



**COLLEGE OF WILLIAM AND MARY**  
**Curriculum Vitae Standard Format**

**Name:** Alexander Prokhorov.

**Date:** 10 May, 2018

**Office Address:** Washington Hall 234

**Phone:** 757-291-0907

**POSITION**

Associate Professor of Russian and Film, Modern Languages and Literatures

**EDUCATION**

Ph.D., University of Pittsburgh, Slavic Languages & Literatures, 2002.

Ph.D. Certificate (Cultural Studies), 2002.

Ph.D. Certificate (Film Studies), 2002.

M.A., University of Pittsburgh, Slavic Languages & Literatures, 1994.

B.A., Moscow State University. Double Major in Applied Linguistics and English, 1987.

Diploma, Moscow State University, Advanced Training Program: Russian as a Foreign Language Testing System, 2014.

**ACADEMIC APPOINTMENTS**

2008-to the present Associate Professor, College of William and Mary

2002-2008 Assistant Professor, College of William and Mary

**HONORS, PRIZES AND AWARDS**

**2014**            **1<sup>st</sup> Place Award, the Documentary Division Paper Competition  
Broadcast Education Association of America**

**2012**            **Plumeri Award for Faculty Excellence**

2009            Thomas Jefferson Teaching Award, College of William and Mary

2008            Alumni Fellowship Award, College of William and Mary

1999.            Faculty Honor Roll, Student Government Board Award for Outstanding Service

1998 to Students at the University of Pittsburgh, University of Pittsburgh.  
Letter of Commendation from Vice Chancellor for Student Affairs for  
Outstanding Work with Students, University of Pittsburgh.

## FELLOWSHIPS AND GRANTS

### **a. Fellowships, grants, contracts, etc., awarded by outside agencies. Specify dates, sources and amounts.**

- 2018 Pittsburgh Foundation Travel Grant, \$550
- 2014 Craig W. Broderick/Goldman Sachs Faculty Research Investment Fund Award, \$2000
- 2009 Quality Enhancement Plan-Mellon Grant \$6500
- 2001 Film Collection Development Grant, University of Pittsburgh. Center for Russian and East European Studies at U of Pittsburgh, \$500.
- 1995 Cultural Studies Fellowship, University of Pittsburgh Graduate Program for Cultural Studies, \$13000.
- 1992 Ivan Elagin Scholarship, Center for Russian and East European Studies at U of Pittsburgh, \$10000.

### **b. Summer grants and Faculty Research Assignments received from William and Mary with dates awarded.**

- 2017 CLA COLL Innovation Grant, \$1000
- 2013 Rich Media Grant, College of William and Mary, \$1000
- 2011 Reves Faculty Fellowship, College of William and Mary, \$10000
- 2005 Faculty Summer Research Grant, \$4000.
- 2004 Faculty Summer Research Grant, \$4000.
- 2003 Faculty Summer Research Grant, \$4000.

## RESEARCH

### **a) books written**

- *Film and Television Genres of the Late Soviet Era.*  
Co-authored with Elena Prokhorova.  
London, New York: Bloomsbury Academic, 2017.

- *Inherited Discourse: Stalinist Paradigms in Thaw Literature and Cinema. Unasledovannyi diskurs: paradigmy stalinskoi kul'tury v literature i kino ottepli.* St. Petersburg: Akademicheskii Proekt, 2007.

**b) edited volumes**

- *Springtime for Soviet Cinema: Re/Viewing the Sixties.* Pittsburgh: Pittsburgh Film Symposium, 2001.

**c) refereed publications in periodicals, chapters in books, law review articles and conference proceedings**

- Prokhorov, Alexander. "Blind Man's Bluff." *History of Russian and Soviet Cinema. Volume 3.* Ed. Rimgaila Salys. Boston: Academic Studies Press, 2019. Forthcoming.
- Prokhorov, Alexander. "What if?: Functions of Alternate Historical Narratives in Aleksei Vershinin's Television Series." *Interventionen in die Zeit: Kontrafaktisches Erzählen und Erinnerungskultur.* Eds. Riccardo Nicolosi, Brigitte Obermayr, Nina Weller. Paderborn: Verlag Ferdinand Schöningh, 2018. Forthcoming December.
- Prokhorov, Alexander. "Angels and Demons of Revolution: Modeling Usable Past." *Studies in Russian and Soviet Cinema.* Forthcoming.
- Prokhorov, Alexander and Elena Prokhorova. "Television Socialism: Review Essay." *Slavic Review.* 76.4(Winter 2017): 1049-1054.
- Prokhorov, Alexander and Elena Prokhorova. "Un/Taming the Unruly Woman: from Melodramatic Containment to Carnivalistic Utopia." *Women Behaving Badly: Great Scenes from Russian and East European Culture.* London: Routledge, 2016. 30-49.
- Prokhorov, Alexander and Jes Therkelsen. "Visualizing St. Petersburg: Using Documentary Production in a Short Term Study Abroad Program to Enhance Oral Proficiency, Media Literacy, and Research Skills" *Journal of Film and Video* 67.3-4 (Fall-Winter 2015): 112-125.
- "Russian and Soviet Adventure Film." *Directory of World Cinema: Russia 2.* Ed. Birgit Beumers. Bristol, UK: Intellect, 2014. 66-70. Edited chapters pp. 71-95.

- “Mikhail Kalatozov.” *Directory of World Cinema: Russia 2*. Ed. Birgit Beumers. Bristol, UK: Intellect, 2014. 44-45.
- “Winnie-the-Pooh.” *Directory of World Cinema: Russia 2*. Ed. Birgit Beumers. Bristol, UK: Intellect, 2014. 300-302.
- “Cinema of the Thaw (1953 – 1967).” *History of Russian and Soviet Cinema. Volume 2*. Ed. Rimgaila Salys. Boston: Academic Studies Press, 2013. 14-33.
- “Reconfiguring the War and Family Tropes in Thaw-Era Homefront Melodrama” *History of Russian and Soviet Cinema. Volume 2*. Ed. Rimgaila Salys. Boston: Academic Studies Press, 2013. 37-52.
- “Lenin’s Guard. Zastava Il’icha.” *History of Russian and Soviet Cinema. Volume 2*. Ed. Rimgaila Salys. Boston: Academic Studies Press, 2013. 59-67.
- “The Diamond Arm. Brilliantovaia ruka.” *History of Russian and Soviet Cinema. Volume 2*. Ed. Rimgaila Salys. Boston: Academic Studies Press, 2013. 114-126
- “She Defends His Motherland: The Myth of Mother Russia in Soviet Maternal Melodrama of the 1940s.” *Embracing Arms: Cultural Representation of Slavic and Balkan Women in War*. Ed. Yana Hashamova. Budapest: Central European UP, 2012. 59-80.
- “Grigorii Kozintsev’s *Hamlet*.” in *Noah’s Ark of Russian cinema*. “Gamlet Grigoriia Kozintseva.” *Noev kovčeg ruskogo kino. Ot 'Sten'ki Razina' do 'Stiljag'*. Ed. Ekaterina Vassilieva and Nikita Braguinski. Vinnytsia, Ukraine: Globus-Press 2012. 213-217.
- “Leonid Gaidai’s *Operation Y and Other Adventures of Shurik*.” *Noev kovčeg ruskogo kino. Ot 'Sten'ki Razina' do 'Stiljag'*. Ed. Ekaterina Vassilieva and Nikita Braguinski. Vinnytsia, Ukraine: Globus-Press 2012. 223-238.
- “Public Sphere: Film Studies and Civil Society”. *Iskusstvo kino/Art of Cinema* 4(2011): 56-60.

- “From the Red Screen to the Multiplex [Russia].” *Senses of Cinema* 58 (2011) (co-authored with Elena Prokhorova)  
<http://www.sensesofcinema.com/2011/feature-articles/senses-of-cinema-going-brief-reports-on-going-to-the-movies-around-the-world/>
- “Children’s Films.” *Directory of World Cinema. Russia*. Ed. Birgit Beumers. Bristol: Intellect, 2011. 242-245.
- “Cranes are Flying.” *Directory of World Cinema. Russia*. Ed. Birgit Beumers. Bristol: Intellect, 2011. 95-96.
- “1964: Semen Tumanov’s *Mukhtar, Come to Me! (Ko mne, Mukhtar!)*.” *Studies in Russian and Soviet Cinema* 3.1(2009): 83-85.
- “The Myth of the “Great Family” in Marlen Khutsiev’s *Lenin’s Guard* and Mark Osep’ian’s *Three Days of Viktor Chernyshev*.” Eds. Helena Goscilo and Yana Hashamova. Bloomington: Indiana UP, 2010. 29-50.
- “1940. *Death of The Eagle*.” *Studies in Russian and Soviet Cinema* 2.3(2008): 339-340.
- “Three Buratinos: The Evolution of the Soviet Film Hero.” *The Club of Small Media Heroes*. Eds. Maria Mayofis, Ilya Kikulin, Mark Lipovetsky. Moscow: New Literary Review (NLO), 2008. 153-180.

Publications above appeared after I received tenure at the College of William and Mary

- “Debunking Myths Old and New: Iurii Mamin’s Satires in Soviet and Post-Soviet Cinema.” *Uncensored: Humor and Satire in Post-Soviet Russia*. Eds. Olga Mesropova and Seth Graham. Bloomington, IN: Slavica, 2008. 101-116.
- “Film in Russia and Soviet Union, 1896 – 2007.” *The Supplement to the Modern Encyclopedia of Russian, Soviet, and Eurasian History (SMERSH)*. Edited by Bruce Adams. Vol. 10. Gulf Breeze, Fla.: Academic International Press, 2010. PAGES
- “Arresting Development: A Brief History of Soviet Cinema for Children and Adolescents.” *Russian Children’s Literature and Culture*. Eds. Marina Balina and Larissa Rudova. Series Editor Jack Zipes. London: Routledge, 2007. 129-152.
- “From Family Reintegration to Carnivalistic Degradation: Dismantling Soviet Communal Myths in Russian Cinema of the Mid-1990s.” *Slavic and East European Journal* 3(2007): 272-294.

- “The Adolescent and the Child in Thaw Cinema: The Politics of Age and Gender.” *Studies in Russian and Soviet Cinema* 1.2 (2007): 115-129.
- “Revisioning Aleksandrov’s *Circus*: Seventy Years of the Great Family.” *The Russian Review* 66 (January 2007): 1-4.
- “The Diamond Arm.” *The Cinema of Russia & the Former Soviet Union (24 Frames)*. Ed. Birgit Beumers. London: Wallflower, 2007. 126-35.
- Fourteen Encyclopedia Entries about Soviet Cinema ([4500 words]
  - “Alov, Aleksandr and Vladimir Naumov.”
  - “Baltic Countries Actors in Soviet Cinema.”
  - “Bondrachuk Sergei.”
  - “Bykov, Rolan.”
  - “Children’s Film.”
  - “Chukhrai, Grigorii.”
  - “Daneliia, Georgii.”
  - “Directors of the 1950s and 1960s.”
  - “Ezhov, Valentin.”
  - “Gaidai, Leonid.”
  - “Kalatozov, Mikhail.”
  - “Livnev, Sergei.”
  - “Scriptwriters (1953 to the present)”
  - “Urusevskii, Sergei.”
  - “ViNiMor.”

*The Routledge Encyclopedia of Contemporary Russian Culture*. ed. by Helena Goscilo, Karen Evans-Romaine and Tatiana Smorodinskaia London: Routledge, 2006.
- “Cinemasculinity: The Stalinist Man and Thaw Era Delinquents.” *Wiener Slawistischer Almanach* 64 (2006): 99-112.
- "Size Matters: The Ideological Functions of the Length of Soviet Feature Films and Television Mini-Series in the 1950s and 1960s" *Kinokultura: A Journal of New Russian Cinema* April (2006) <<http://www.kinokultura.com/2006/issue12.shtml>>
- "A Person is Born: Stalinist Myth of the Great Family in Film Genres of the Thaw. *Chelovek rodilsia: stalinskii mif o bol'shoi sem'e v kinozhanrakh ottepeli.* " *Family Ties: Models for Construction. Semeinye uzy: modeli dlia sborki.* Ed. Sergei Ushakin. Moscow: Novoe literaturnoe obozrenie (NLO), 2005. 114-34.
- "Marina Anatol'evna Palei." *Russian Writers Since 1980. Dictionary of Literary Biography.* Ed. Marina Balina and Mark Lipovetsky. Vol. 285. Detroit: A Bruccoli Clark Layman Book, 2004. 196-202.
- "Boris Efimovich Grois." Co-authored with Elena Prokhorova. *Russian Writers*

- Since 1980. Dictionary of Literary Biography.* Ed. Marina Balina and Mark Lipovetsky. Vol. 285. Detroit: A Brucoli Clark Layman Book, 2004. 101-08.
- "Accommodating Consumers' Desires: El'dar Riazanov's Memoirs in Soviet and Postsoviet Russia." *Reading Russian Memoirs*. Edited by Beth Holmgren. Evanston: Northwestern UP, 2003. 70-90.
  - "Cinema of Attractions versus Narrative Cinema: Leonid Gaidai's Comedies and El'dar Riazanov's Satires of the 1960s." *Slavic Review* 62.3 Fall(2003): 455-73.
  - "Soviet Family Melodrama of the 1940s and 50s: From *Wait For Me* To *Cranes Are Flying*." *Imitations of Life. Two Centuries of Melodrama in Russia* Editors Louise McReynolds and Joan Neuberger. Durham: Duke UP, 2002. 208-32.
  - "Absurdity Normalized: Irony in Dovlatov's *Ours*." Co-authored with Helena Goscilo. *Against the Grain: Parody, Satire, and Intertextuality in Russian Literature*. Ed. Janet Tucker. Bloomington: Slavica, 2002. 149-66.
  - "Science as Language. Appendix: Terminology for Non-Specialists." *The Russian Context. The Culture Behind the Language*. Eds. Eloise M. Boyle and Genevra Gerhart. Bloomington: Slavica, 2002. 619-33.
  - "Designing a Russian Fairy Tale Course." Co-authored with David Birnbaum, Suzanne Daly, Helena Goscilo, Julia Sagaidak, Gerald McCausland, Petre Petrov, Irina Reyn, Dawn Seckler, and Ben Sutcliffe. *The Journal of the Slavic and East European Folklore Association* VII.2(Fall 2001): 49-56.
  - "Bodies in the Stalinist Museum of *Hammer and Sickle*" *Studies in Slavic Cultures* 1(2000): 28-47.
  - "Konflikt svoego i chuzhogo v sovetskoi kul'ture 70ykh godov (na primere vizual'nykh reprezentatsii zhenshchin v zhurnale *Ogonek*)." *Sem'ia, gender, kul'tura: materialy mezhdunarodnykh konferentsii 1994 i 1995 gg.* Ed. V. Tishkov. Moscow: Institute of Ethnology and Anthropology (Russian Academy of Sciences), 1997. 375-82.
  - "The Case for the Implied Author in the Works of Sergei Dovlatov." *Graduate Essays in Slavic Languages and Literatures* 9(1996). 75-80.
  - "On uslykhal rasskazy Ossiana: variago-rosskie ballady Derzhavina 'Novgorodskii volkhv Zlogor' i 'Zhilishche bogini Friggi'." *Gavrila Derzhavin (1743-1816)*. Eds. Efim Etkind and Svetlana Elnitskaia. Northfield: The Russian School of Norwich University, 1995. 257-268.
  - "Utopiia v romane i utopiia protiv romana: sravnitel'nyi analiz sna Oblomova i snov Very Pavlovny." *Graduate Essays in Slavic Languages and Literatures* 8(1995): 53-

- 64.
- "Two Chapaevs: The 'Modal Schizophrenia' in Reverse." *Graduate Essays in Slavic Languages and Literatures* 7(1994). 100-104.
  - "Analiz stikhotvoreniia Vasiliia Kamenskogo 'Churliu-zhurl'." *Graduate Essays in Slavic Languages and Literatures* 6(1993). 41-52.
  - "Metalinguistic Functions of Possessive Verbs in Russian." *Linguistic and Semiotic Aspects of Teaching Russian as a Second Language*. Ed. V. Belianin. Moscow: Moscow State University Press, 1990. 76-85.
  - "A Semantic Description of the Verbs of Possession in Russian." *New Directions in Modern Linguistics (Aktual'nye problemy sovremennogo iazykoznaniiia)*. Ed. V. Teliia. Moscow: Institute of Linguistics, Russian Academy of Science, 1989. 70-71.
  - "Functional-Semantic Description of Lexemes as the Way To Teach Russian on the Basis of Linguistic Distinctive Features: A Case Study of Russian Possessive Verbs." "Funktional'no-semanticheskoe opisanie leksiki--put' k obucheniiu iazyku na osnove chetkikh lingvisticheskikh kriteriev (na primere LSG glagolov so znacheniem "possessivnoe nalichie")." *Problems of Teaching Russian as a Second Language. Problemy prepodavaniia russkogo iazyka v inoiazychnoi auditorii*. Moscow: Patrice Lumumba University Press, 1989. 111-18.
  - "Ecology of Language and Language of Ecology." "Ekologiiia iazyka i iazyk ekologii." *Humanity and Biosphere*. Eds. V. Sokolov and N. Grishin. Moscow: Ecological Projects Center, 1988. 36-37.

#### d) encyclopedia entries

- **"The Ascent." *The Routledge Encyclopedia of Films*. Eds. Sabine Haenni, Sarah Barrow, and John White. London, NY: Routledge, 2015. 582-585.**

#### e) invited scholarly papers and talks

- "Soviet Epic Film during the Cold War." Lecture for the Center of Russian and East European Studies, University of Virginia, VA, 6 February 2015
- Ohio State University, Spring 201?
- "Socialist Realism and Melodramatic Aesthetics in Stalinist Cinema of the 1930s" Lecture for the Center of Russian and Eastern European Studies, Miami University, OH, Fall 2009
- "Filming Totalitarian Lassie: The Dog on State Service in Soviet Cinema." Lecture for the Virginia Governor's Russian Language Academy. July 2008



- “Cinema and Television after the USSR.” Lecture for the Virginia Governor’s Russian Language Academy. July 2007
- “Christian Personages in Russian Folk Belief.” Gallery 5, Richmond, VA. Lecture of the International Russian Art’s Festival *Mending Fences*. November 2006
- "New Orphans/Old Cities: Urban Setting in Post-Soviet Cinema" University of North Carolina, Chapel Hill. Lecture for the film series *Postcommunist Russian Cinema*. February 2004.
- "Totalitarian Laughter in Soviet Film," The College of William and Mary. October 2002. [L] [SEP]
- "Russian Films in Social Studies Classes," Carnegie Museum of Art in Pittsburgh. May. 2001. [L] [SEP]
- "Redefining Soviet Femininity: Film Melodrama during World War Two and Beyond," Swarthmore College, February. 2001. [L] [SEP]
- "Russian History and Culture Through Literature and Film," Carnegie Museum of Art in Pittsburgh, March. 2000 [L] [SEP]
- "Soviet Film Comedy," Russian and East European Language Institute, University of Pittsburgh, July. 1999. [L] [SEP]
- "The Images of the West in Cold War-era Soviet Film," University of Pittsburgh, July. 1998. [L] [SEP]
- "The Uses of Body in Stalinist and Thaw Film: Mikhail Gelovani's *Fall of Berlin* and Leonid Gaidai's *Barbos and the Unusual Race*." The Russian Summer Institute, University of Pittsburgh, July. 1997. [L] [SEP]
- "Individual Case and the Common Goal in Thaw Film: Protagonist and Family in *Rumiantsev's Case*." The Center for Russian and East European Studies, University of Pittsburgh, January. 1997. [L] [SEP]
- "Sergei Livnev and His Film *Hammer and Sickle*," film festival "Stalinist Experience Portrayed in Contemporary Film," Pittsburgh, March. 1996. [L] [SEP]

**f) contributed scholarly papers and talks**

- “Memories of Soviet Empire in Aleksei Rybin’s Petersburg Tale *All Will Soon End*.”  
Russian Film Symposium, Pittsburgh, PA, May 2018.

- “From the Soviet Cyborg to the Russian Woman: Rural Film Melodrama of the 1960s and 1970s.”  
AATSEEL Convention, Washington, DC, February, 2018.
- “Modelling Realities in *Angels of Revolution* and *Demon of Revolution*.”  
ASEEES Annual Convention, Chicago, November 2017.
- “Negotiating Family Values in Putin-era TV Series: Pillow Talk between the Local and the Global.”  
ASEEES Annual Convention, Washington, DC, November 2016.
- Cinema and Memory in St. Petersburg: Using Computational Methods to Analyze Oral History Interviews  
ASEEES Annual Convention, Washington, DC, November 2016.
- “Allohistorical Narrative in Russian Television Culture Today: Aleksei Vershinin's TV Show *Alternative History*.”  
ASEEES Annual Convention, Philadelphia, PA, November 2015.
- “Old Songs about Important Matters: The Politics of Film and Television Remakes in Putin’s Russia.”  
ASEEES Annual Convention, San Antonio, TX, November 2014.
- “In Search of Homosocial Utopia: Cinema of Stanislav Rostotsky and Soviet Heteronormativity.”  
ASEEES Annual Convention, Boston, MA, November 2013.
- “The Spy Film for Children: from Stalinism to the Thaw.”  
ASEEES Annual Convention, New Orleans, LA, November 2012.
- “Simulating Desire: Iulii Raizman’s Melodramas of the Brezhnev Era.”  
ASEEES Annual Convention, Washington, DC, November 2011.
- “Redefining the Role of the Screenplay in Soviet Film Comedy: El’dar Riazanov and His Scriptwriters of the 1960s”  
ASEEES Annual Convention, Los Angeles, CA, November 2010.
- “The Question of Genre in Thaw Film Criticism.”  
AAASS Annual Convention, Boston, MA, November 2009.
- “The Role of Inna Solov’eva’s Monograph ‘Kino Italii’ in the De-Stalinization of Soviet Cinema.”  
AAASS Annual Convention, Philadelphia, PA, November 2008.
- “Filming Totalitarian Lassie: The Dog on State Service in Stalinist Adventure and Thaw Crime Film.”

- AAASS Annual Convention, New Orleans, LA, November 2007.
- “Commemorating the Father: Myth of the “Great Family” in Marlen Khutsiev’s *Lenin’s Guard* and Mark Osep’ian’s *Three Days of Viktor Chernyshev*.” AATSEEL National Convention, AATSEEL National Convention, Philadelphia, PA, December 2006.
  - “Orientalizing the Other/Reinventing the Empire in Contemporary Russian Action Thriller: Dzhanik Faiziev’s Film Adaptation of Boris Akunin’s *Turkish Gambit*.” AAASS Annual Convention, Washington D.C., November 2006.
  - “Melodrama in Early Post-Stalinist Cinema: The Invention of Expressive Mise-en-scène and The Fear of Privacy.” Southern Conference on Slavic Studies, Columbia, SC, March 2006.
  - “The Adolescent and the Child in the Thaw Cinema: The Politics of Age and Gender.” International Conference *The Thaw: Soviet Society and Culture during the 1950s and 1960s*. University of California, Berkeley, May 2005.
  - “Crossing the Boundaries of Permissible: Children’s Films of Rolan Bykov.” AAASS Annual Convention, Boston, November 2004.
  - “The Orphan as Hero and Narrative Device in the New Russian Cinema.” The 42<sup>nd</sup> Annual Southern Conference on Slavic Studies. Roanoke, VA. March 2004.
  - “The Chronotope of Knowledge: The Soviet School Film and Post-Soviet Education as Journey in Sergei Solov’ev’s *Gentle Age*.” MLA Convention. San Diego. December 2003.
  - “Stalin as Tsar and Pretender in Soviet Cinema of the 1930s-60s.” MLA Convention. New Orleans LA. December 2001.
  - “Identity of an Artist in Marina Palei’s *Lunch* and *Long Distance, ili slavianskii aktsent*.” AAASS Convention. Arlington VA. November 2001.
  - “Common Knowledge and Natural Sciences.” Participant at a forum panel “The Russian Context.” AATSEEL Convention. Washington D.C. December 2000.
  - “Recycling Master Tropes of Soviet Culture in Russian Film Comedy.” AAASS Convention. Denver CO. November 2000.
  - “The Identity of The Filmmaker in Student Films: Master Classes of Vladimir Khotinenko and Alexander Mitta.” The Russian Film Symposium: Nation, Fetish, Identity. Pittsburgh PA. May 2000.
  - “Carnivalizing Gender: Larisa Sadilova’s film *Happy Birthday!*” First Annual Russian

- Film Symposium. Pittsburgh PA. May 1999.
- "Ivan Pyr'ev: A Cultural Producer Between High Art and Mass Entertainment." The Genius of the Other System: An International Conference on Soviet Studio System. Berkeley CA. March 1999.
  - "Imagining the West from Behind the Iron Curtain: Semiotics of the West in Stalinist and Thaw Film." AATSEEL Convention. San Francisco CA. December 1998
  - "Constructing Soviet Identity Through Dance in Soviet and Post-Soviet Film." MLA Convention. San Francisco CA. December 1998
  - "Redefining The Soviet Man in Thaw Male Melodrama." AAASS Convention. Boca Raton FL. September 1998.
  - Participant of a Roundtable "Aleskandr Medvedkin and His Film *New Moscow*." AAASS Convention. Boca Raton FL. September 1998.
  - "Articulating Cultural Values Through Comedy: A Case Study of *Volga, Volga* and *Carnival Night*." AAASS Convention. Seattle WA. November 1997.
  - "The Sensitive Policeman in Thaw Film: A Study of *Rumiantsev's Case*." Mid-Atlantic AAASS Convention. Albany NY. March 1997.
  - "Confronting Modernity: The Function of Organic Metaphors in the Narrative Structure of Solzhenitsyn's 'An Accident at Kochetovka Station'." AATSEEL Convention. Washington D.C. December 1996.
  - "'Us' and 'Them' in Sergei Dovlatov's *The Ours*." A Case for Literature. A Conference on Social Value of Literature. Pittsburgh PA. April 1996.
  - "How to Die in the Most Inspiring Pose: Bodies in the Stalinist Museum." Annual Cultural Studies Symposium: Gender and Sexuality. Pittsburgh PA. March 1996.
  - "The Color of Success: Laughter in Zoshchenko's *A Skyblue Book* and the Cultural Values of the Second Five Year Plan." AATSEEL Convention. San Diego CA. December 1994.
  - "He Has Heard The Tales of Ossian: Variangian Ballads of Derzhavin "Novgorodskii volkhv Zlogor" and "Zhilishche bogini Friggi"." "On uslykhal rasskazy Ossiana: variago-rosskie ballady Derzhavina "Novgorodskii volkhv Zlogor" and "Zhilishche bogini Firggi"." <sup>[1]</sup><sub>SEP</sub>Gavrila Derzhavin. International Symposium. Norwich VT. July 1994.
  - "A Semantic Description of the Russian Verbs of Possession." Graduate Students Conference at the Institute of Linguistics (Russian Academy of Science). Moscow,

Russia. October 1989.

**g) reviews of books and films.**

- Strukov, Vlad. *Contemporary Russian Cinema: Symbols of a New Era*. Edinburgh University Press, 2016. xviii + 285 pp. \$105.00. ISBN 978-1-474-40764-9. *The Russian Review* (forthcoming).
- *Doctor*, directed by Iurii Kutsenko, in *Kinokultura: A Journal of New Russian Cinema* (on-line journal of scholarship on Russian cinema), 58 October (2017) <http://www.kinokultura.com/2017/58r-vrach.shtml>
- *The Calculator*, directed by Alexander Baranov, in *Kinokultura: A Journal of New Russian Cinema* (on-line journal of scholarship on Russian cinema), 53 July (2016) <http://www.kinokultura.com/2016/53r-vychislitel.shtml>
- Petrov, Petre. *Automatic for the Masses: The Death of the Author and the Birth of Socialist Realism*. Toronto: U of Toronto Press, 2015. *The Russian and Post-Soviet Review* (*brill.nl/spsr*) vol. 44.3(2017): 373-378.
- Denise Youngblood. *Bondarchuk's "War and Peace": Literary Classic to Soviet Cinematic Epic*. Lawrence: U of Kansas Press, 2014. *Slavic Review* vol. 74.4(Winter 2015): 950-951.
- *Fool's Day*, directed by Alexander Baranov, in *Kinokultura: A Journal of New Russian Cinema* (on-line journal of scholarship on Russian cinema), 49 July (2015) <http://www.kinokultura.com/2015/issue49.shtml>
- *Lead*, directed by Zulfikar Musakov, in *Kinokultura: A Journal of New Russian Cinema* (on-line journal of scholarship on Russian cinema), 40 April (2013) <http://www.kinokultura.com/2013/40r-svinets.shtml>
- *Sunny Days*, directed by Nariman Turebaev, in *Kinokultura: A Journal of New Russian Cinema* (on-line journal of scholarship on Russian cinema), 37 July (2012) <http://www.kinokultura.com/2012/issue37.shtml>
- Lipovetsky, Mark. "Charms of the Cynical Reason" Boston: Academic Studies Press, 2012. *Slavic Review* vol. 71, no. 3 (Fall 2012): 717-719.
- Norris, Stephen and Torlone, Zara M (eds). *Insiders and Outsiders in Russian Cinema*. Bloomington: Indiana UP, 2008, co-authored with my student William Sinnott. *Slavonic and East European Review* (July 2011): 549-51.

- *Hamlet XXI*, directed by Iurii Kara, in *Kinokultura: A Journal of New Russian Cinema* (on-line refereed journal of scholarship on Russian cinema), Fall (2010) <http://www.kinokultura.com/2010/30r-hamlet21.shtml>
- *One-Storey America*, directed by Vladimir Pozner, in *Kinokultura: A Journal of New Russian Cinema* (on-line refereed journal of scholarship on Russian cinema), April (2009) <http://www.kinokultura.com/2009/24r-amerika.shtml>
- Kapterev, Sergei. *Post-Stalinist Cinema and the Russian Intelligentsia 1953–1960: Strategies of Self-Representation, De-Stalinization, and the National Cultural Tradition*. *Studies in Russian and Soviet Cinema* Volume 3 Number 3 © 2009: 369-371.
- Youngblood, Denise, *Russian War Films: On the Cinema Front, 1914-2005..* Lawrence, KS: UP of Kansas, 2007. Xvi + 319 pp. Co-authored with my student Richard Olson. *Slavonic and East European Review* 87.3(July 2009): 547-48.
- *Mongol*, directed by Sergei Bodrov, in *Kinokultura: A Journal of New Russian Cinema* (on-line refereed journal of scholarship on Russian cinema), April (2008) <http://www.kinokultura.com/2008/20r-mongol.shtml>
- *Sovetskaia vlast' i media*. Eds. Hans Gunther and Sabina Hansgen. St. Petersburg: Akademicheskii proekt, 2006. *Studies in Russian and Soviet Cinema* Volume 1 Number 3 © 2007: 332-334.
- Marina Goldovskaia. *Woman with a Movie Camera: My Life as a Russian Filmmaker*. Trans. Antonina W. Bouis. Austin: U of Texas P, 2006, co-authored with my student Erin Alpert. *Slavonic and East European Review* (Fall 2007): forthcoming.
- In Defense of Pulp Cinema and in memoriam of Aleksandr Drankov: *Khottabych*, directed by Petr Tochilin, in *Kinokultura: A Journal of New Russian Cinema* (on-line refereed journal of scholarship on Russian cinema), April (2007) <http://www.kinokultura.com/2007/16r-khottabych.shtml>
- *Anatolii Rybakov: The Russian Story*, directed by Marina Goldovskaia, in *Kinokultura: A Journal of New Russian Cinema* (on-line journal of scholarship on Russian cinema), September (2006), researched and co-authored with my student Erin Alpert <http://www.kinokultura.com/2006/14r-rybakov.shtml>
- David MacFadyen. *Yellow Crocodiles and Blue Oranges. Russian Animated Film Since World War Two*. Montreal: McGill Queen's UP, 2005.

*The Russian Review* 65.3 (July 2006): 528-29.

- *Penal Battalion*, directed by Nikolai Dostal, in *Kinokultura: A Journal of New Russian Cinema* (on-line journal of scholarship on Russian cinema), July (2006) <http://www.kinokultura.com/2006/13r-straibat.shtml>
- *First on the Moon*, directed by Aleksei Fedorchenko, in *Kinokultura: A Journal of New Russian Cinema* (on-line journal of scholarship on Russian cinema), January (2006) <http://www.kinokultura.com/2006/11r-firstmoon2.shtml>
- “*Turkish Gambit*, directed by Dzhanik Faiziev,” in *Kinokultura: A Journal of New Russian Cinema* (on-line journal of scholarship on Russian cinema), October (2005)
- Boris Groys and Max Hollein, eds. *Traumfabrik Kommunismus: Die Visuelle Kultur Der Stalinzeit. Dream Factory Communism: The Visual Culture of the Stalin Era*. Frankfurt: Schirn Kunsthalle and Hatje Cantz Verlag, 2003. *Slavic and East European Journal* 49.2(Summer 2005): 334-335.
- “*The Mother-Wolf of Ves’egonsk*, directed by Nikolai Solovtsov,” in *Kinokultura: A Journal of New Russian Cinema* (on-line journal of scholarship on Russian cinema), July (2005) <http://www.kinokultura.com/reviews/R7-05vesegonsk.html>
- “*Book Stealers*, directed by Leonid Rybakov,” in *Kinokultura A Journal of New Russian Cinema* (on-line journal of scholarship on Russian cinema), January (2005). <http://www.kinokultura.com/january05.html>
- “Anti-Killer.” *Kinokultura: A Journal of New Russian Cinema*. July (2004).
- “In Motion.” *Kinokultura: A Journal of New Russian Cinema*. October (2003).
- Vitalii Troianovskii, ed. *Kinematograf ottepli (Soviet Film of the Thaw)*. Moscow: Materik, 1996. <sup>[L]</sup><sub>[SEP]</sub>*The Russian Review* 57.2(1998): 291-92.
- Mikhail Vaiskopf. *Siuzhet Gogolia: Morfologiia, Ideologiia, Kontekst. (The Plot of Gogol: Morphology, Ideology, Context)*. Moscow: Radiks, 1993. <sup>[L]</sup><sub>[SEP]</sub>*Slavic and East European Journal* 40.3(Fall 1996): 555-57. <sup>[L]</sup><sub>[SEP]</sub>

**m) published software, audio, multimedia, etc., materials**

**Documentary film: *Visualizing St. Petersburg*. Produced by Alexander Prokhorov, directed by Jes Therkelsen. 2011.**

<https://www.youtube.com/watch?v=KY1yoOTl6cw>

**Cinema and Memory in St. Petersburg.**

**A digital humanities study of moviegoing experiences in St. Petersburg, Russia (2015-to the present).**  
<https://rmtm.wm.edu/>

**n) work in progress or submitted**

**o) other scholarly activity.**

- Chair and Organizer of the Panel. “Factuality and Counterfactuality I. Alternative Historical Imagination in post-Soviet Russian Literature.” ASEES Convention, Philadelphia, November 2015.
- Round Table Organizer. “Old Songs about Important Matters. The Politics of Film and Television Remakes in Putin’s Russia.” ASEES Convention, San Antonio, TX, November 2014.
- Discussant on the panel “Pop Culture and Place.” ASEES Convention, San Antonio, TX, November 2014.
- Discussant on the panel “Private Gallery, Portable Museum: Russian and Polish Children’s Book Illustration.” ASEES Convention, Boston, MA, November 2013.
- Chair of the Panel “Religion, Spirituality, and the Nation State in Central Asian Cinema.” ASEES Convention, New Orleans, LA, November 2012.
- Chair of the Panel “Folklore and Myth in Russian Cinema.” ASEES Convention, Washington DC, November 2011
- Round Table Organizer “Culture Wars in Late Soviet Film and Television Comedy.” ASEES Convention. Los Angeles. November 2010.
- Round Table Organizer “Folklore, Lubok, Screen, and Vodka: In Memoriam of Neya Zorkaia.” AAASS Convention. New Orleans. November 2007.
- Round Table Organizer “Visual Culture and Imperial Identity: Translating Across Cultures and Media.”



- AAASS Convention. New Orleans. November 2007.
- Panel Organizer. “Filming the Soviet Dog: Ideological and Generic Uses of Canine Identities in Soviet Cinema.”  
AAASS Convention. New Orleans. November 2007.
  - Chair of the Panel “Russian Literature and Politics.” Southern Conference on Slavic Studies. Montgomery, Alabama, March 2007.
  - Notes writer and compiler of filmography, bibliography, and a booklet of materials on Dunia Smirnova and her film *Relationship* (*Sviaz*’ 2006).  
Russian Film Symposium 2007: Melodrama and Kino-ideology. Pittsburgh. May 2007.
  - Panel Organizer “Film and Television Genres.”  
AAASS Convention. Washington D.C. November 2006.
  - Notes writer and compiler of filmography, bibliography, and a booklet of materials on Edmond Keosaian and his film *The Elusive Avengers* (*Neulovimye mstiteli* 1966).  
Russian Film Symposium 2006 *White Russian—Black Russian: [L]Race and Ethnicity in Russian Cinema*. Pittsburgh. May 2006.
  - Chair at the panel “Visual Adaptations.” AATSEEL Convention. San Diego, CA. December 2003.
  - Chair at the panel “Russian Guitar Poetry (Avtorskaia pesnia)” AATSEEL Convention. New York, NY. December 2002.
  - Discussant on the Panel "Film Noir" AAASS Convention. Pittsburgh. November 2002.
  - Panel Organizer "Discourses of Power: Contemporary Women's Writing in Russia."  
AAASS Convention. Arlington. November 2001.
  - Chair at the panel "Flight Patterns: Daring, Discipline, and Domesticity in Aviation Films of the Stalin Era." AAASS Convention. Arlington. November 2001.
  - Chair at the roundtable "The New Russians: Who, What, and Why?" AAASS Convention. Denver. November 2000.
  - Organizer of the Film Series for Summer Language Institute. University of Pittsburgh. Summer 2000.
  - Compiler of filmography, bibliography, and a booklet of materials on Aleksei Balabanov and Vladimir Khotinenko. Russian Film Symposium 2000: Nation,

Fetish, Identity. Pittsburgh. May 2000.

- Discussant on the panel "Thaw Culture." AATSEEL Convention. Toronto, Canada. December 1998.
- Discussant on the panel "Space, Agency, and Gender in Russian Film." AAASS Convention. Seattle WA. October 1997.

## **COURSES TAUGHT**

### **Courses taught at William and Mary**

- Film 150, Introduction to Film Studies, Freshman Seminar (In English)
- Film 250, Introduction to Film Studies (In English)
- Film 351, Global Film and Migration (In English)
- Film 401, Film Comedy: Theories and Cultures (In English)
- FMST 310, Film 251, World Film History before Television (In English)
- GSWS 205, Introduction to Gender, Sexuality, and Women's Studies (in English)
- Russian 150, Feminism and Women's Culture in Russia (in English)
- Russian 201, Intermediate Russian 1 (In Russian)
- Russian 250, Russian Myths and Legends (In English)
- Russian 303, Advanced Russian I (In Russian)
- Russian 304, Advanced Russian II (In Russian)
- Russian 308, Visualizing Petersburg: Media Production (In English)
- Russian 309/FMST 351 Genres of Soviet Cinema after Stalin (in English)
- Russian 310, Russian Conversation (In Russian)
- Russian 320, Russian Cultural History (In Russian)
- Russian 330, Introduction to Russian Literature (in Russian)
- Russian 340, Russian Media Culture (in Russian)
- Russian 380, Russian Cinema: "The Most Important Art" (In English)
- Russian 387, Love, Adultery, and Prostitution in 19<sup>th</sup> Century Russian Literature (In English)
- Russian 388, Revolution, Crime, and Romance in 20<sup>th</sup> Century Russian Literature (In English)
- Russian 397, Major Works of Dostoevsky (in English)
- Russian 410, Topics in Russian Literature: Russian Frankenstein (in Russian)

### **Courses taught at The University of Pittsburgh**

Taught as a teaching assistant on my own

- First-Year Russian
- Second-Year Russian
- Third-Year Russian
- Russian Fairy Tales (in English)

Taught as a teaching assistant with a professor

- Masterpieces of Russian Literature (19th century) (in English)
- Thaw and Perestroika (in English)
- Film Genres (in English)

## PROFESSIONAL SERVICE

### a) William and Mary College-wide and Departmental

2014-to the present	MLL Associate Chair for Educational Policy
2012, 2018-to the present	Director, Russian and Post-Soviet Studies Program (2012)
2002-2007, 2010-2018	Russian Program Director
2009-10	College Assessment Steering Committee
2009, 2011-12	MLL Departmental Personnel Committee
2002-2015	MLL Departmental Policy Committee
2009, 2011, 2017	Director of Study Abroad Program in St. Petersburg
2004-present	Cultural Studies/Film Studies Program Advisory Committee
2004-2007	MLL Faculty Activities Committee

### b) W&M Honors Thesis Committees

- 2018 Bailey Orr. *The Forgotten Beauty of the Feminine: Elena Guro's The Little Camels of the Sky, Virginia Woolf's The Waves, and the Holy Grail of the "Woman's Sentence"*  
English Department, Committee Member.
- 2017 Gabrielle Hibbert. *Alternative Notions of Dissent: Punk Rock's Significance in the Soviet Union and East Germany.*  
German Studies, Committee Member
- 2016 Michael Burrows. [\*The Lives of Others: The Colonial Gaze in Albanian Film Coproductions.\*](#)  
Film and Media Studies, Committee Member.
- 2014 Rachel Faith. [\*One State, One People, One Language: A Comparison of Chinese and Soviet Language Policy in the Twentieth Century.\*](#)  
Russian and Post-Soviet Studies, Thesis Director.
- 2012 Jacob Lassin. [\*From the Trenches of Stalingrad to the Digital Front: The Myth and Memory of WWII in the Soviet Union and the New Russia.\*](#)

Russian and Post-Soviet Studies, Thesis Director.

- 2011 Maria K. Moy. *The Leningrad Symphony: A Screenplay.*  
English Department, Committee Member.
- 2010 Sarah Argodale. *Identity and Memory in the Tatarstan Republic*  
Russian and Post-Soviet Studies, Committee Member.
- 2009 Vadim Shneyder. *Telling the People's Truth: Soviet Fairy Tale Film and the Construction of a National Bolshevik Film Genre.*  
Russian and Post-Soviet Studies, Thesis Director.
- 2008 Mary Catherine French. *Construction and Tradition: The Making of 'First Wave' Russian Emigre Identity.*  
Russian and Post-Soviet Studies, Committee Member.
- 2007 Erin Rebecca Alpert. *Reinventing Soviet visual memory: a case study of Marina Goldovskaia's documentary Solovki power.*  
Russian and Post-Soviet Studies, Thesis Director.
- 2006 Joseph Kiser. *Commodifying Identities: Representations of Intelligentsia in Post-Soviet Crime Fiction.*  
Russian and Post-Soviet Studies, Thesis Director.

**c) M.A. and Ph.D. Dissertation Committees**

- 2015. Ph.D. Dissertation Committee, Kevin C. Valliant, *Fears in Concrete Forms: Modernity and Horror in the United States; 1880-1939*, College of W&M, American Studies Program (Advisor: Professor Charles McGovern) 2015.
- 2014. Ph.D. Dissertation Committee, Olga Klimova, *Soviet Youth Film Under Brezhnev: Watching Between the Lines*, University of Pittsburgh, Slavic Studies Program (Advisor: Professor Nancy Condee) 2014.
- 2014. M.A. Thesis, Sam Schuth, *The Formation of the Russian Medical Profession*, College of W&M, History Department (Advisor: Frederick Corney) 2014.

**d) other professional service not included in item 9 above.**

2005-2011 Vice-President, , Working Group for Cinema and Television (The National

Organization of Scholars Studying Russian and Eastern European Cinema and Television)

- 2001-2008 Certified Tester for the American Council on the Teaching of Foreign Languages, OPI Protocol, Russian Language (currently in the process of recertification).
- 2009-2012 Graduate Student Competition Award Committee, American Association for Slavic East European and Eurasian Studies
- 2005-present Treasurer and listserv coordinator, Working Group for Cinema and Television (The National Organization of Scholars Studying Russian and Eastern European Cinema and Television)

## **REFERENCES**

Professor Frederick Corney (chair of History Department) [fccorn@wm.edu](mailto:fccorn@wm.edu)

Professor Silvia Tandeciarz (chair of my department) [srtand@wm.edu](mailto:srtand@wm.edu)