

College of William and Mary
Elena Prokhorova
Curriculum Vitae

PERSONAL INFORMATION

Office

Washington Hall 232
Department of Modern Languages
The College of William and Mary
Phone: 757-293-8567

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4504 Village Park Drive East
Williamsburg, VA 23185
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EDUCATION

Ph.D., Slavic Languages & Literatures. University of Pittsburgh. 2003.

Ph.D. Dissertation: "Fragmented Mythologies: Soviet TV Mini-Series of the 1970s"

Ph.D. Certificate, Cultural Studies. University of Pittsburgh. 2003.

Ph.D. Certificate, Film Studies. University of Pittsburgh. 2003.

M.A., Slavic Languages & Literatures. University of Pittsburgh. 1996.

B.A., Spanish Language and Sociolinguistics. Moscow State University, USSR, 1987.

ACADEMIC POSITIONS

2012-present Associate Professor, Dept. of Modern Languages, College of William & Mary
2008-12 Assistant Professor, Dept. of Modern Languages, College of William and Mary
2006-08 Visiting Assistant Professor, Dept. of Modern Languages, College of William & Mary
2005-06 Visiting Assistant Professor, Dept. of Modern Languages, University of Richmond
2003-05 Visiting Instructor, Dept. of Modern Languages and Literatures, William and Mary
2002-03 Visiting Instructor, Dept. of German and Russian, George Washington University

AWARDS AND GRANTS

2017	Plumeri Award for Faculty Excellence	\$10,000
2016	Phi Beta Kappa Faculty Award for Excellence in Teaching	\$ 1,000
2015	Office of the Dean Small Grant (Digital Humanities)	\$2,800
2012	Alumni Fellowship Award, College of William & Mary,	\$1,000
2011	Suzanne Wilson Matthews Summer Research Award, College of William & Mary	\$5,000

2009	Summer Research Grant, College of William and Mary	\$4,000
2009	University Teaching Project; Developing new core course for Film Studies, College of William and Mary	
2008-14	May Seminars, College of William and Mary	
2001	Lillian B. Lawler Fellowship (Excellence in Teaching), University of Pittsburgh	\$ 14,000
2000	Film Collection Development Grant, University of Pittsburgh, Center for Russian and East European Studies	\$ 500
2000	Andrew Mellon Fellowship, University of Pittsburgh	\$ 13,000
1999	Cultural Studies Fellowship, University of Pittsburgh, Graduate Program for Cultural Studies	\$ 13,000
1994	Ivan Elagin Scholarship, University of Pittsburgh, Center for Russian and East European Studies	\$10,000

RESEARCH

a) book

- *Film and Television Genres of the Late Soviet Era*. Co-authored with Alexander Prokhorov. NY/London: Bloomsbury Academic, 2017.

b) publications in periodicals and chapters in books:

- “Un/Taming the Unruly Woman: from Melodramatic Containment to Carnivalistic Utopia” (co-authored with Alexander Prokhorov). *Transgressive Women in Modern Russian and East European Cultures: From the Bad to the Blasphemous*. Eds. Yana Hashamova, Beth Holmgren and Mark Lipovetsky. NY: Routledge, 2016. 30-49.
- “The Man Who Made Them Laugh: Leonid Gaidai, the King of Soviet Comedy.” *Companion to Russian Cinema*. Ed. Birgit Beumers. Oxford/Malden, MA: Wiley-Blackwell, 2016. 519-542.
- “Sergei Mikhalkov.” *Russkaia literatura XX veka: 30e—seredina 1950kh godov*. Eds. N. L. Leiderman, M. N. Lipovetsky and M. A. Litovskaia. Volume 1. Moscow: Akademiia, 2014. 394-406.
- Author of the Introduction and editor of the cluster of articles “Television Series” in *Directory of World Cinema: Russia 2*.” Editor Birgit Beumers. Bristol, UK: Intellect, 2014.
- Five entries in the *Directory of World Cinema: Russia 2*. Ed. Birgit Beumers. Bristol, UK: Intellect, 2014.

“*The Chief of Chukotka*”
“*The Eternal Call*”
“*Little Vera*”
“*Dead Season*”

- “Stagnation” and “*White Sun of the Desert.*” Chapters in *The Russian Cinema Reader*. Ed. Rimgaila Salys. Volume 2. Brighton, MA: Academic Studies Press, 2013. 104-113, 126-133.
- “Glamorously (post) Soviet: Reading *Yo soy Betty, la fea* in Russia.” *TV's Betty Goes Global: From Telenovela to International Brand*. Eds. Janet McCabe and Kim Akass. London and NY: I.B.Tauris, 2013. 206-221.
- “Gender(ed) Games: Romance, Slapstick, and Ideology in the Polish Television Series *Four Tank Men and a Dog.*” *Embracing Arms: Cultural Representation of Slavic and Balkan Women in War*. Eds. Helena Goscilo and Yana Hashamova. Budapest: Central European UP, 2012. 107-130.
- “From the Red Screen to the Multiplex” (co-authored with Alexander Prokhorov). In “Senses of Cinema-Going: Brief Reports on Going to the Movies Around the World.” Eds. Arthur Knight, Clara Pafort-Overduin, and Deb Verhoeven. *Senses of Cinema* Issue 58; <http://www.sensesofcinema.com/2011/feature-articles/senses-of-cinema-going-brief-reports-on-going-to-the-movies-around-the-world/>
- “Belorussia Station.” *Noev kovcheg russkogo kino: ot “Sten’ki Razina” do “Stiliag.”* (The Noah’s Arc of Russian Cinema). Eds. Ekaterina Vassilieva and Nikita Braguinski. Moscow: Globus-Press, 2011. 281-286.
- “Flushing Out the Soviet: Common Places, Global Genres and Modernization in Russian Television Serial Productions.” *Russian Journal of Communication* Vol. 3 Nos. 3/4 (Summer/Fall 2010): 185-204.
- “Mending the Rupture: The War Trope and the Return of the Imperial Father in 1970s Cinema.” *Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Film*. Eds. Helena Goscilo and Yana Hashamova. Bloomington and Indianapolis: Indiana UP, 2010. 51-69.
- Three entries in the *Directory of World Cinema: Russia*. Ed. Birgit Beumers. Bristol, UK: Intellect, 2010. 101-02, 112-14, 188-90. (1500 words)
 - “*Checkpoint*”
 - “*Fate of a Man*”
 - “*War and Peace*”

- “How I Learned to Stop Worrying and Love the USSR: History, Irony and Nostalgia in Leonid Parfenov’s TV Project *Namedni, 1961-1991*.” *Uncensored? Reinventing Humor and Satire in Post-Soviet Russia*. Eds. Olga Mesropova and Seth Graham. Bloomington, IN: Slavica Publishers, 2008. 159-173.
- “A Traditionalist in the Land of Innovators: The Paradoxes of Sergei Mikhalkov.” *Russian Children’s Literature and Culture*. Eds. Larissa Rudova and Marina Balina. NY: Routledge, 2008. 285-306.
- “Otkhod ko snu kak priem, ili Chemu nas uchili Khriusha i Stepashka.” (“Going to Bed as a Device, or What We Learned from Khriusha and Stepashka.”) *Little Funny Creatures: Cultural Icons of Soviet Childhood*. Moscow: New Literary Review, 2008. 408-429.
- “Nikita Mikhalkov’s *At Home Among Strangers, A Stranger At Home*.” *24 Frames: The cinema of Russia and the former Soviet Union*. London: Wallflower Press, 2007. 171-180.
- Eleven entries in the *Encyclopedia of Contemporary Russian Culture*. Eds. Helena Goscilo, Karen Evans-Romaine, and Tat’iana Smorodinskaia NY: Routledge, 2007. (4000 words) authored by Elena Prokhorova:
 1. Banionis, Donatas
 2. Mamin, Iurii
 3. "Meeting Place Cannot be Changed"
 4. Semenov, Iulian
 5. "Seventeen Moments of Spring"
 6. Television Serials
 7. Television, Soviet
 8. Todorovskii, Valerii
 9. Zharov, Mikhail

co-authored with Alexander Prokhorov

 10. Baltic Actors in Soviet Cinema
 11. Television Film
- “Post-Utopian Body Politic: Masculinity and the Crisis of National Identity in Brezhnev-Era TV Miniseries.” *Gender and National Identity in Twentieth-Century Russian Culture*. Eds. Helena Goscilo and Andrea Lanoux. DeKalb, Illinois: Northern Illinois UP, 2006. 131-150.
- “Challenging Nostalgic Imagination: The Case of Dmitrii Astrakhan.” *Slavic and East European Journal* 48.3 (Fall 2004): 421-437.
- "Can the Meeting Place Be Changed? Crime and Identity Discourse in Russian TV Series of the 1990s." *Slavic Review* 62.3 (Fall 2003): 512-524.

- “Svetlana Vladimirovna Vasilenko.” *Russian Writers Since 1980. Dictionary of Literary Biography*. Eds. Marina Balina and Mark Lipovetsky. Detroit: Brucoli Clark Layman, Inc, 2003. Vol. 285. 350-356.
- “Boris Efimovich Groys.” Co-authored with Aleksandr Prokhorov. *Russian Writers Since 1980. Dictionary of Literary Biography*. Eds. Marina Balina and Mark Lipovetsky. Detroit: Brucoli Clark Layman, Inc, 2003. Vol. 285. 101-108.
- “Material(ized) Desire: Forging a Subject of Consumer Ideology in Post-Soviet Russia.” *Studies in Slavic Cultures*. Eds. Helena Goscilo and Michael Brewer. Issue 1 (2000): 60-74.
- “Barkov, Ivan Semenovich.” *Supplement to the Modern Encyclopedia of Russian, Soviet, and Eurasian History*. Eds George Rhyne and Edward J. Lazzerini. Gulf Breeze, FL: Academic International Press, 1999. Vol. 3. 222-25.
- “Baroque, The Russian.” *Supplement to the Modern Encyclopedia of Russian, Soviet, and Eurasian History*. Eds George Rhyne and Edward J. Lazzerini. Gulf Breeze, FL: Academic International Press, 1999. Vol. 3. 226-32.
- “The Impostor in Pushkin’s *Boris Godunov* and Bulgarin’s *Dmitrii Samozvanets*: on Historicity and Art.” *Graduate Essays on Slavic Languages and Literatures*. Ed. Mark G. Altshuller. 11-12 (1999). 90-97.
- “Carnivalizing Cultural Idols: Solzhenitsyn in Vladimir Voinovich’s ‘Moscow 2042’.” *Graduate Essays on Slavic Languages and Literatures*. Ed. Mark G. Altshuller. 9 (1996): 57-62.
- “Neokonchennaia povest’ ‘Kartuzov’ i ee mesto v obraznoi sisteme Dostoevskogo.” *Graduate Essays on Slavic Languages and Literatures*. Ed. Mark G. Altshuller. 8 (1995): 76-83.

c) reviews:

Reviews of books

- Review article: “Reviewing Television Socialist: Between Local and Global.” Review Article of *TV Socialism* by Anikó Imre and *Between Truth and Time: A History of Soviet Central Television* by Christine E. Evans. Co-authored with Alexander Prokhorov. *Slavic Review* 76.4 (Winter 2017): 1048-1054.

- *Nation, Ethnicity and Race on Russian Television: Mediating Post-Soviet Difference.* By Stephen Hutchings and Vera Tolz. New York: Routledge, 2015. *Slavic and East European Journal* 60.4 (Winter 2016): 791-792.
- *Moscow Prime Time: How the Soviet Union Built the Media Empire that Lost the Cultural Cold War.* By Kristin Roth-Ey. Ithaca & London: Cornell University Press, 2011. *Slavonica* 18.2 (October 2012): 162-164.
- *Picturing Russia: Explorations in Visual Culture.* Eds. Valerie A. Kivelson and Joan Neuberger. New Haven: Yale UP, 2008. *Studies in Russian and Soviet Cinema* 4.3 (Winter 2010): 355-357.
- *The Many Lives of Khrushchev's Thaw: Experience and Memory in Moscow's Arbat* by Stephen V. Bittner. Ithaca and London: Cornell University Press, 2008. *Slavic Review* 68.4 (Winter 2009): 1008-1009.
- *Russian television Today: Primetime drama and Comedy* by David MacFadyen. London and NY: Routledge, 2008. *Russian Review* 67.3 (July 2008): 552-553.
- *Motivy "proverki" i "ispytaniia" v postsovetskoi kul'ture: Sovetskoe proshloe v rossiiskom kinematografe 1990-kh godov* by Iuliia Liderman. Stuttgart: *Ibidem-Verlag*, 2005. *Studies in Russian and Soviet Cinema*. 1.3 (2006): 329-331.
- *The Artist as Producer: Russian Constructivism in Revolution* by Maria Gough. Berkeley and Los Angeles: University of California Press, 2005. *Canadian-American Slavic Studies* 41.4 (2007).

Reviews of films and TV series

- Review of Ivan Tverdovskii's *Zoology* (2016). *Kinokultura: A Journal of New Russian Cinema* Issue 58 (October 2017); <http://www.kinokultura.com/2017/issue58.shtml>
- Review of Iurii Feting's *Celestial Camel* (2015). *Kinokultura: A Journal of New Russian Cinema* Issue 53 (July 2016); <http://www.kinokultura.com/2016/53r-nebesny-verbliud.shtml>
- Review of Aleksandr Rogozhkin's *Peculiarities of the National Hunt* (1995). : *A Journal of New Russian Cinema* Issue 50 (October 2015); http://www.kinokultura.com/2015/50/fifty_osobennosti-okhoty.shtml
- Review of Anton Megerdichev's *Metro* (2012). *Kinokultura: A Journal of New Russian Cinema* Issue 41 (July 2013); <http://www.kinokultura.com/2013/41r-metro.shtml>

- Review of Alla Surikova's *A (Wo)Man from the Boulevard des Capucin-oks* (2009). *Kinokultura: A Journal of New Russian Cinema* Issue 32 (April 2011); <http://www.kinokultura.com/2011/32r-kaputsinok.shtml>
- Review of Igor' Voloshin's *I Am* (2009). *Kinokultura: A Journal of New Russian Cinema* Issue 27 (January 2010); <http://www.kinokultura.com/2010/27r-ia.shtml>
- Review of Marius Vaisberg's *Hitler Kaput!* (2008). *Kinokultura: A Journal of New Russian Cinema* Issue 24 (April 2009); <http://www.kinokultura.com/2009/24r-gitlerkaput.shtml>
- Review of Savva Kulish's *Dead Season* (1968). Special Feature "Real Images: In Memory of Josephine Wall" in *Studies in Russian and Soviet Culture* 3.1 (2009): 85-86.
- Review of Igor Voloshin's *Nirvana*. *Kinokultura: A Journal of New Russian Cinema* Issue 22 (October 2008); <http://www.kinokultura.com/reviews.html>
- Review of Sergei Ursuliak's *Liquidation* (2007). *Kinokultura: A Journal of New Russian Cinema* Issue 21 (July 2008); <http://www.kinokultura.com/2008/21r-liquidation.shtml>
- Review of Vladimir Shchegol'kov's *One Love in a Million* (2007), Evgenii Bedarev's *Waiting for a Miracle* (2007), Ruslan Bal'ttser's *Daring Days* (2007), Aleksei Pimanov's *Three Days in Odessa* (2007). *Kinokultura: A Journal of New Russian Cinema* Issue 19 (January 2008); <http://www.kinokultura.com/2008/19r-romantics.shtml>
- Review of Murad Aliev's TV miniseries *Officers: Last Soldiers of the Empire* (2006). *Kinokultura: A Journal of New Russian Cinema* Issue 17 (July 2007); <http://www.kinokultura.com/2007/17r-officers.shtml>
- Review of Gleb Panfilov's TV miniseries *The First Circle* (2006). *Kinokultura: A Journal of New Russian Cinema* Issue 15 (January 2007); <http://www.kinokultura.com/2007/15r-vkruge.shtml>
- Review of Pavel Sanaev's *The Last Weekend* (2005). *Kinokultura: A Journal of New Russian Cinema* July (2006); <http://www.kinokultura.com/2006/13r-lastweekend.shtml>
- Review of Sergei Loban's *Dust* (2005). *Kinokultura: A Journal of New Russian Cinema* January (2006); <http://www.kinokultura.com/2006/11r-dust.shtml>
- Review of Dzhanik Faiziev's film *Turkish Gambit* (2005). *Kinokultura: A Journal of New Russian Cinema* October (2005); <http://www.kinokultura.com/reviews/R10-05gambit.html>
- Review of Anna Melikian's film *Mars* (2004). *Kinokultura: A Journal of New Russian Cinema* July (2005); <http://www.kinokultura.com/reviews/R7-05mars.html>

- Review of Dmitrii Meskhiev's film *Ours* (2004). *Kinokultura: A Journal of New Russian Cinema* January (2005); <http://www.kinokultura.com/reviews/R1-05svoi.html>
- Review of Egor Konchalovskii's film *Anti-killer 2: Anti-Terror* (2003). *Kinokultura: A Journal of New Russian Cinema*. July (2004), <http://www.kinokultura.com/reviews/R74antikiller1.html>
- Review of Aleksandr Khvan's film *Carmen* (2003). *Kinokultura: A Journal of New Russian Cinema*. October (2003), <http://www.kinokultura.com/reviews/R103carmen.html>

d) translations:

Literary translations:

- "Little Fool." Translation of the novel by Svetlana Vasilenko. *Shamara and Other Stories*. Ed. Helena Goscilo. Evanston, IL: Northwestern UP. 2000. 123-245.
- "Aleksandr Ostrovskii." Introductory essay to the production of Ostrovskii's "The Forest." Pearl Theatre Company. New York. Oct 21-Nov 30, 1997.
- "Compensation." Translation (co-authored with Aleksandr Prokhorov) of the play by Sergei Kurginian. In: *Voicings: Ten Plays from the Documentary Theater*. Ed. Attilio Favorini. Hopewell, NJ: Ecco Press, 1994. 340-352.

Subtitles for feature films

- *Battle of Stalingrad*. Dir. Vladimir Petrov. Mosfilm 1949. For International Historic Films 2009.
- *Day of War, Den' voiny*. Dir. Mikhail Slutsky. Central Newsreel Studio 1943. For International Historic Films 2008.
- *Bear's Wedding*. Dir. Konstantin Eggert and Vladimir Gardin. Mezhrabpom-Rus 1926. For Naum Kleiman's Historical Film Classics Series.

e) invited scholarly talks

- "Ugly Betty on Red Square: Global Formats and Russian Television." Center for Russian, East European and Eurasian Studies. University of Virginia, March 2014.
- "From the Collective to the Gang: Spectacle and Simulation in Stanislav Govorukhin's *The Meeting Place Cannot Be Changed*." Yale University. 11 November, 2011.

- “Soviet Cold War Media.” Guest speaker for the course “Art, Propaganda and War.” University of Richmond. April 2009.
- "Good Night, Boys and Girls: Soviet Television for Children." Virginia Governor's Russian Academy; Virginia Commonwealth University, Richmond, VA. 2 July 2008.
- “TV Series *17 Moments of Spring* and Cold War Culture.” The Havighurst Center for Russian and Post-Soviet Studies; Miami University (Ohio). 24 March 2008.
- Lecture: “Iurii Mamin’s film *Sideburns* (1990) and Russia Today.” Meridian Student Club. College of William and Mary. 28 September, 2006.
- “Crime on Post-Soviet Television.” Center for Russian and East European Studies. University of Pittsburgh. July 2002.
- “World Cultures and Politics through Film and Fiction.” Professional development course for middle and high school educators. University of Pittsburgh. March 2000.
- “TV Advertising in Post-Soviet Russia.” Center for Russian and East European Studies. University of Pittsburgh. November 1998.

f) conference papers

- “Not By Love Alone: Professional Woman as Protagonist in Melodrama of the Brezhnev Era.” AATSEEL National Convention. Washington DC, February 1-4, 2017.
- Roundtable Participant: “Transgressing Boundaries: Genres of Laughter, Eccentricity, and Social Violence in Putin-Era Cinema.” ASEES National Convention. Chicago November 9-12, 2017.
- Discussant. Panel: “Politics of Transgression and Aesthetics of Espionage: Popular Representations of the ‘Enemy Within’ in Soviet Russia and Socialist Cultures.” ASEES National Convention. Chicago November 9-12, 2018.

- “Cinema and Memory in St. Petersburg: Using Computational Methods to Analyze Oral History Interviews.” (co-presenter with Tom Elvins and Alexander Prokhorov). Panel: Locating Text and Image in the Digital Humanities. ASEEEES National Convention. Washington DC, November 17-20, 2016.
- Discussant. Panel: “Negotiating Family Values in Putin-era TV Series: Pillow Talk between the Local and the Global.” ASEEEES National Convention. Washington DC, November, November 17-20, 2016.
- “The Counterfactual History of Perestroika? The Case of Iurii Mamin’s *Sideburns*. Panel: “Factuality and Counterfactuality II. Alternative Historical Imagination in Post-Soviet Russian Film and Television.” ASEEEES National Convention. Philadelphia, PA, November 19-22, 2015.
- “Soviet Police Procedural as a Genre and an Institution during Late Socialism.” Conference “Strategies of Institution Building in the USSR after Stalin, 1953-68.” Russian Presidential Academy of National Economy and Public Administration (RANEPA). Moscow, Russia, June 25-27, 2015.
- “Romcom Remakes in Putin’s Russia.” Roundtable: “Old Songs about New Things: Remakes in Post-Soviet Russia.” ASEEEES National Convention. San Antonio, TX. November 24, 2014.
- “Romcom and Gritty Drama.” Co-authored with Alexander Prokhorov. Russian Film Symposium. Pittsburgh, PA. May 7, 2014.
- Roundtable Participant: “Channel One Russia.” ASEEEES National Convention. Boston. 21-24 November 2013.
- Roundtable Participant: “Nostalgia as Technique: The Myths of Soviet Past in Contemporary Russian TV Series.” ASEEEES National Convention. Boston. 21-24 November 2013.
- Discussant. Panel: “Soviet Spy Film: Genre Boundaries and the Borders of the Permissible.” ASEEEES National Convention. New Orleans. 15-18 November 2012.
- Organizer and chair. Roundtable: “Interdisciplinary Approaches to Television.” ASEEEES National Convention. New Orleans. 15-18 November 2012.
- “Spectacular War: Iurii Ozerov’s Co-Productions on State Service.” Panel: “Discourses of Authority in Late Soviet Cinema: Sergei Bondarchuk, Iurii Ozerov, Iulii Raizman.” ASEEEES National Convention. Washington, D.C. 17-20 November 2011.

- Roundtable participant: “Cultural Wars in Late Soviet Film and Television Comedy.” ASEES National Convention. Los Angeles, CA. 18-21 November 2010.
- “Soviet Television Schedule as a Narrative.” Panel “Soviet TV Night: Television and Its Audience in the Brezhnev Era.” AAASS National Convention. Boston, MA. 11-14 November 2009.
- “What Was Soviet about Post-Stalin Cinema?” and “The Mikhalkov Clan in Russian Cinema.” Presentations at round tables. AAASS National Convention. Philadelphia, PA. 20-23 November 2008.
- ““Representations of Women in the Polish TV Series *Four Tankmen and a Dog*, 1966-1970.” Conference “Women in War: WWII.” University of Pittsburgh. 30 Nov-2 Dec 2007.
- “Melodramatic Dog: *White Bim* as the Soviet Lassie.” Panel “Filming the Soviet Dog: Ideological and Generic Uses of Canine Identities in Soviet Cinema.” AAASS National Convention. New Orleans. 15-18 November 2007.
- Roundtable participant: “Visual Culture and Imperial Identity: Translating Across Cultures and Media.” AAASS National Convention. New Orleans. 15-18 November 2007.
- “The Lost Fathers: the Figure of the War Veteran in the early 1970s Male Melodrama.” AATSEEL National Convention. Philadelphia 27-30 December 2006.
- “Russian TV Adaptations of Bulgakov’s *Master and Margarita* and Solzhenitsyn’s *The First Circle*.” AAASS National Convention. Washington DC 16-19 November 2006.
- “Performing Politics: Russian Talk Shows.” Panel “Russian Television: Content and Reception.” AAASS National Convention. Salt Lake City. 3-7 November 2005.
- “How I Learned to Stop Worrying and Love the USSR”: Leonid Parfenov’s TV Program *Namedni*.” Panel “Irony and Ideology.” AAASS National Convention. Boston, MA. 3-7 December 2004.
- “Nostalgic Exploits: Russian Television and Cinema in Search of a New Masterplot.” Conference “Russian Cinema after Communism.” University of Illinois at Urbana-Champaign. 27-28 February, 2004.
- Participant. Roundtable “Banking on TV: Bekmambetov’s Bank Imperial Commercials.” AAASS National Convention. Pittsburgh, PA. November 2002.

- “Living-Room Gangsters: Russo-Soviet TV Police Procedurals from the 1970s through the 1990s.” AATSEEL National Convention. New Orleans, LA. December 2001.
- Participant. Roundtable “Serial Killers: New Russian Television Serials.” AAASS National Convention. Arlington, VA. November 2001.
- Participant. Roundtable “Cult Films of the 1970s: Theme Parks.” AAASS National Convention. Denver, CO. November 2000.
- “Double Frame: Images of TV in Soviet Cinema.” AAASS National Convention. St. Louis, MO. November 1999.
- “Ironizing Man's Fate: The Structure of Masculinity in Riazanov's Film *Irony of Fate*.” AAASS National Convention. Boca Raton, FL. September 1998.
- “The Body and the Machine in Soviet and German Industrial Posters of the 1930s.” MLA National Convention. Toronto, Canada. December 1997.
- “Material Imprinting: Historical Realia in Russian TV Advertising.” AAASS National Convention. Seattle, WA. November 1997.
- “Rakhmaninov on Zarechnaia Street: Music in Thaw Films as a Vehicle of “People-Mindedness’.” AATSEEL National Convention. Toronto, Canada. December 1997.
- “‘The Black Cat’ Comes Clean: Humanizing the Police in *The Meeting Place Cannot Be Changed*.” Mid-Atlantic AAASS Convention. Albany, NY. March 1997.
- “Carnivalizing Cultural Idols: Solzhenitsyn in Vladimir Voinovich’s *Moscow 2042*.” AATSEEL National Convention. Washington DC, December 1996.
- “Mad-Time Fairy Tales: History and Myth in Svetlana Vasilenko’s *Durochka*.” AATSEEL National Convention, Chicago, IL, December 1995.

OTHER SCHOLARLY ACTIVITIES

- International Symposium, Head of Organizing Committee: “Post-Soviet Television: Global Formats and Russian Power”; College of William and Mary, April 7-10, 2011.
- Manuscript evaluation for Routledge, *Slavic Review*, *Russian Review*, *Slavic and East European Journal*, *Studies in Russian and Soviet Cinema*, *Slavonica*, *City and Society*, *Canadian-American Slavic Studies*, *European Journal of Cultural Studies*. 2005-present.

- Dean’s Reviewer for a Ph.D. dissertation on 1930s Soviet cinema, Union Institute & University. 2010.
- Participant and organizer. Russian Film Symposium. University of Pittsburgh. Pittsburgh, PA. 1999-present.
- Review of Title VIII Applications for ACTR. 2005

HONORS THESIS COMMITTEES:

- Erik Nelson (2016), Interdisciplinary Studies (English & Neuroscience): “Memory, Narrative and Identity Shift in Modern Ireland”
- Rachel Faith (2014), Russian and Post-Soviet Studies/Chinese Language and Literature: “One State, One People, One Language: A Comparison of Chinese and Soviet Language Policy in the 20th Century.”
- Jacob Lassin (2012), Russian and Post-Soviet Studies: “From the Trenches of Stalingrad to the Digital Front: The Myth and Memory of WWII in the Soviet Union and the New Russia” (Thesis Director)
- Caitlin Clements (2011), Film Studies: “Rough Draft” (screenwriting and film production)
- Sarah Argodale (2010), Russian and Post-Soviet Studies: “Identity and Memory in the Tatarstan Republic”
- Vadim Shneyder (2009), MLL / Global Studies: "Telling the People's Truth: Soviet Fairy Tale Film and the Construction of a National Bolshevik Film Genre."
- Erin Alpert (2007); MLL / Global Studies: “Reinventing Soviet Visual Memory: A Case Study of Marina Goldovksaia’s Documentary *Solovki Power*”
- Matt Keiser (2004), MLL / Global Studies: “Commodifying Identities: Representations of Intelligentsia in Post-Soviet Crime Fiction”

COURSES TAUGHT

Courses taught at the College of William and Mary

- Introduction to Russian and Post-Soviet Studies (RPSS 201) new course
- Senior Research Seminar (RPSS 490) new course
- Russian Literature after Stalin (RUSN 390) new course
- Russian Media Culture (RUSN 340) new course
- Vampires and Popular Culture (Rusn 309) redesigned course
- Dostoevsky’s Major Novels (RUSN 397 / LCST 351)
- The Eastern Front (RUSN 308 / GRMN 397 / LCST 351) new course

- Introduction to Film Studies (FILM 250)
- World Cinema Before TV (FMST 310) redesigned course
- Introduction to LCST: Vampires and Popular Culture (LCST 201) redesigned course
- Mass Media and Communism (RUSN 308 / LCST 351) new course
- History of Russian Cinema (RUSN 380 / FILM 351)
- Revolution, Crime and Romance: 20th Century Russian Literature (RUSN 388)
- Love, Adultery and Prostitution in 19th Century Russian Literature (RUSN 387)
- Slavic Dreams and Nightmares: Utopia, Dystopia and Science Fiction (RUSN 308 / LCST 351) redesigned course

- Introduction to Russian Literature (RUSN 330)
- Advanced Russian Conversation (RUSN 310)
- Advanced Russian (RUSN 303-304)
- Intermediate Russian I and II (RUSN 201-202)
- Elementary Russian I and II (RUSN 101–102)

Courses taught at other institutions and not listed above

- Russian Myths and Legends
- Nineteenth-century Russian Prose and Poetry (in Russian)
- Level 4 Russian (Middlebury Summer School, Head Instructor)

PROFESSIONAL SERVICE

Service to the College

- Personnel Committee, MLL, College of William & Mary, 2013-14; 2016-18; Chair—2016-17
- E-Leaning Committee; College of William & Mary, 2016-17
- Director, Russian and Post-Soviet Studies Program, College of William and Mary, 2010-15
- International Studies Advisory Committee, College of William and Mary, 2011-13
- Joint Program Committee (William and Mary/St. Andrews), 2013-15
- Russian Program director; Dept. of Modern Languages, College of William and Mary, 2008-2009, 2016.
- Film / LCST Advisory Committee, 2006-present
- Policy committee; Dept. of Modern Languages; 2008-2009
- Budget committee; Dept. of Modern Languages; Fall 2008-present
- Working group on language instruction and curriculum; Dept. of Modern Languages, 2008
- Academic advisor for Russian majors
- Academic advisor for Film majors
- Academic advisor for freshmen & transfer students
- The Global Film e-GIG, Spring 2007

- The Global Film s-GIG, May 2007
- Introduced films for French Film Festival and Global Film Festival, 2009-2011
- Film series organized on campus:
- “Russian Fantasy Films. From the Folk Tale to the Action Thriller,” 2010
- “Gender Montage,” 2007
- “Tolstoy in World Cinema,” 2008

Guest talks organized on campus:

- The Tepper Speaker Series (4 talks); Spring 2015.
- Stephen Norris (Miami University, Ohio): “The Great War and Russian Cinematic Remembrance”; March 20, 2015.
- Serguei Oushakine (Princeton University): “Beholden to Space: Triangulating Stalinism in Contemporary Belarus”; 21 September 2013.
- Stephen Hutchings, Professor (U of Manchester, UK): “Serializing National Cohesion: Channel 1's *Shkola* and the Problems of Post-Soviet 'Consensus Management',” 2011
- Kyle Scott, Director, Office of Russian Affairs, US Department of State: “The ‘RESET’ in US-Russian Relations,” 2010
- Film and Lecture Series by Russian documentary filmmaker Evgenii Tsymbal, “Reimagining History Through Film,” 2009
- Leading film scholar Yurii Tsivian (U. of Chicago) “On Chaplin in Russian Avant-Garde Art and on the Laws of Fortuity in Art,” 2008

Service to the Profession

- ASEEES Committee on the Graduate Student Essay Prize, 2015-17; Chair—2016-17
- Co-Editor of the Series “Film and Media Studies” for Academic Studies Press
- Co-president of the national Working Group on Cinema and Television (National Guild of Scholars of Russian, Eastern European, and Central Asian Cinema and Television) 2005-11
- Panel Organizer, Discussant and Chair at national and regional conferences; 1997-present
- Oral Proficiency Interview (OPI) Trainer and Tester in Russian; ACTFL-certified. 2004-10