others can be downloaded at <http://www.ruslan.co.uk/songbook.htm>).

The following is a list of the songs on the CD:

- Миленький ты мой
- Мой костёр
- Тёмная ночь
- Катюша
- Кто его знает?
- Крутится, вертится шар голубой
- Не говорите мне о нём!
- Капитан
- Выхожу один я на дорогу
- Сердце
- Одинокая гармонь
- Ой, цветёт калина
- Дороги
- Прощание славянки
- Утро туманное
- Я ехала домой
- Утомлённое солнце
- Колыбельная
- Однозвучно гремит колокольчик
- Ой мороз, мороз!
- Тонкая рябина
- Что делать девчонке?
- Неудачное свиданье
- Весёлый ветер

The kinds of songs included in the *Ruslan Russian Songbook* are the

Reviewer's Corner

Книжное обозрение

types of Soviet and Russian songs that are important in the collective experiences of Russians themselves. Using music in language training is not a new phenomenon; instructors often use music as one of the tools that motivate students and hone their pronunciation and intonation skills as well as enhance their vocabulary. In addition to the experiences of individual language teachers, the application of a musical approach is supported by research into the advantages of music for language acquisition.

Research into the value of music in language acquisition

Langran's use of music in language training is endorsed by research into language acquisition and by the individual experiences of language instructors. Research into the positive impacts of music on learning outcomes is posited not only from academic researchers who show the benefits of music in research studies, but also reported by instructors themselves². Such research and anecdotal evidence are the result of the practical application of music in the classroom. For this reason, instructors considering using the *Ruslan Russian Songbook* can be sure of its benefit to their instructional process in ways pedagogical, psychological, and physiological.

The physiological benefits of music for learning have been suggested by Don G. Campbell, former Director of the Institute for Music, Health and Education in Boulder, Colorado. Campbell found in his research that music connects the two hemispheres of the brain, the left for language production and the right for differentiating musical intonations, assimilating them in the corpus callosum (a group of nerve fibers that connect the two hemispheres of the brain).³ Although the exact mechanism of this assimilation is not fully understood, Campbell has found that the greater the number of connections that are made, the more

likely the information is to be stored in memory. Farshid Tayari Ashtiani has also found that music combines the functions of the left and right hemispheres of the brain. In his research into the use of music for language learning, Ashtiani found that music affords “an ideal atmosphere for language learning since songs can link the brain’s hemispheres and make the retention more durable due to the supplementary functions as the right hemisphere acquires the melody while the left deals with the words.”⁴ The author goes on to suggest that the rhyme, rhythm, and melody of music could be considered to be virtually the same as stress and intonation in speech and share features with traditional instructional methods for language. In addition to a physiological connection, Falloni stipulates the value of music for memorization, stating that “[m]any people often remember rhyme, rhythm, and/or melody better than ordinary speech,” adding that “students concentrate on messages and ideas as they would in their native language.”⁵

Whether a teacher or a student is a talented singer does not play a role in the potential benefit that the experience of singing has for one’s language acquisition. Learning through music has benefits for students as they put together the skills they have and try to understand the speech of native speakers, often described as *allegro* or connected speech. Native speakers exhibit this kind *allegro* or connected speech in casual and everyday conversations.⁶ Dale T. Griffiee has said that “connected speech is the natural way we speak, linking together and emphasizing certain words, rather than each word standing alone.”⁷ Since music connects sounds in language with sounds of melody, the task for the student would seem to be doubled.

Most language students note the difficulty of understanding connected speech, especially at the early stages of language study. Students report that the speed of native speakers’ language combined with the fact that these speakers do not separate individual words leads to an

unintelligible flow that they cannot follow, the words of which they cannot identify. Music can aid students in managing the phenomenon of connected speech, one that troubles students at various stages of language learning.

Value of the text for remembering and using language

As we have considered the value of the *Ruslan Russian Songbook*, we have seen research to support the use of music in language training overall. In more specific terms, teachers try to facilitate their students remembering and using language as a part of language instruction. The benefit of music for remembering language and using it effectively has been confirmed by Katie Overy, who supervised a study at the University of Edinburgh’s Reid School of Music. Overy says that singing can actually bring about new and effective approaches to learning a foreign language. Her research determined that “adults who sang words or short phrases from a foreign language while learning were twice as good at speaking it later.”¹ The author of the *Ruslan Russian Songbook* himself identifies the value of music for language learning: “You are able to listen again and again without getting bored, the tune sticks in your mind and reminds you of the words, the rhymes themselves use the grammatical endings and constructions that you need to memorize, and there is plenty of repetition.”⁸ Langran acknowledges the idiosyncrasies and challenges of the Russian language in the selected songs: colloquial usage, unusual word order, irregular stress, unusual and archaic words and meanings, variations on case forms. To ameliorate the complexities these elements could present, he gives examples and short explanations about them in the preface section of the book.

The author has put together an inestimable combination of resources in the *Ruslan Russian Songbook* that enable the language teacher either to create additional instructional materials or use the text as it is presented. The recordings are of good quality and the selection of songs includes an assortment of styles

for varied audiences. The flexibility that the *Ruslan Russian Songbook* is one of its strengths. Song lyrics, vocabulary, citations about the sources of the songs, explanatory graphics, and musical notations offer teachers a variety of ways to use the text. While the instructional settings where the text could be used are not limited to traditional classrooms, such classrooms would be wonderful places to incorporate the use of these songs into the learning process. For the reasonable price and the instructional value, the *Ruslan Russian Songbook* deserves serious consideration.

~ By Aimee Roebuck-Johnson,
NASA/Johnson Space Center

¹ Rousseau, J. (1781). *Essay on the Origin of Languages (Essai sur l'origine des langues)*. Paris: GF-Flammarion.

² Foster, M. (1993). *Suivez le rythme*. *Le Français dans le Monde*, 261, 58-63.; Guglielmino, L.M. (1986). The affective edge: using songs and music in ESL instruction. In: *Adult Literacy and Basic Education*, 10, 19-26.; Lowe, A. S. (1995). The Effect of the Incorporation of music learning into the second language classroom on the mutual reinforcement of music and language. Unpublished doctoral dissertation, University of Illinois, Urbana-Champaign.; Olhaver, D. (1998). Learning with music in the classroom: What research says. In: *Montessori-Life*, 10, 32-33.

³ Karmier, L. (1984). Can Southeast Asian students learn to discriminate between English phonemes more quickly with the aid of music and rhythm? In: *Language Key to Learning*, 5, 41-48.

⁴ Campbell, Don G. (1992). *Introduction to the Musical Brain*. Saint Louis: MMB Music Inc.

⁵ Tayari, F.A. (2015). The Effect of English Verbal Songs on Connected Speech Aspects of Adult English Learners’ Speech Production. In: *Advances in Language and Literary Studies*, 6, 1 <http://journals.aiac.org.au/index.php/all/article/viewFile/1309/1299>

⁶ Falloni, J. W. (1993). Music as means to enhance cultural awareness and literacy in the foreign language classroom. In: *Mid-Atlantic Journal of Foreign Language Pedagogy*, 7, 97-108.

⁷ Myers, Terry, John Laver, and John Anderson (eds.). (1982). Suprasegmental Constraints on Segmental Representation. In: *The Cognitive Representation of Speech*. Seminar 6. Chairman’s Summary and Comments. Amsterdam: Elsevier Science Ltd.

⁸ Griffiee, D. T. (1995). *Songs in action*. Hertfordshire: Phoenix.

⁹ Ludke, K., Ferreira, F. & Overy, K. (2013). in *Memory and Cognition*. 41, 5, 13. <http://www.telegraph.co.uk/news/science/science-news/10188533/Singing-can-help-when-learning-a-foreign-language.html>

¹⁰ Langran, John, Julia Vasilenko, and Inga James. (2003). *Ruslan Russian Songbook: 24 Songs for Learners*. Birmingham, UK: Ruslan Ltd.

History Behind the Book

Almost twenty years ago, my wife, Emily, and I were living in Moscow where I was studying at a filial of Moscow State University. On one of our weekend getaways, we took a bus out to the countryside estate where Lenin spent his final years, now known as the Gorky Leninskiye State History Museum Preserve. I vividly recall running my hands over the stairwell bannister and thinking to myself: “Я прикоснулся к истории.” Just shy of a decade later, I had the good fortune of meeting Irwin Weil at an ACTR Member Meeting in Philadelphia. He stood up in the meeting and, in a booming and sonorous voice, announced an upcoming conference to be hosted by the Russian-American Academic Studies Center at Russian State University for the Humanities. Perhaps his enthusiasm for the work of the Center swept me off my feet—I’m not entirely sure—but I immediately signed up. That moment marked the beginning of a relationship that I’ve come to treasure.

Indeed, in our many discussions about his years growing up in Cincinnati, his encounters with the likes of Kulischer, Jakobson, Piscator, Shostakovich, Chukovsky—to name a few—I had that familiar sensation that I was touching history.

In 2012 I invited Irwin to deliver two guest lectures at Brigham Young University. His lectures, titled “Pushkin: an Aristocrat of African Descent Who Brought Shakespeare to Russia” and “Russian Composers and the Clash Over the Issue of Nationalism” were received enthusiastically by students and faculty alike. When the auditoriums emptied and we had a chance to talk in private, I asked him: “You have such a wealth of personal stories involving cultural

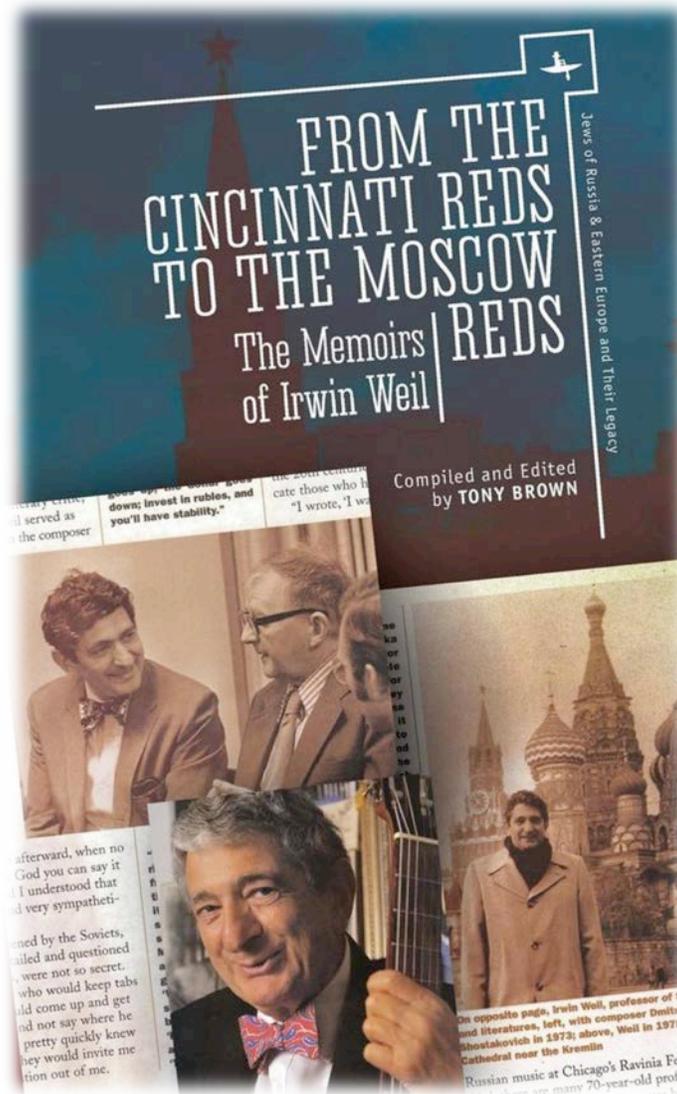
figures about whom most of us today can only read. Have you written them down?” Without so much as hesitating, he replied: “Every time I attempt to write them down, they just

don’t come out the same as when I tell them.” I couldn’t help but propose: “Irwin, how about if you tell your stories to me and I record and transcribe them? Once they’re on paper, I’ll go back and edit them for the reader.” I’m pleased to say that he accepted my proposal, which set in motion the events leading up to the publication of *From the Cincinnati Reds to the Moscow Reds: The Memoirs of Irwin Weil* with Academic Studies Press.

Working on this volume with Irwin truly was a labor of love. In his self-deprecating manner, Irwin frequently would downplay future readers’ reception of his memoirs by saying that he planned to write the first review of them entitled “Crime and Punishment”—the crime being that they were published in the first place, and the punishment being having to read them.

Ultimately, the reader will have to be the judge as to the success of such an ambitious and, perhaps, presumptuous endeavor; however, as the compiler and editor of the volume, I would do it all over again, if for no other reason than to rub shoulders with someone who I regard as a master teacher, committed colleague, and loyal friend. In reference to a visit by Dmitri Shostakovich to Northwestern University when Irwin was 46 years old, Irwin likes to say: “I tell everybody, ‘I meet a genius every 46 years, so I’m due at 92.’” I suppose that puts me in my early eighties if and when I’m ever to meet another person quite like Irwin.

~Tony Brown, Brigham Young University





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- на официальном сайте Центра культуры и русского языка Краковского педагогического университета имени Комиссии Народного Образования (фонд Русский Мир) www.ruscentr-krakow.pl

Дополнительную информацию можно получить по электронной почте info_rusperevod@mail.ru или по телефону: 8 (495) 939 44 82
Контактное лицо: кфн доцент Есакова Мария Николаевна, тел. + 7 916 605 97 65 (от Высшей школы перевода МГУ им. М.В Ломоносова)

Организаторы

Высшая школа перевода
(факультет) Московского государственного университета имени М.В. Ломоносова
Краковского педагогического университета имени Комиссии Народного Образования
Центр культуры и русского языка
(фонд «Русский Мир»)

Конференция проводится при содействии:

Федерального агентства по печати и массовым коммуникациям РФ

На конференции планируются выступления и дискуссии по следующим направлениям:

1. Русская литература в переводах на языки мира. Теория, история и методология художественного перевода;
2. Наука о переводе в глобальном мире;
3. Герменевтические аспекты межъязыковой коммуникации;
4. Культурно-антропологические аспекты межъязыковой коммуникации;
5. Русский язык в системе подготовки специалистов межкультурной коммуникации.

Рабочие языки конференции – русский.

Возможные формы участия в конференции:

- доклад (сообщение) + публикация; продолжительность выступления – 20 мин.
- участие в качестве слушателя;
- заочное участие с публикацией в сборнике материалов.

“Russia’s Transformation provides U.S. students with a balanced and well-documented survey of the issues and events that have shaped US-Russian relations in recent decades, up to today. This inquiry-based approach is fully compliant with the C3 Framework.”

*Dr. Dan E. Davidson
President, American Councils for International Education: ACTR/ACCELS
Professor of Russian, Myra T. Cooley Lectureship, Bryn Mawr College*



THE CHOICES PROGRAM

Russia’s Transformation: Challenges for U.S. Policy

U.S. relations with Russia are entering a new phase. Russia has emerged from the turmoil it experienced after the Soviet Union fell and is claiming a new role in international relations, a role that has led to disagreements with the United States. Russia has sought to assert its own course in the world and reestablish the influence and respect that it believes a country of its size and strength deserves. How the United States should handle this evolving relationship is an open question. *Russia’s Transformation: Challenges for U.S. Policy* is designed to help to students consider this important issue.



BROWN

The Choices Program offers course material on a variety of international topics.

Choices materials incorporate the latest scholarship from Brown University and beyond to draw connections between historical events and contemporary international issues.

In each unit, a central activity challenges students to consider multiple viewpoints on a contested issue. Students examine the historical, cultural, and political background of the issue to prepare a coherent presentation. Follow-up discussion demands analysis and evaluation of the conflicting values, interests, and priorities.

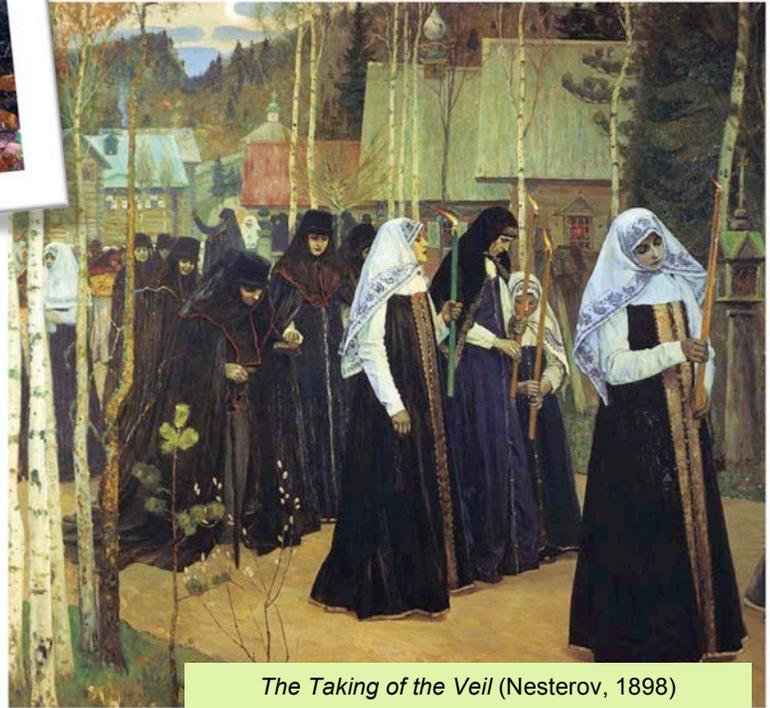
www.choices.edu/russia

Symbols of Russia, continued from p. 4



*Peasant Women. A fragment
(Malyavin, 1904)*

Look at the bright, cheerful faces of the girls wearing the gorgeous kerchiefs from Pavlov Posad, and you will hear the whisper of the spring flowers and the buzz of a lazy bee, or the sound of an accordion during the winter holidays!



The Taking of the Veil (Nesterov, 1898)



*The Merchant's Wife
(Kustodiev, 1923)*

*Mother Russia is Calling.
(Toidze, 1941)*



*Field Flowers. A fragment,
(Kulikov, 1913)*

**РОДИНА-МАТЬ
ЗОВЕТ!**



*A Girl in a Red Kerchief (A Worker)
(Petrov-Vodkin, 1925)*

Symbols Of Russia, continued on p. 12

The image of the kerchief also appears in songs and poetry revealing the whole palette of the people's relationships. A famous song about Orenburg wool shawl ("Оренбургский пуховый платок") describes the image of the daughterly love.

Оренбургский пуховый платок
(Lyrics – V. Vokov, music- G. Ponomarenko)

В этот вьюжный неласковый вечер,
Когда снежная мгла вдоль дорог,
Ты накинь, дорогая, на плечи
Оренбургский пуховый платок.
Я его вечерами вязала
Для тебя, моя добрая мать.
Я готова тебе, дорогая,
Не платок, даже сердце отдать.
Чтобы ты в эту ночь не скорбела,
Прогоню от окошка пургу,
Сколько б я тебя, мать, не жалела,
Всё равно пред тобой я в долгу.
Пусть буран все сильней свирепеет,
Мы не пустим его на порог,
И тебя, моя мама, согреет
Оренбургский пуховый платок!
И тебя, моя мама, согреет
Оренбургский пуховый платок!

Exercises

Novice Low: chose one of the pictures and name the colors of the clothing items and other items you can recognize.

Words:

платок – kerchief	шаль – shawl
сарафан – sundress	вышивка –
рубашка – blouse	embroidering
	цветок, цветы –

Intermediate/Advanced:

Describe the picture using the following words and constructions:

изображён / изображена / изображено – is depicted
на переднем плане – in the foreground
на заднем плане – in the background
художник - artist
использовать – to use
краски – paints, colors

Another song became popular during the war time. "The Blue Kerchief" ("Синий платочек") became the symbol of faithfulness of the wife waiting for her husband.

Синий платочек
(fragment)
(Lyrics – J. Galitsky,
music – Y. Petersburkiy)

...И пусть со мной
Нет сегодня любимой, родной,
Знаю, с любовью
Ты к изголовью
Прячешь платок голубой.
Письма твои получая,
Слышу я голос живой.
И между строчек
Синий платочек
Снова встаёт предо мной.

Can Be Used in Classroom!

Загадки с платками

1. Голубой платок,
Красный колобок
По платку катается,
Людам усмехается (*небо и солнце*).
2. Алый платок упал за лесок
(*закат*).
3. Платок в сто горошин на
небо заброшен (*звёзды*).
4. На чёрный платок
просыпано просо.
Пришёл петушок, а
склевать-то непросто!
(*звёзды*).
5. Стоит Алёна – платок
зелёный, тонкий стан,
белый сарафан
(*берёза*).

A famous image was introduced in the popular Soviet film *The Irony of Fate* (1975). The white handkerchiefs (in this case) became the symbol of the "farewell": "Платочки белые – глаза печальные."

As one can see the image of the kerchief is widely known and symbolic for Russia. This article supplied just a few examples, but the more you search, the more you find! An attentive eye will notice the kerchiefs on the Russian nesting dolls, and the famous Pavlov Posad patterns all over modern Russian fashion!

More Information

If you would like to learn more about shawls and kerchiefs, here are some possible suggestions:

1. Mertsalova, M. (1988) *Poeziya Narodnogo kostyuma*. Moscow.
2. Sosnina, N., Shangina, I. (2006) *Russkiy traditsionnyi kostyum. Illyustrirovannaya entsiclopediya*. Moscow.
3. Poems:
- Лермонтов, Михаил "Соседка."
- Блок, Александр "Россия,"
"Твоё лицо мне так знакомо..."
- Кольцов, Алексей, "Женьтиба Павла," "Два прощания."
- Некрасов, Николай, "Мороз, Красный нос."

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Kulikov, I. *Field Flowers (Polevyye tsvety)*. Retrieved August 15, 2015 from <http://chtoby-pomnili.com/page.php?id=3324>
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Petrov-Vodkin, K. *A Girl in a Red Kerchief (A Worker) (Devushka v krasnom platke (Rabotnitsa))*. Retrieved August 15, 2015 from <http://www.wikiart.org/ru/kuzma-petrov-vodkin/girl-in-red-scarf-worker-1925>
Sadovnikov, D. (1876) *Zagadki russkogo naroda*. Saint-Petersburg.
Sosnina, N., Shangina, I. (2006) *Russkiy traditsionnyi kostyum. Illyustrirovannaya entsiclopediya*. Moscow.
Sychkov, F. *Holiday. Girlfriends. Winter (Prazdnichnyi den'. Podrugi. Zima)*. Retrieved August 15, 2015 from http://www.perunica.ru/russkie_xudozhniki/5489-hudozhnik-fedot-vasilevich-sychkov-1887-1958.html
Toidze, I. *Mother Russian is calling (Rodina-mat' zovyot)*. Retrieved August 15, 2015 from <http://sovmusic.ru/jpg/posters/ussr0437.jpg>
Venetsianov, A. *A Girl in a Kerchief (Devushka v platke)*. Retrieved August 15, 2015 from <http://gallerix.ru/album/200-Russian/pic/glrx-675848388>

ACTR 40th Anniversary Service Award

This year's service award, a lifetime service award, was presented to Dan Davidson in November, 2014 as part of the ACTR 40th Anniversary celebration. That event took place in San Antonio, Texas on Friday November 21, 2014 during the ACTFL conference. ACTR President Betsy Sandstrom and Jane Shuffelton, Chair of the awards committee, made the presentation. The citation for the award follows.

Dan Davidson and ACTR service – those are synonyms. He has devoted 40 years to the good of the organization, logging too many hours to count of travel, meetings, personal contacts, high-level conferences, Capitol Hill hearings, negotiations with officials in Russia and other states. He has been a model of professionalism wherever and whenever he has been engaged in promoting Russian studies and exchanges. He has provided generous mentoring, encouraging, persuading, supporting students, teachers, and others at many levels.

All that is what Dan does in the service of developing and fostering the study of Russian in the United States and abroad. That is what the programs of ACTR do so uniquely, thanks in large part to Dan.

We have heard a number of tales about Dan and the beginnings of ACTR. In one, the organization is reported to have had its start in a meeting in a hallway during a conference in 1974, with a group trying to find a way to support student involvement in the Olympiada of Spoken Russian in Moscow. Another story has to do with an event at the Rossiya Hotel when Dan would not sit down to lunch until he persuaded colleagues from the Pushkin Institute to honor terms of agreement about study in the Soviet Union. The issue was adding one more student to the group and Dan would not take part in the lunch until his Russian colleagues left the room to talk it over and then came back with a positive decision.

A recap of Dan's professional service would take the rest of the evening. His service on numerous boards at the national and level include among many others the Joint National Committee on Languages, the World Language Academic Advisory Committee of the College Board. On the international level, Dan continues to be the Vice-President of MAPRIAL as well as a number of other

boards. His honors and awards are many and include two other service awards – from the Modern Language Association and from AATSEEL. He is an honorary member of several institutions in Russia and other countries (Kyrgyzstan, Kazakhstan, Ukraine). His publications list fills many pages.

Having known Dan for something like 25 years, we can safely say that what matters to him as much as all those distinctions is his teaching and his work with students at all levels. Dan sets a high standard for professionalism, always considerate. What matters most of all to Dan is the well-being of Russian studies and of ACTR. Suffice it to say that Dan Davidson **IS** service to the American Council of Teachers of Russian. On behalf of the ACTR Board of Directors, who acknowledge that 40 years of service merit our grateful recognition, we are pleased to present him this lifetime service award.



Betsy Sandstrom, Dan Davidson, Jane Shuffelton

Поздравляем!

Announcements



Объявления

ACTR SERVICE AWARD

This award, originally established in memory of Jane Barley and Fred Johnson, is given annually to recognize outstanding service to ACTR. The award is traditionally presented at the annual ACTR membership meeting.

Nominees must be members of ACTR in good standing. They should have demonstrated prominent service to ACTR in the form of active involvement in the work of the organization and promotion of its goals. Additional considerations include demonstrated devotion to the profession in terms of activities such as teaching, professional involvement, and activities in the field beyond ACTR and the classroom. Those were qualities exemplified by Jane Barley and Fred Johnson, in whose memory the award was established.

Members of the awards committee are Elena Farkas, William Rivers, and Jane Shuffelton. Nominations for the award to be given in January 2016 may be addressed to committee Chair Jane Shuffelton. <shuffelton@aol.com>. The deadline for nominations is October 25, 2015 – nominations may be forwarded at any time before that date.

**Past recipients of the
ACTR Service Award**

- 1995 – George Morris
- 1996 - Marian Walters
- 1997 - Zita Dabars
- 1998 – John Schillinger
- 1999 - Irwin Weil
- 2000 - Elizabeth Neatroun
- 2001 - Renate Bialy
- 2002 - Jane Shuffelton
- 2003 – John Mohan
- 2004 – Halina Danchenko
- 2005 - John Sheehan
Richard Brecht*
- 2006 - Robert Channon
- 2007 - Betty Leaver
- 2008 - Elizabeth Sandstrom
- 2009 – Maria Lekic
- 2010 - Pat Zody
- 2012 - Thomas Garza
- 2013 - Peter Merrill
- 2014 – Benjamin Rifkin
- 2014-2015 Dan Davidson
- **special award*

The Sixteenth Annual ACTR National Post-Secondary Russian Essay Contest

Dear Colleagues,

Congratulations to the winners of the Sixteenth Annual ACTR National Post-Secondary Russian Essay Contest. In this year's contest, there were 1,087 essays submitted from 68 universities, colleges, and institutions across the nation. Three judges read each essay and independently ranked them.

I hope that these awards encourage your students to continue their study of Russian language and culture. Please thank all of your students who participated in the contest and made it the tremendous success that it was. Finally, I would like to thank you for encouraging your students to participate and for coordinating the contest at your home institution.

Please let me know if I have misspelled any names. I will be announcing the winners on SEELANGS and in the ACTR Newsletter and would like to make sure that the information is correct before I do so. I am working on the certificates and will send them to you in the coming week.

Once again, thank you for your help in making this contest a meaningful experience for your students. I look forward to collaborating with you again next year.

Sincerely,

Tony Brown, NPSREC Chairperson

Topic: Please write a short essay based on the following topic: "A very interesting day in my life. Очень интересный день в моей жизни."

**Gold Medal
(Category A, Level 1)**

Amin Ghadimi, Harvard University

**Silver Medal
(Category A, Level 1)**

Jonathan Epstein, New York University
Sean Hall, American University
Hoa Nguyen, Mount Holyoke College

**Bronze Medal
(Category A, Level 1)**

Nicolas Campos, Harvard University
Isabel Murphy, Harvard University
Blake Patterson, Indiana University
Rachel Valentina Sommers, Columbia University

**Honorable Mention
(Category A, Level 1)**

Masha Abarinova, Bryn Mawr College
Gray Brakke, Brown University
Rachel Burman, University of Wisconsin-Madison
Shubhankar Chhokra, Harvard University
Abby Davis, University of Notre Dame
Catherine DeLaura, New York University
Alina Teresa Dunlap, Columbia University
Nicole Edwards, Columbia University
Andrew Hise, University of Wisconsin-Madison
Eric Kim, Harvard University
David Kurkovsky, Yale University
Rachel Murgo, Mount Holyoke College
Anne-Everett Renner, Columbia University
Nihal Shetty, Columbia University
Anton Tokman, Yale University
Robert Tosswill, University of Massachusetts Amherst
Marina Waggoner, Portland State University
Moonlit Wang, Harvard University
Keith Wiley, University of Rochester

**Gold Medal
(Category A, Level 2)**
Emily Efland, Yale University

**Silver Medal
(Category A, Level 2)**
Jorge Anaya, Portland Community College
Thomas Elvins, University of Pittsburgh
Dovydas Sakinis, Dartmouth College
Emma Santelmann, Harvard University

**Bronze Medal
(Category A, Level 2)**
Aldo Arellano, Dartmouth College
Michael Hemphill, University of Kansas
Cody Lake, Temple University
Benjamin Marakowitz-Svigals, Kenyon College

**Honorable Mention
(Category A, Level 2)**
Alex Braslavsky, Columbia University
Paul Chouchana, Columbia University
Philip Gray Clark, Kenyon College
Seth Harrison Farkas, Columbia University

Justin Gagnon, Wheaton College
Myles Garbarini, Yale University
Jenna Glatzer, University of Rochester
Ping Hu, Brown University
Preston Tracey, Portland Community College
Scott Treiman, Kenyon College
Sophie Claire Rupel Wilkowske, Columbia University
Eleanor Woodward, Yale University

**Gold Medal
(Category A, Level 3)**
Isaac Riley, Brigham Young University

**Silver Medal
(Category A, Level 3)**
Joshua Altman, Yale University
Ty Bodily, Brigham Young University

**Bronze Medal
(Category A, Level 3)**
Kelly Butler, Brigham Young University
Benjamin Cohen, Pomona College

Irene Yuan Lo, Columbia University
Kate Lyn Seidel, Columbia University

**Honorable Mention
(Category A, Level 3)**
Andrew Brod, Yale University
Harrison Cole, Portland State University
Joseph Davison, Brigham Young University
Ian Delbridge, University of Rochester
Brittney Grandy, Brigham Young University
Mitchell Henderson, Brigham Young University
Max Daniel Lawton, Columbia University
Almeda Moree-Sanders, Carleton College
Jessica Resvick, University of Chicago
Sagatom Saha, American University
Michelle Schulte, Kenyon College
Jacob Spear, Carleton College

**Gold Medal
(Category A, Level 4)**
Stephanie Morris, Indiana University

**Silver Medal
(Category A, Level 4)**
Linda Kleinfeld, Sewanee: The University of the South
Zackary Suhr, Indiana University

**Bronze Medal
(Category A, Level 4)**
Raul Cancinos, Defense Language Institute
Juan del Valle Coello, Indiana University

**Honorable Mention
(Category A, Level 4)**
Chris Anthony, Brigham Young University
Caleb Foust, University of Wisconsin-Madison
Ainsley O. Katz, Barnard College
Kaylin Land, Carleton College
Sharisa Nay, Brigham Young University
Kent Romney, United States Air Force Academy
Quin Stack, University of Wisconsin-Madison

NPSREC Results, continue on p. 16

*NPSREC Results, continue from p. 15***Gold Medal
(Category B, Level 1)**

Szymon Zuberek, University of Illinois at Chicago

**Silver Medal
(Category B, Level 1)**

Weronika Kaczmarczyk, University of Notre Dame
Uros Randelovic, Brandeis University

**Bronze Medal
(Category B, Level 1)**

Paulina Sumara, University of Illinois at Chicago

**Honorable Mention
(Category B, Level 1)**

Victoria Cummings, Boston University
Jason Mielczarek, The College of New Jersey
Aleksandra Wec, Rutgers University

**Gold Medal
(Category B, Level 2)**

Iryna Varshchuk, University of Maryland
Ivana Velkova Bolcheva, University of California, Los Angeles

**Silver Medal
(Category B, Level 2)**

Stefan Curcic, United States Air Force Academy

**Bronze Medal
(Category B, Level 2)**

Angelika Kropiowski, University of Rochester
Weronika Pasciak, Boston University

**Honorable Mention
(Category B, Level 2)**

Dominika Dzierzynski, Lewis and Clark College
Maria Skibniewska, University of Maryland
Anna Vasylytsya, American University

**Gold Medal
(Category B, Level 3)**

Marta Pysak, Brown University

Silver Medal (Category B, Level 3)

Jana Lohrová, Yale University

**Bronze Medal
(Category B, Level 3)**

Dominica Iszczek, American University
Brina Malachowski, American University

**Gold Medal
(Category B, Level 4)**

Vladislav V. Petkov, Barnard College

**Silver Medal
(Category B, Level 4)**

Bogdan Shevchuk, Portland State University

**Bronze Medal
(Category B, Level 4)**

Alexander Strzelecki, Brown University

**Honorable Mention
(Category B, Level 4)**

Hristiana Petkova, University of California, Los Angeles

**Gold Medal
(Category C, Level 1)**

Daria Farris, Georgetown University

**Silver Medal
(Category C, Level 1)**

Natan Belchikov, Columbia University
Vladislav Korobkin, University of Chicago

Bronze Medal (Category C, Level 1)

Hannah Germaine, Brandeis University
Kristina Alexandra Makarian, Columbia University

**Honorable Mention
(Category C, Level 1)**

Max Abugov, University of Pennsylvania
Valeryia Aksianiuk, University of Pennsylvania
Dimitry Apollonsky, Rutgers University
Leeza Rachel Gavronsky, Columbia University
Alexander Glebov, University of Rochester
Demetre Klebaner, Yale University
Benjamin Isaac Oreper, University of California, Los Angeles

Eduard Reznik, Columbia University
Anton Tokman, Yale University
Enkhe-Tuyaa Montgomery, University of Chicago
Andrey D. Znamensky, Columbia University

**Gold Medal
(Category C, Level 2)**

Olga Dovhanyuk, Rutgers University

**Silver Medal
(Category C, Level 2)**

Ruslan Lucero, University of Notre Dame
Breanna Vizlakh, Brandeis University

**Bronze Medal
(Category C, Level 2)**

Yekaterina D. Gofman, University of Illinois at Chicago
Dina Peck, University of Chicago

**Honorable Mention
(Category C, Level 2)**

Alan Baranov, Dartmouth College
Artem V. Potemkin, University of Illinois at Chicago
Nikita Pozdnikov, University of Mississippi
Christina Ungureanu, University of Illinois at Chicago

**Gold Medal
(Category C, Level 3)**

Arturas Karizskis, Defense Language Institute

**Silver Medal
(Category C, Level 3)**

Yan Shneyderman, Brandeis University

**Bronze Medal
(Category C, Level 3)**

Maria Shaposhnikova, Brandeis University
Elizaveta Talantova, College of Charleston

**Honorable Mention
(Category C, Level 3)**

Yekaterina Belikov, University of California, Los Angeles
Thomas Danilenko, United States Military

Academy

Elizabeth Ivanov, New York University
David Shirayayev, Portland State University

Gold Medal
(Category C, Level 4)

Mikayel Yeghiazaryan, University of California, Los Angeles

Silver Medal
(Category C, Level 4)

Tatiana Denisova, Pomona College

Bronze Medal
(Category C, Level 4)

Aleksandr Didarov, Defense Language Institute
Polina Porotskaya, Columbia University

Honorable Mention
(Category C, Level 4)

Lilit Bagumyan, University of California, Los Angeles
Mar Nikiforova, Rutgers University
Mikhail Vysotsky, Pomona College

Gold Medal
(Category C, Level 5)

Alexandra Mayn, Carleton College

Silver Medal
(Category C, Level 5)

Ilya Marchenko, Defense Language Institute

Bronze Medal
(Category C, Level 5)

Sergey Bespalov, Defense Language Institute

Honorable Mention
(Category C, Level 5)

Tatiana Bereznikova, Rutgers University
Almaz Jamankulov, Defense Language Institute
Mark Knisely, Bowling Green State University
Krystyna Rastorguieva, College of Charleston
Ilya Volovik, Defense Language Institute



2014 Revised Description of Categories and Levels

Essays were ranked according to categories and levels as follows:

STUDENTS OTHER THAN RUSSIAN HERITAGE LEARNERS

Category A: Students who do not and did not ever speak Russian or any other Slavic language at home.

Category B: Heritage speakers of a Slavic language other than Russian.

Please take the time to calculate the number of hours that your students have studied Russian and assign them to the proper level.

Level One (A1, B1): Students who, at the time of the essay contest, will have had fewer than 100 contact hours of instruction in Russian (whether in college alone or in college and high school).

Please note that heritage speakers of Russian must be assigned to Category C (below), and heritage speakers of any *other* Slavic language must be assigned to Category B.

Level Two (A2, B2): Students who, at the time of the essay contest, will have had more than 100 contact hours, but fewer than 250 contact hours of instruction in Russian. (These are mostly students in second-year Russian.)

Level Three (A3, B3): Students who will have had more than 250 contact hours, but fewer than 400 contact hours of instruction in Russian. (These are mostly students in third- or fourth-year Russian.)

Level Four (A4, B4): Students who will have had more than 400 contact hours of instruction in Russian. (These are mostly students in fourth- or fifth-year Russian.)

RUSSIAN HERITAGE LEARNERS

Category C: Students who were born to Russian speaking families and received most or all of their education in English.

Please take the time to calculate the number of hours that your students have studied Russian and assign them to the proper level.

Level One (C1): Students who may or may not speak Russian with their families, and who have NOT attended school in Russia or the former Soviet Union and who had to learn reading and writing skills after emigration. Those students who did not have any formal instruction in Russian before college and have had fewer than 60 contact hours of instruction in college.

Level Two (C2): Students who may or may not speak Russian with their families, and who have NOT attended school in Russia or the former Soviet Union and who had to learn reading and writing skills after emigration. Those students who did not have any formal instruction in Russian before college and have had fewer than 120 contact hours of instruction in college.

Level Three (C3): Students who may or may not speak Russian with their families, and who have NOT attended school in Russia or the former Soviet Union, but who have had private formal instruction in the language after emigration, and who have had fewer than 60 contact hours of instruction in college.

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Новая рубрика: *Проба пера*



Ekaterina Sutton (Zamataeva) born in Saratovskaya oblast, Russia. Katya studied Russian language and literature at Saratov State University. She obtained an MA in Russian and Slavonic Studies at the University of Missouri. Married since 2014.

Poetry was among her main interests since early age, owing to the influence of her grandmother Raisa Alekseevna, who was a teacher of the Russian language and the Russian literature, and personal inclinations. Katya participated in poetry events during her school years, then wrote “for the table drawer” for a while. A book of early poems *Spreading the Wings* was published by her mother as a birthday present. Now she teaches Russian, participates in translation projects, composes lyrics, and writes articles about Russian culture. Besides writing, Katya loves

*** (2012)

В саду наливаются сливы.
Айва оперлась на костыль.
Колышется воздух сонливый,
Разлившись на тысячи миль,
Как будто из крынки небесной
На землю течёт молоко...

А впрочем, гадать неуместно
О том, что представить легко.
Склонившись над белой
страницей,

Схватившись за ниточку сна,
Не сложно теперь очутиться
В краях, где клокочет весна,
Иль сумрак июньский нежнее,
Иль в августе солнце печёт,
Где росные бусы – на шею,
И ласточка – на плечо...

А впрочем, гадать неуместно.
Кому эти грёзы под стать?
Лишь память, как ларчик
чудесный,
Хранит дерзновенье летать.
Хранит, и стирает изъяны
Из добрых своих небылиц,
Чтоб жили волшебные страны
На кончиках наших ресниц.



*** (2012)

В пурпуровом царстве моллюсков,
Где моря звенит синева,
Как древние клады этрусков,
Во тьме притаились слова.
Слова притянулись к земному,
Сокрытому в недрах ядру,
Без вести попадали в омут,
Истлев на солёном ветру.
Как жемчуг, по дну раскатились,
Рассыпались бездной песка
И лунным осколком светились
Под сонным веслом рыбака.

*** (2015)

Обними меня крыльями,
горлица!
Запорхни в эту светлую
горницу!
Пусть потоки играют горнами
И бегут вдоль нагорья, гордые!
Расплети свои косы синие,
Дева мая, пройдишь, красивая!
Распахни на умытой яблоне
Кружева торжества нарядные.
Белизна над водой и сушею,
Снова кипень шумит над
грушами,
Скоро будет цветов намешано
–
На балкон их в горшочках



St. Petersburg is filled with wonders.

There are the obvious architectural wonders – the swooping, swirling cupolas of Church of the Savior on Spilled Blood -fit for any postcard, and the majestic, ornate Hermitage Museum, formerly the Winter Palace. Then there are the small wonders, the little delights that hide in plain sight.

Malaya Sadovaya is a street of small wonders. At 144 meters, it is the shortest street in St. Petersburg. But what it lacks in horizontal expanse it makes up for in radiating charm. A pedestrian street, it is lined with neoclassical buildings that boast beautiful bas-reliefs. Its cobblestones are dotted with the tables and chairs of the many outdoor cafes that sit quiet and content in the warm summer's sun.

The pleasant aesthetic is so intoxicating, one could almost be excused for missing entirely the statues that stand unassumingly nearby. But to overlook them would be a pity, for understated as they are, the statues reveal much about Russian history and the Russian experience.

High in a corner of the exterior of the Elisseff Emporium, sits a small bronze cat named Elisey. He watches indifferently as pedestrians stroll past, many of whom are blissfully unaware of his presence. But for those who stop and honor him by tossing a coin up onto the small white ledge upon which he sits, legend has it he will grant you a wish. Students come here before exams to wish for good grades. Lovers, hands clasped tightly together, toss a kopek and wish for a happy future. Across the street on an adjacent ledge, is Vasilisa, another bronzed feline. While



Elisey sits, Vasilisa stands, perhaps curious, perhaps slightly jealous of the attention that Elisey seems to garner. The cautious dreamer will throw coins to both. When it comes to the superstitious business of wishes, it's best not to risk the ire of anyone – or anything – capable of granting them to you.

But all legends, no matter how fantastical, claim a basis in reality. The bewhiskered statues were placed in Malaya Sadovaya as a tribute to the soldierly cats of Leningrad. During the 900 day siege of Leningrad during the Second World War, a dire and dark time in Russian history, nearly all animals in the city had died, or been eaten. All except the rats. Rats were so numerous they were said to move en masse, covering streets like a living, breathing, grey quilt. After the blockade ended, citizens from all over Russia sent thousands of cats to Leningrad in a massive effort to rid the great city of these vermin. The dutiful cats of Leningrad worked quickly, effectively. Three generations later, the grateful residents of the city have not forgotten about this noble contribution to restoring normalcy. War, starvation, victory, hope, perseverance. All this encapsulated in two statues no bigger than a purse.

A cultured city, an historic city, a beautiful city, St. Petersburg is filled with these small wonders. It is impossible to drink your fill of this place. How could it be? Around every corner, down every street, is a chance for your wishes to come true.

~ By Ian McGinnity, 2002



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