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Introduction

On behalf of the editorial team of the Russian Language Journal, it is with great pleasure that we present Volume 66. Let me take this opportunity to introduce the new Editor of the Russian Language Journal. Upon publication of this number, Professor Jennifer Bown of Brigham Young University becomes the Editor. She is a significant scholar of the acquisition and pedagogy of Russian, and a noted teacher and leader in her institution and in our field. I am certain that her tenure will see great things for RLJ, and I commend her to you.

Given this announcement, I would like to reflect on the state of RLJ, and the work that has been done by the editorial team in the past five years. Building on the outstanding work done by Dr. Maria Lekić in reviving RLJ from 2006 to 2013, RLJ and its publisher, the American Council of Teachers of Russian, have increased the journal’s accessibility, expanded its content with regular book reviews and article-length reviews, while maintaining the rigor and inclusiveness that are the hallmark of RLJ. Most importantly, RLJ has been included in the JSTOR, which means that the more than 5,000 institutional subscribers to JSTOR have access to RLJ. In addition, RLJ is now indexed by the Modern Language Association’s Bibliography, and is fully visible to Google Scholar. Each of these actions required painstaking work; for example, enabling Google Scholar to access RLJ on the servers at the American Councils for International Education, the umbrella organization wherein ACTR resides, required several weeks of web development and programming work in order to conform to the indexing requirements of Google Scholar. American Councils generously undertook all of this work. Inclusion in JSTOR required that one number of the entire run of RLJ be sent to the JSTOR offices in New York, where each volume was unbound, scanned using high definition Optical Character Recognition Software, then re-bound and sent back to the American Councils office in Washington, DC. This process – from the initial approach to JSTOR, the negotiation of the contract with JSTOR, and the mailing of the volumes – required nearly two years’ effort, labor, analysis, and
(importantly), postage. While as editor, I had a certain role to play in making this approach and recommending the JSTOR offer to our publisher, in the end, a team of people at RLJ, the ACTR Board of Directors, and American Councils participated in the effort.

We highlight these accomplishments to underscore the commitment of RLJ, its editorial team, and its publisher to the essential goal of scholarly service to the field. The foundation of that service rests on two elements. First, RLJ is a bilingual journal, where submissions, reviews, and correspondence regularly occur in Russian and English, and as a journal publishing on the pedagogy, acquisition, linguistics, teaching, culture, policy, and politics of Russian throughout the «мир русского слова». In my view, we thus fulfill two critical functions: providing a scholarly conversation in these subjects to scholars throughout the Russophone world. Second, we provide a home, as it were, for subjects which might not be as well addressed by our fine sister journals in the Slavic field. The second foundational element of our service to the field is accessibility: by expanding the pathways by which readers might access RLJ, whether through JSTOR, Google Scholar, or indexing in the MLJ Bibliography, our collective scholarly work is present in far more institutions, and is now read and cited by far more scholars.

If one stands back and takes in the past fifteen years of this journal’s history, the re-establishment of the journal, with the highest scholarly standards and allowing for publication in Russian and English, stands as a monumental accomplishment. My modestly short tenure saw access as the chief goal, and having achieved much of this goal, I am happy to turn over the editor’s perch to Professor Bown.

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Literary Texts in the Undergraduate Russian Curriculum: Leveraging Language Learning and Literary Discussion through Scaffolding

WILLIAM J. COMER

Situating the Discussion
In this article, I want to summarize the broader discussion about literary texts in the undergraduate curriculum for the more commonly taught languages, consider the nature of Russian undergraduate programs in light of that discussion, and then suggest a way that upper-division Russian classes can work with literary texts through the effective deployment of scaffolding in classroom tasks.

Grabe (2009) and Bernhardt (1991, 2011) have presented excellent syntheses of the research base in second language reading, and Kramsch (1985), Bernhardt (1995), Scott and Tucker (2002), Polio and Zyzik (2009), and Paesani and Allen (2012) have addressed the issue of reading literary texts in the upper-division undergraduate curriculum for the more commonly taught languages. The latter group of scholars generally note the large chasm in those programs between lower-division course work that is focused on language learning and upper-division course work that is devoted to literature and culture and is taught in the target language. Byrnes and Kord point out the artificial nature of this gap and describe the restructuring of the German undergraduate major at Georgetown University so that the carefully conceptualized sequence of courses “continually integrate[s] content and language acquisition” (2002, 42). Bernhardt similarly emphasizes the need for a dual language and content approach, noting that “students deserve linguistic support and instruction in literature classes” (1995, 6).
The need for a more robust pedagogy that provides linguistic support for student discussion of literary texts is clear as well from recent studies into the nature of the language use that learners engage in when taking advanced literature classes in the target language. Donato and Brooks (2004), Polio and Zyzik (2009), and Darhower (2014) have documented the frequent disparities between the level of discourse that the profession has assumed learners will engage in (usually, ACTFL Advanced/Superior levels) and the kind of discourse they actually produce (often, Intermediate level) in such classes.¹

While these discussions are useful in mapping the tensions and directions of the larger language learning endeavor across the United States, the divisions that exist in Russian undergraduate programs are different in a number of ways.² First, in Russian programs our courses generally split on the question of the language of instruction. Unlike literature courses offered in the more commonly taught languages, the vast majority of instruction about Russian literary and cultural content is done entirely in English. This English-language content instruction is generally distributed throughout the curriculum, with courses in translation taught at both the lower-division and upper-division levels. Within the "language program," upper-division courses are more likely to be named

¹ One can speculate that there has been less discussion of the transition from lower- to upper-division coursework in Russian programs not only because student numbers are smaller but also because the transition point when students move from basic language instruction to more content-rich language learning often occurs during a study abroad program. The Russian field has much data about changes in student proficiency during study abroad contexts (Davidson 2010), but we do not have much documentation about the kinds of classroom discourse that learners engage in during study abroad.

“Third Year/Fourth Year/Advanced Russian” than for a particular kind of content focus. Alongside these language courses, some programs offer advanced courses titled “The Introduction to XXth Century Literature,” “The Russian Short Story,” “Russian Culture and Civilization,” and “Russian Prose.” Generally, one or two of these courses are required of a Russian major, and they can be taken sometime during the fifth through eighth semesters, often concurrently with a “language” course. Even for programs without a specific literature course taught in Russian, the descriptions of these Third Year/Fourth Year/Advanced Russian courses often mention literary texts among the materials that students work with.

In some ways then, the situation for Russian, where literary texts figure to some degree in the curriculum of advanced-level language classes, seems to manage the integration of literature and language focus that seems so elusive in programs for the more commonly taught languages. And yet the presence of literary texts by themselves does not tell us how they are being used to develop language skills and whether they are at the same time being used to develop skills in critical reading and literary analysis.

The purpose of this article is to examine the types of linguistic support (hereafter referred to as scaffolding) that instructors can make available to students in tasks for comprehending a literary text and more importantly for discussing that text in class in Russian. Scaffolding that accompanies tasks should be adjusted to the specific goals of the course, and the professors can select and order tasks to address the continuum of development of the students’ language and literary analytical skills. The article will provide a reasoned pedagogical framework for specific choices that instructors can make about tasks and their relationship to course goals for working with literary texts. Further, the article will provide well-explicated examples of successful scaffolding in activities that foster student discussion of a literary work when students are at the fifth or sixth semester of language study. The variety of activity types (and the explications of the mechanisms that guide
their construction) presented here can be used with literary texts, whether they appear in an upper-level “language” class or in a first course introducing students to the reading of Russian literature in Russian.

Models of Scaffolding
Although reading literary texts has been a long-established part of the traditional undergraduate major in Russian, the field has a relatively shallow research base for discussing how to teach the reading of a literary text in Russian at the upper-division level. Instead, what is most available to instructors are readers, anthologies, or editions of literary texts that have been, to a greater or lesser degree, prepared for nonnative readers. While the exercises in such materials can provide teachers with models for working with texts, their prefaces rarely provide deep methodological discussions, and editions of this type rarely provide the extensive scaffolding that an early intermediate–level reader will need to talk about a text.

3 I am thinking here primarily of the Russian Texts series (originally published by Bradda, now issued under the Bristol Classical Texts imprint, and distributed by Bloomsbury Publishing [www.bloomsbury.com]) and the Biblioteka Zlatoust graded reader series of adapted texts (Zlatoust [http://www.zlat.spb.ru]). Scaffolding for text comprehension varies widely among individual titles in these series. Some texts have vocabulary lists, glossing, glossaries, notes about complex grammar, comprehension questions, and some discussion questions, but most texts have only a few of these components. At the opposite end of the spectrum is Lubensky and Odintsova (2010), whose two-volume Advanced Russian: From Reading to Speaking uses short literary texts, accompanied by an overwhelming number of lexico-grammatical activities that are quite prescriptive in interpretations of the stories. In the middle, Comer’s (2008) edition of Tokareva’s Day without Lying strikes a balance between language focus and questions about literary interpretation.
Better and thoroughly explicated models of scaffolding student tasks involving literary texts can be found in Byrnes and Kord (2002) and Katz (2002). Byrnes and Kord (2002) illustrate their discussion of how to provide language support in a fourth-year literature course with sample materials from a course on German comedies. In addition to the course syllabus, which lays out the major course goals, they provide students with sentences/expressions related to discussing a dramatic text as well as a set of phrases and sample sentences for making and countering arguments. The sample assignments presented show a step-by-step guide for students to accomplish the output goals (oral and written) that the instructors expect from them. The activities make the students work deeply with textual language while at the same time asking them to transform the main events of the text, which requires the students to make interpretive choices. The materials provided in Byrnes and Kord are very instructive for solving some of the macro questions about tasks that might work with Russian texts and learners. Nevertheless, even these activities adapted for a Russian text would require significantly more scaffolding in terms of vocabulary and grammatical support.

Katz (2002) illustrates techniques for working with French literary texts at an early intermediate level of instruction, where she repurposes the notions of structured input and structured output. Her exercises and discussion show a language-focused expansion of typical prereading activities, and her sample postreading activities show how to build students’ discussions of a work from sentence-level utterances to extended discourse.

Relatively little work has been done to explore the use of literary texts in the Russian curriculum in the past twenty years, and most studies present only scattered examples of scaffolding in their activities.

Rosengrant (2000) explains the pedagogical choices that she made when developing the literary anthology *The Golden Age* (Rosengrant and Lifschitz 1996). She emphasizes that, when working with ACTFL Intermediate-level readers, the tasks accompanying literary texts need to push readers toward
production at the next major level (i.e., Advanced), where learner output is characterized by paragraph-length description, narration, comparison, and explanation. To deal with the complexity of syntax students encounter in authentic literary texts, she advocates activities that have students decode difficult structures from the text as prereading work. To deal with the many unfamiliar vocabulary items, she emphasizes judicious glossing of key words that are likely to be unfamiliar. Her advice, particularly for productive tasks and discussion, is useful, although how exactly to support learners dealing with complex syntax and vocabulary as they perform output-based tasks needs further exploration.

Kulibina (2001) gives extensive methodological advice for teaching literary texts in the context of Russian as a foreign language. For her, the goal of working with a text is to help nonnative readers understand the explicit meaning of the text so that they can create their own interpretation of it (“создание каждым читателем собственной ‘проекции текста,’” 102). She favors contemporary literature over texts that are more culturally and historically removed from the readers’ daily experience. She recognizes three stages of work on a text (prereading, close-text reading, and after-reading), where the prereading stages focus on the author and the context surrounding the text’s creation. She eschews the notion of doing extensive prereading lexical work, leaving learners on their own with a dictionary while reading the text outside of class. In the close-text reading stage, the teacher engages learners in question-and-answer dialog as the scaffolding to help them move from an understanding of words (“значение языковой единицы”) to the larger sense (“смысл”) of the text. For Kulibina, after-reading work is not essential, and she has little to say about getting learners to discuss the text or to use the text to promote learner output.

Keefe (2004), at the conclusion of her discussions of reading pedagogies in Russian, offers a sample literary selection for intermediate-level students, implementing a strongly top-down comprehension approach to the opening sections of the novella Бабий дом, by Anatolii Kurchatkin. In contrast, Blech
(2007), recommends working with shorter texts (under five hundred words) with students at the early intermediate level, and she offers a specific list of texts, working from the most contemporary writers to earlier literary figures. She illustrates her work with two examples of prereading, comprehension, and postreading tasks related to two stories. The activities for the stories include both comprehension and limited production work. Blech reports using these activities with a small group of volunteers, who had a positive reaction to the stories.

Reyfman (2014) takes a completely different approach to the reading of literature, setting as her major goal that students notice how an author uses specific grammar and lexical features to create important layers of meaning. She illustrates her stylistic approach with an analysis of Chekhov’s story “Новая дача.” Reyfman is not particularly concerned with scaffolding for basic comprehension of the texts, assuming that is taken care of by student dictionary work.

**Setting Goals for Work with a Literary Text**

Despite these useful discussions with their general guidance about reading literary texts with students, the question remains of how to guide learners through the comprehension of a literary text and promote their oral discussion of the text. In the second half of this article, I will demonstrate techniques for doing this, illustrating my recommendations with sample activities that accompany the reading of Pushkin’s short story “Выстрел” for students who have had roughly 280 contact hours of Russian instruction and whose reading skills range from Intermediate Low to Intermediate High.

The first, and perhaps most critical, decision that teachers need to make is determining the outcome goals for the students’ interaction with the literary text. What oral or written product(s) will the students create to reflect their comprehension and interpretation of the text? Determining the outcomes in advance allows instructors to reverse engineer the students’ encounter with the literary text, defining what essential vocabulary, grammar, and understandings the student will need to take away
from the text. Analyzing the linguistic and cognitive demands that the desired outcome will place on learners, the teacher can plan deliberate work with specific vocabulary, rhetorical devices, and grammar so that students can develop their readiness for the culminating task successfully. For example, if the final activity after reading a short story is to describe the psychology of a character by drawing inferences about motivations from the character’s actions in the story, then the story itself will provide much of the vocabulary for the students to talk about the character’s actions, but the teacher may need to supplement that base with a large number of lexical items describing motivations and emotional states. Since these are to be inferred from the character’s actions, those words are unlikely to appear in the text itself. The teacher might need to supplement that list further with rhetorical devices expressing reasons (e.g., “так как,” “поскольку,” “поэтому”) and reasoning (e.g., “судя по ... ”). Depending on the complexity of these words and devices, the teacher may need to incorporate them into classroom discussions long before presenting them to students with the final assignment.

Building Scaffolding for Vocabulary
In trying to prioritize what vocabulary from the text itself learners will need to focus on, the teacher might analyze word frequencies in the text, using a concordance and visualization program, such as www.voyant-tools.org. If a digital version of the text is available, the teacher can use the Voyant tools to extract a word list from the story with information about each word’s frequency in the text. This information can help a teacher recognize what lexical groupings the reader will encounter in the text more than once. Reviewing that same list sorted alphabetically, the instructor can note what forms of a single lexical item appear in the text. They can examine the list for word families and words sharing the same verbal prefixes. This information can help teachers decide on items that will fit into activities that reveal word formation patterns in Russian, an
important skill for students to improve their word recognition when reading.

In Pushkin’s story “Выстрел,” words built on the base стрел– appear with high frequency from the opening page of the story. As a prereading activity, it is important to help learners distinguish the items in this word family, which encompass a number of nouns (выстрел, стрельба, стрелок) and verbs (стрелить[ся], застрелить, застрелиться, прострелить) in the opening paragraphs of the text, none of which is likely to have appeared in textbooks for first- and second-year Russian. To introduce this vocabulary in a way that engages learners to start mapping forms to meaning, the instructor can prepare a slide show, using images from the internet to illustrate sentences containing these words, working from simple sentences such as: “Это выстрел” (illustrated with photograph of a bullet exiting a pistol) to the verbs with their more complex governance. For example, an illustration showing Pushkin and D’Antes with pistols raised can be captioned with the sentence “На картине мы видим, как мужчины стоят и стреляют друг в друга.” As the learners listen and view the slideshow, they complete an activity matching these unfamiliar Russian words in their dictionary forms with English equivalents. Using the picture search function in www.google.ru, the teacher can choose from a variety of culturally appropriate images to help learners understand and notice the semantic differences between these textual lexical items. Judicious selection of illustrations suggesting nineteenth-century realia can also help the learners mentally situate “Выстрел” in time and place.

Subsequent activities should have the learners work with the complement structures for these verbs possibly through contrastive analysis with English equivalents. For example, learners listen to the teacher read the sentence “На картинке мы видим, как Данте́с стрели́ет из пистоле́та в Пу́шкина,” while they fill in the missing prepositions and case endings on their worksheet in the sentence “На картине́ мы видим, как Данте́с стреля́ет ____ пистоле́т__ ___ Пу́шкин,” and compare the different distribution of prepositions in the English equivalent.
For further practice, an instructor could write five or six sentences based on events in the story that feature verbs from this word family with their different complements. The instructor then separates the sentences into an opening part with a subject and verb and a second part with the complement and ask the students to match beginnings with endings based on verbal governance. Once grammatically correct sentences are formed, the students are asked to reread them and decide whether or not they accurately reflect events described in the story. Thus, the activity directs learners’ attention to both form and meaning.

When the connection between items in a word family and their English equivalents is more transparent (e.g., a single root with various derivational endings), it can be useful to draw learners’ attention to suffixes that change a word’s part of speech. For example, in the opening pages of “Выстрел,” both “таинственность” and “таинственный” (a key feature of the dark Romantic hero) appear, and, in drawing attention to those words, the teacher can also introduce “тайна,” “тайный,” “тайно,” and the verb “затаить.” Building the students’ awareness of suffixation and its relationship to parts of speech can help them recognize other word families, such as “война,” “воин,” “военный,” and “воевать.” Such vocabulary-expansion activities can be done as part of homework assignments, but the teacher can recycle the words in class by having students work on circumlocution activities, where they try to define one member of the word family by using others, so that a possible explanation of “таинственный” becomes “Это можно сказать о человеке, у которого много тайн, о котором мы мало знаем.”

Depending on the outcomes teachers are working toward, it may be necessary to help students learn vocabulary groups that are essential to that outcome by having students locate them in the text or by giving students additional vocabulary (e.g., evaluative words, rhetorical devices) that will let students discuss the text. Sometimes, teachers can do this with activities that have students match these words/phrases to English equivalents (as in Figure 1); other times teachers may need to present them as glossed vocabulary items (as in Figure 2). The
choice of how to present the items will depend on various factors. The matching activity in Figure 1 relies on the fact that the students have seen most of these words of emotion/attitude in the first pages of the story in the narrator’s description of his feelings toward Silvio. For students struggling to form an idea of Silvio’s character, these words may seem of secondary importance, and yet they are essential for describing the feelings of many of the characters in the story. Singling these words out helps students focus on textual words that will be useful for later discussions of the characters and their attitudes.

Figure 1. Vocabulary-building activity

While some of the glossed words presented in Figure 2 appear in the story, students are unlikely to pay great attention to them if they were focused primarily on understanding the plot of the story and following the internal chronology of events. In choosing the words to include in the list, the teacher must match the words to the intended outcome task(s). Here, the words in Figure 2 offer students a wide range of vocabulary to evaluate Silvio’s behavior and motivations at the conclusion of the story. The vocabulary list also offers some rhetorical framing devices (“На мой взгляд / Я считаю,” “что”) so that students can effectively mark the opinions as their own. While Figure 2 offers some words to the students, it does not preclude students from introducing additional evaluative words. The list which includes “жестокий” (cruel), “мстительный” (vengeful), “злобный” (spiteful, malicious), “злой” (evil), and “грозный” (threatening)
pushes students toward nuanced evaluations of Silvio by making them distinguish fine shades of meaning.

| Что вы теперь думаете о Сильвии? Изменилось ли ва ше мнение о Сильвии с начал а рассказа? Возможно, вам помогут следующие слова: |
|-------------------------------|--------------------------|
| На мой взгляд – in my view   | счастливый – fortunate, lucky |
| Я считаю, что – I consider that | трусливый – cowardly |
| Поступок/поступки – action, actions | мстительный – vengeful |
| жестокий / жестокость – cruel, cruelty | злобный – spiteful, malicious |
| милосердный – merciful | злой – evil |
| справедливый – just | грозный – threatening |

*Figure 2. Providing vocabulary and rhetorical framing phrases*

Depending on the selection of a final outcome activity, a teacher may need to include some relatively basic lexico-grammatical work. For example, if the teacher plans activities that include retelling the plot of the story, it is very likely that the learners will need control of reported speech in Russian, starting with the usage of basic verbs of speech (“говорить/сказать кому?,” “отвечать/ответить кому? на что? спрашивать/спросить кого? о чем?,” “задавать/задать вопрос кому?,” “просить/попросить кого? делать что?”). These are a challenging, but essential, piece of the scaffolding work that a teacher needs to build into classroom discussion of the story. Activities using the structured input technique (Farley 2004) and the content of the story can help students notice the multiple form-meaning possibilities in the governance of these verbs.

Another important aspect of dealing with vocabulary development for students at this level is to help them expand the depth of their word knowledge. Sure, but shallow, knowledge of words encountered in a text is likely to lead students down a garden path when they use bottom-up strategies to build their understanding of a sentence. Vocabulary work can help learners notice the difference between pairs (e.g., “прощать/простить кого? за что?” and “прощаться/попро-щаться с кем?”) and a lexical cluster (e.g., “собирать/собрать что?” and “собираться/собраться где? у кого?” and “собираться делать что?”). After drawing out the basic English equivalents for these
verbs, students might review sentences from the text that include these words and note which meaning applies. When deciding which sets of words require this attention, the teacher will need to think about the frequency of usage in the text and the relevance of the words toward the final output that learners will produce.

**Building Scaffolding: Comprehension Checks**

One of the most ubiquitous activity types with stories are comprehension questions following the text or excerpt. Such questions are usually in the target language, and they anticipate that readers will respond in the target language. And this expectation can sometimes undermine the comprehension checking purpose of the activity. If a comprehension question narrowly targets part of the passage and uses specific vocabulary from the text, the student answering the question need look only for key word(s) and copy out the near context. Whether the student has actually comprehended the bit of text being written out and whether the student can do anything with those words other than repeat them remains unclear. In contrast, open-ended comprehension questions, such as “Who is Silvio?” may invite the student to rely on the evaluative words that he or she already knows in offering an opinion (e.g., “Он интересный / Он мне [не] нравится”), without drawing any new words from the text. The teacher then needs to design tasks that (1) take students into the language of the text (so that they can expand their vocabulary) and (2) have students interpret those words and phrases by resetting or paraphrasing them in (re)constructing a representation of the text.

Two types of activities can be very helpful for this. For example, in the second paragraph of the story “Выстрел,” the narrator gives quite a lengthy description of Silvio, parts of which are easily digestible by an intermediate reader (as long as they break up the long sentences), while other parts can pose comprehension problems because of the elaborate syntax and the narrator’s irony. To deal with this and to focus a class session on discussing Silvio, the teacher can ask the students to read the
opening at home and to prepare a list of ten to twelve words and phrases taken directly from the text that describe Silvio. They are told to look up any words in the phrases that they do not know and gloss them in English. At the start of class, each student posts one of their phrases on the blackboard, taking care not to repeat phrases already written by others. As a group, the teacher guides the students into evaluating the phrases, making sure they do describe Silvio, and not the narrator. The teacher can help learners fix phrases that are missing initial or concluding elements. If the teacher finds some key phrases missing from this first set, he or she can probe for other phrases that the students found interesting (or avoided because they were uncertain of their meaning). The teacher then models how to paraphrase these chunks of the text, taking the quoted phrases from the text and helping the students find appropriate synonyms which may be closer to their active language. For example, the textual phrase “Никто не знал ни его состояния, ни его доходов,” with its nineteenth-century cultural notions of состояние/доходы, can be turned into the stylistically and culturally neutral phrases—for example, “Никто не знал, сколько у него денег” or “Никто не знал, бедный он или богатый.” The teacher will also need to help students unlock specific grammatical forms in the quoted phrases so that the words can be used in different contexts. For example, the textual phrase “не будучи военным” can be turned into “не был военным/не служил в армии/не был в армии/не был офицером.”

After the interactive work of taking the phrases apart and turning them into small sentences, the teacher can ask the students to work in pairs and decide what order they would assemble the phrases in to make a paragraph-length description of Silvio. After the paired discussion, the teacher can ask one pair to share their ordering, numbering the phrases on the board. Other students can suggest alternatives and discuss the pluses and minuses of a particular order. Once a reasonable (and reasoned) numbering is arrived at, the teacher can ask students for some conjunctions and connective phrases to link the simple sentences, possibly helping them to embed a detail in a judicious
который clause. This rough text now starts to resemble a loose, paragraph-length, textually based answer to the question “What does the reader learn about Silvio?” The teacher can give student pairs a few minutes to practice saying this rough paragraph aloud to his or her partner. At the end of class, the teacher can take a picture of this blackboard discussion and share it with students on a learning management system. For homework, students are asked to refer to this skeleton and turn the rough paragraph into a smoother written text, adding anything else they found important.

Once the teacher has modeled this way of taking textual phrases and paraphrasing them, that task can be incorporated into the students’ homework activities before class discussion. For example, when the Count first joins the regiment where Silvio serves, Silvio presents a lengthy description of him that is filled with highly colored vocabulary. The task for the students is formulated as in Figure 3.

<table>
<thead>
<tr>
<th>фразы в тексте</th>
<th>Передайте эту идею своими словами</th>
</tr>
</thead>
<tbody>
<tr>
<td>1)</td>
<td></td>
</tr>
<tr>
<td>2)</td>
<td></td>
</tr>
</tbody>
</table>

*Figure 3. Accessing textual vocabulary*

By having the students locate specific textual phrases, the teacher verifies that the students are indeed getting at the right information in the text to answer the question. By having the students complete a paraphrase at the same time, it becomes clear how the students interpret some of the phrases describing the Count (e.g., “громкое имя / деньги,” “которым не знал он счёта”). Some of the textual vocabulary may (or should) certainly become part of the learner’s active knowledge as they move toward the Advanced level; however, the paraphrases should
always reflect the broad general vocabulary that can be used in the twenty-first century.

To verify the learners’ comprehension of syntactically dense portions of Pushkin’s text, the teacher might use translation and guided translation. These strategies should be used judiciously to get at particularly telling details that the intermediate reader may miss or misinterpret. For example, the description of the painting in the Count’s study (“она изображала какой-то вид из Швейцарии; но поразила меня в ней не живопись, а то, что картина была прострелена двумя пулями, враждебными одна на другую”) is a key, foreshadowing detail about what the narrator will learn, and understanding the sentence will help the readers make sense of the conclusion of the duel at the Count’s house. For other syntactically complex sentences, the instructor might have the students notice the differences between the original and the English by having students fill in some small gaps in a translation, as in Figure 4.

<table>
<thead>
<tr>
<th>Малое число книг, найденных мною под шкафами и в кладовой, были вытвржены мною нагусть.</th>
<th>The small number of ______________. which I had __________ under the __________ and in the ______________ had been learned __________ by heart.</th>
</tr>
</thead>
</table>

*Figure 4. Partial translation for decoding syntax*

Another effective comprehension-building technique is to stage a particular scene from a text. After describing Silvio, the narrator observes a conflict that flares up between Silvio and a new officer while playing cards. Students often have problems following the shift in narrative focus when this event is introduced. They struggle to establish who is thinking/saying what in the text, and who does what actions and why. A very
usable classroom activity is to have the students divide into four groups, where one is responsible for coming up with a list of characters present in the scene, another the list of props and the stage setting, and the other two groups figure out what actions/words the new officer says and what Silvio says. After students make those determinations, students select roles of all the characters present and take to the stage. The students remaining in the audience become the voices for different characters, calling out to the appropriate student/actor on stage what actions and words are said in the text. The student/actor is responsible for performing those actions. The teacher offers suggestions to the students/actors when they fail to show complete comprehension of the textual words and can also help turn the students’/audience’s directions into grammatically clean command forms. The teacher might also provide some small props (e.g., cards, a brush, chalk, green felt, and a candlestick) to add some visual details to the classwork. After this detailed work on the scene, students have a clearer picture of what happened and can finally begin to appreciate the odd fact that Silvio does not call the new officer out. This can then lead to a discussion of why Silvio, as master of the house where the insult happens, has the right not to demand satisfaction.

Building Scaffolding: Narration

In working with classic literary texts, teachers can take advantage of the fact that these stories have been illustrated by various artists for children’s and textbook editions. Selections of images from the texts can be found online, and illustrations can be an opportunity for students to caption pictures with appropriate lines from the text. The teacher might ask the students to identify specific people, objects, and events in the picture that are named in the literary work and/or to describe the action depicted in the illustration in their own words.

If the teacher’s final outcome goal for the work is to have the students retell the plot of the story from a specific point of view, or retell the events of the story in a way that untangles the fabula from the siuzhet, then the teacher will need to build up
activities that have the students work on narrating events. As a first step to this work, a teacher can create a list of events from the story that model, to the extent possible, the neutral narrative language that the teacher would like to see in the students’ active command. These sentences should be relatively short, without specific temporal markers. The teacher should be consistent in the use of tense in the sentences so that the students will narrate in the past or the (historical) present. The sentences can be printed onto cards, which are then shuffled and distributed among students (Figure 5). In pairs, the students take turns reading the sentences aloud, trying to place each new sentence before or after the ones already read. When they have laid out all the sentences, they are asked to read them one after the other to make sure that they have them in order.

At this point the teacher could hand out a new version of the sentences arranged in the preferred order but in paragraph format. Groups of students can work on different ways to make the sentences hang together more naturally. One task might be to replace nouns with pronouns to make the paragraph have more cohesion. Another might be to combine some sentences with temporal conjunctions (e.g., “после того как,” “когда,” “как только”), or linking actions with temporal adverbs (e.g., “сначала,” “после,” “сразу же,” “после этого,” “наконец,” “в конце концов”), or other connectors (e.g., “но,” “однако,” “несмотря на то,” “что,” etc.). Not all of these sentences will need additions or changes, and the teacher should help the students notice that building a paragraph is not simply a mechanical exercise.

It should be noted that another important device that Russian uses for building coherence in a paragraph is word order, and the teacher will need to decide what aspects of word order to draw students’ attention to as they make a paragraph. The sample activity presented in Figure 5 outlines the events related to the first duel between the Silvio and the Count in fourteen past-tense sentences, each of which was printed on a separate card.
Рассказываем события по порядку.
Прочитайте вслух по очереди каждое предложение. Поставьте их в хронологическом порядке.

1. На балу Сильвио сказал графу какую-то грубость.
2. Граф обиделся и дал Сильвио пощёчину.
3. Сильвио вызвал графа на дуэль.
4. Граф пришёл на место встречи, где его уже давно ждал Сильвио.
5. Как оскорблённый, Сильвио имел право стрелять первым.

Figure 5. Working on retelling the plot of an episode

The teacher can model how to write a paragraph-length summary of a specific plot episode by creating a grammatically correct, but factually flawed, paragraph for one episode in the story (Figure 6). To draw learners’ attention to meaning, the teacher asks the students to take turns reading the sentences aloud and deciding if everything is correct, or if there is a mistake, and what the factually correct version of the plot summary is. Finding mistakes in the paragraph forces students to reread the original section of the text closely. Mistakes can be fixed in various ways, and that allows for comparisons of options.

Найдите ошибки. Вот краткое содержание последней части рассказа “Выстрел”, но в нем есть ошибки и неточности. Найдите 11 ошибок или неточностей и исправьте их. (Если вам нужна помощь, посмотрите на вторую страницу.)

Граф и Сильвио снова встретились три года назад. Это было до свадьбы графа.
Граф тогда жил в богатом поместье своей жены. Однажды вечером граф вернулся домой и узнал, что в кабинете его ждёт иностранец, у кото́рого есть к нему дело.

Figure 6. Fixing plot mistakes in a summary

After identifying and fixing the factual details in the paragraph, the teacher might draw the students’ attention to how the paragraph works, asking them to find formal features such as temporal expressions (e.g., “тогда,” “однажды вечером”), and connectors and pronouns (e.g., “у которого,” “поместье своей
жены,” “к нему дело”), asking students to find the referents and notice the case usage.

After these kinds of repeated practice with retelling the story line, the students are ready to try an oral narration task with less scaffolding. “Выстрел,” like many texts from the Russian nineteenth-century canon, has also been adapted for film in a realist interpretation (1966, Mosfilm, directed by Trakhtenberg) which is widely available online. Of the many pedagogical uses of a film adaptation that a teacher can make, I want to draw attention to one specific way of using the film’s visuals to support guided narration. Using the online version of the film, the teacher can use a computer-based screen capture program to take screen shots of key scenes. The teacher can then print these screen shots (preferably in color) onto cards or separate sheets, distribute sets of the pictures to small groups of students, asking them to put the events depicted in the order that they occur in the story. Before releasing the groups to individual work, the teacher should show the whole group one or two of these screen shots, getting everyone to identify the major characters. Once the pairs put the pictures in order, they need to move on to the next step of the task, which is retelling the story based on the scenes depicted. Teachers can ask student pairs to practice this narrative for a set number of minutes so that they take turns retelling the story, building their fluency until they can do the narration well in two minutes. If the teacher wants to document the students’ progress in this narration task, he or she can, as a last step in this activity, have each student telephone the teacher and leave an audio message on their teacher’s voice mail. The teacher can use these recordings as a formative assessment, giving feedback to individuals on ways to improve their retelling, pronunciation, and vocabulary control, or as a summative assessment, grading the audio recording as an oral quiz.

Although this task requires less linguistic scaffolding presented to the students, teachers will need to set certain conditions or expectations for this narration based on screen shots. Teachers should stipulate whether the retelling will be a
present- or past-tense narration, and they should stress that students be consistent in the narrative time frame. Consistent use of verb tense in a narration is likely only to be an emerging ability for students at this level. Teachers need to make a conscious pedagogical choice about the time frame that the students are working with, since, without a lot of intensive work on morphology, students are unlikely to develop equal facility with these two modes of narrating. Such focused work on developing verb morphology may make sense when reading the story in the context of an advanced language class, but there may not be time for it in a course focused on reading multiple literary texts.

**Building Scaffolding: Interpretation**

The narration activity described above with screen shots from the film adaptation of “Выстрел” could be repeated with a more literary task of asking students to put all the episodes in their absolute chronological order (*fabula*) rather than the order presented in the text (*siuzhet*). The literarily inclined instructor could present a small talk on these two concepts, rooting them historically, and helping students to see how an author like Pushkin manipulates the retelling of events to create suspense in the story. The teacher’s brief talk on this topic can be an occasion for a note-taking task for the students, or be accompanied by a small listening comprehension task.

After noticing the order of events in the *fabula*, a teacher might also have the students notice how all of these events are introduced into the story, who presents the information to the narrator, or how the information comes to the narrator’s attention. The scaffolding for this activity might include a set of sentences below that the students need to match with episodes from the story:

Об этом рассказчик узнает от _____
Об этом рассказчику рассказывает Сильвио
Об этом рассказчику рассказывает граф
Об этом рассказчику рассказывает графиня
By giving the students a variety of grammatically correct permutations of who tells what information to whom (with the word order emphasizing who provides the information), students can concentrate on interpreting the paths of transmission of information in the story.

Although learning how to describe Silvio is an important task in discussing the story “Выстрел,” the more engaging literary question is why Silvio behaves as he does. Speculating about his motivations and connecting them to specific actions in the text will ultimately help the teacher guide learners to sketch important features of the inner emotional life of the dark Romantic hero. Over a series of nineteenth-century texts, the teacher can guide the literary readers to a nuanced appreciation of the superfluous man (лишний человек). The discussion of motivations is often stymied because the students lack even the most elementary vocabulary to describe the character’s feelings and grammatical constructions to express cause. As a first step to foster discussion of this question (and the vocabulary needed to talk about it), the teacher can create a set of sentences suggesting a range of possible motivations for Silvio’s dislike of the Count, when the latter is first transferred to Silvio’s unit (Figure 7). The students are then asked to work in pairs reading the sentences aloud in turns and evaluating each possible motivation on a three-point scale (highly likely, possible, hardly likely). After the initial evaluations, the class can count up which ideas got the largest number of highly likely evaluations and whether they all agree with those evaluations. The teacher can encourage students to add further thoughts that were not included in the original list. It is important that teachers construct an exercise like this with a range of opinions, including some that are very unlikely, so that students are making real choices when they evaluate the sentences. This kind of activity can be repeated at the very end of the story to start the discussion of why Silvio chooses not to
shoot at the Count. The teacher’s initial supply of sentences might include possible motivations that the Count (and/or the Countess, and narrator) might attribute to Silvio, as well as the reader’s conclusions.

Сильвью говорит, что он возненавидел этого нового офицера. Почему у него возникло (arose) такое чувство? Отметьте возможные причины.

<table>
<thead>
<tr>
<th>Сильвий обидел Сильвцию.</th>
<th>Очень вероятно</th>
<th>Возможно</th>
<th>Вряд ли/ Этого нет в тексте</th>
</tr>
</thead>
<tbody>
<tr>
<td>Сильвий не понравилось поведение (behavior) нового офицера.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Сильвий завидует успехам нового офицера.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Новый офицер признал первенства Сильвю.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Новый офицер отказался (refused) дружить с Сильвю.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Сильвий боялся, что новый офицер будет популярнее его.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Сильвий не знал, как вести себя (to behave) с богатыми людьми.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Сильвий оскорбил нового офицера.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Новому офицеру было всё равно, хошет ли Сильвую с ним дружить.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Ваше мнение (если его нет в списке): ________________________________

**Figure 7. Scaffolding discussions of emotional motivations**

**Conclusion**

The goal of this article has been to outline tasks for working with a literary text and describe the scaffolding needed to help ACTFL Intermediate-level learners complete them and push the development of their language comprehension and production. While illustrations are drawn from work on one story, the principles for scaffolding discussed here should help teachers apply these examples to new texts. Some of the suggested activities will be more useful to accomplishing certain kinds of pedagogical goals, and some may require a great deal of class time to work through. Nevertheless, the scaffolding in all the activities will work to expand the students’ vocabulary, perhaps the greatest limitation that intermediate-level readers face.
Evaluating the whole set of tasks and scaffolding, readers will notice the consistent attention to vocabulary development that runs through them all. Traditionally, vocabulary learning in courses at the second and third year of language learning often receives little direct instructional focus, as if students will either assimilate the words through grammar exercises, or simply learn them on their own with flashcards or other memorization techniques. While it is useful for students to take the first step in building word knowledge by using flashcards or other techniques, the teacher can aid the students’ efforts significantly by indicating that the words students should pick for memorization appear in the scaffolding for class assignments. In addition to guiding the selection of words, the scaffolding can help learners build deeper knowledge of the words, their range of lexical meanings, inflectional morphology, and their grammatical combinability (particularly important for verbs).

Readers may rightly wonder, if they use all the activities suggested in this article, are they teaching a class in Russian literature or a class in Russian language. My response is that they are teaching both simultaneously, using the technique of scaffolding to help students overcome the content-versus-language divide described at the beginning of this article. Certainly, the activities discussed here will not support students in a deep classroom discussion of literary issues, such as Pushkin’s irony, parodic stance toward Romantic literary conventions, use of literary allusion, and so on. But, having used the activities presented here, an instructor can be certain that students have a solid understanding of the plot and characters of the story before creating similarly scaffolded activities to embark on those more cognitively and linguistically complex topics about the nature of literary texts. Will a teacher be able to foster as rich a discussion of all those literary features in the students’ L2 as in the students’ L1 and in the same amount of instructional time? Probably not, but instructors should ask themselves if that ever was a feasible instructional objective. Teachers have control over the course goals and learning outcomes, and they can pick the ones they deem most pressing and develop the right kinds of
scaffolding to deal with those points. For example, if a teacher wants to help students understand some of the historical-cultural background of the story concerning honor and dueling but knows that this would require a lot of complex reading in Russian, then he or she might want to prepare a bilingual discussion that provides the reader with the most relevant information in English but that glosses key phrases and vocabulary items in Russian (similar in format to Gerhart and Boyle 2012).

No matter what specific issues in a story teachers want to encourage classroom discussion on, if they provide students with the right kind of linguistic scaffolding, learners should be able to engage the topics in the target language. Scaffolding is a key technique that makes discussion viable and that keeps classrooms learner centered.

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Using Blogs in a Heritage Russian Classroom

JULIA TITUS

Background
Over the recent years blogging has become an increasingly frequent component in an academic setting, making appearances anywhere from English writing courses to foreign language classes. Research assessing the usefulness of blogs as a learning tool (Warschauer 2010; Murray, Hourigan, and Jeanneau 2007; Lee 2011; Bloch 2007) confirms that the blog format may offer many unique advantages, such as giving the learner a central role in the learning process; allowing the learner to practice writing on topics important to the him or her and fostering self-expression; creating meaningful and authentic context; extending learning beyond the classroom; developing self-reflection; viewing writing as an ongoing process by working with multiple revisions; providing possibilities for instant feedback and collaboration; helping learners transition from a more colloquial to an academic writing style.

Although the current studies focusing specifically on the use of blogs in heritage language (HL) courses are limited (Henshaw 2016; Lee 2005), their findings correlate with the larger data from the existing research on blogging in the L2 classroom (Garza 2010; Bloch 2007; Carney 2009; Pinkman 2005) and in content writing courses (Lee 2010; Churchill 2009; Hourigan and Murray 2010), indicating multiple benefits of integrating blogs in L2 classrooms and favorably influencing the learning outcomes. These findings also suggest that the blogging format may be especially well suited to a HL classroom for several other reasons. Blogs can easily accommodate various levels of language proficiency, since HL learners typically tend to be very heterogeneous in their language skills. Some come with minimal literacy, and others would have an intermediate-high or advanced level of proficiency, and both categories of HL learners would frequently be enrolled in the same HL course (for more, see Table 1), since it is not common to offer multiple levels of HL instruction in Russian at one institution due to significant enrollment fluctuations and staffing concerns. For the HL and
L2 courses comprising learners with varying levels of writing proficiency, flexibility and openness of blogging assignments can be a very helpful teaching tool: learners themselves can choose the topic, the length, and the style of writing that they are capable of producing, taking into consideration the existing disparity of language skills. Moreover, they can spend as much time on each writing assignment as they need, since they are working at home and are not limited by the classroom setting.

Because HL learners acquire their language first by hearing and speaking it in their parents’ homes, they frequently don’t have any experience with writing in their HL, or a very limited experience, having been taught to read and write at home by a grandparent. Writing is the self-reported weakest skill of the HL learners and the one that they are most eager to improve (see Table 2). HL learners understand that the ability to write fluently and correctly in their heritage language is necessary for a professional use of their heritage language. Moreover, acquiring full literacy in Russian also has a deep personal significance to HL learners, connecting them to their parents’ and grandparents’ culture and literature, and they are very motivated to it. At the same time, learning to write correctly in a foreign language is a very long and challenging process, since various formal elements of the language (grammar, spelling, syntax, vocabulary, style) are all reflected in a writing sample. To attain accuracy in writing is especially difficult in Russian since Russian uses morphophonemic principles of writing, and there are many particular features of Russian pronunciation (e.g., unstressed vowels that undergo vowel reduction, consonant assimilation) that present a great challenge for correct spelling even for native speakers.

Recent studies focusing on assessing the writing of Russian HL learners note that in many cases HL learners’ general awareness of the syntactic system, verb endings, and cases is generally preserved, although HL learners may be uncertain about which case is needed in a particular instance and make case errors (Smyslova 2009). At the same time, the HL learners at the lower end of the proficiency scale have very limited vocabulary centered mainly around home and daily life, and that weakens their writing skills, since the richness of the lexicon is one of the important criteria used in evaluating the proficiency in writing (Dengub
2012). HL learners also tend to avoid constructions with participles and participle clauses that are not used in spoken language but are frequently used in written discourse (Friedman and Kagan 2008). The avoidance of participle clauses by HL learners is due to lack of academic exposure and opportunities to practice formal writing in the HL, since the participles are typically not acquired until the child goes to school. In a study based on the analysis of the data from UCLA Russian language exam, Bermel and Kagan (2000) found that even more-advanced HL learners frequently have deficiencies not only in lexical complexity and vocabulary precision but also in spelling and punctuation, which tends to be “substantially reduced.” (Bermel and Kagan, 2000: 411) That study also noted that English interference influencing the sentence structure in Russian, calquing from English, and inappropriate stylistic choices were also widespread in writing across the different groups of HL learners, from the more proficient group of HL students to those in the lower range of proficiency. Current research on HL (Bermel and Kagan 2000; Kagan and Dillon 2011; Montrul 2015) indicates that HL learners have significantly weaker control of writing discourse compared to their speaking and listening skills and recommends introducing more activities into the HL classroom that focus specifically on expanding the vocabulary and targeting spelling and punctuation. Frequent writing assignments of different genres and style registers are also recommended for this group of learners.

It has been pointed out (Warschauer 2010: 3) that writing can be an effective tool for the development of academic language proficiency as “learners more readily explore advanced lexical or syntactic expression in their written work.” This is an important consideration for an HL classroom where many HL learners already are comfortable with an informal, colloquial style and need to be encouraged to move beyond that register into an academic, formal register of language. Because HL learners typically have higher aural/oral proficiency, blogging can give them the opportunity to capitalize on their vernacular literacy and potentially assist in making a transition from a more colloquial style to an academic writing style that is unfamiliar to them and needs to be taught. This article seeks to explore how the blog format can enhance the development of writing skills in the HL classroom by analyzing the data
from the blog posts of heritage Russian learners collected over a semester of study.

**Learner Profiles**

This case study was conducted in a medium-size private East Coast university in the United States. The participants were eight HL learners of Russian enrolled in the spring semester of the *Russian for Heritage Learners* course. At our institution all incoming Russian HL students typically are placed in my *Russian for Heritage Learners* course in the fall. The course continues for two semesters (fall and spring). After completing this course they have the option of enrolling in advanced L2 courses in the department. Before the beginning of the semester the HL students are given a short oral proficiency interview (OPI), and those who can write are asked to write a brief autobiographical essay. The textbook for the course is *Russian for Russians* by Kagan, Akishina, and Robin (2002), supplemented by readings from classic literature and contemporary materials. At the beginning of each academic year my HL students in this course also fill out a short background questionnaire asking them what language skills (reading, writing, speaking, listening comprehension) they would like to improve. They are asked to list as many skills as they want in order of priority; while some only list a single skill—writing—others list several. The following Tables 1 and 2 summarize biographical data and language skills in order of priority from my *Russian for Heritage Speakers* course in the spring of 2014, where the blog component was used.

Table 1 indicates that the HL students in the class had a very diverse background: three students were born in the United States, three came before they started school, and two came after completing several grades of school in Russia. This heterogeneous composition of the class combining students with various levels of language ability is typical for many HL courses, and it presents a great challenge for the HL instructor, since a lot of individualized instruction and specific assignments tailored to individual student needs is required in these courses.
Table 1. Background Information on the Students (all names have been changed)

<table>
<thead>
<tr>
<th>Name</th>
<th>Place of birth</th>
<th>Age of arrival in the US</th>
<th>Number of school grades completed in Russia (if any)</th>
<th>Years of formal instruction in Russian</th>
<th>Primary language spoken at home</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andrei</td>
<td>Moscow, Russia</td>
<td>11 months</td>
<td>none</td>
<td>studied at home with grandma who was a Russian language teacher</td>
<td>Russian</td>
</tr>
<tr>
<td>Katya</td>
<td>Kiev, Ukraine</td>
<td>4 years</td>
<td>none</td>
<td>none</td>
<td>Russian</td>
</tr>
<tr>
<td>Anya</td>
<td>US</td>
<td>n/a</td>
<td>none</td>
<td>2 years at high school as a foreign language</td>
<td>Russian</td>
</tr>
<tr>
<td>Masha.</td>
<td>US</td>
<td>n/a</td>
<td>none</td>
<td>none</td>
<td>Russian</td>
</tr>
<tr>
<td>Alexander</td>
<td>US</td>
<td>n/a</td>
<td>none</td>
<td>one year at a university as a foreign language</td>
<td>Russian</td>
</tr>
<tr>
<td>Marina</td>
<td>Bishkek, Kyrgyzstan</td>
<td>9 years</td>
<td>three grades of school in Russia</td>
<td>three classes of school in Russia*</td>
<td>Russian</td>
</tr>
<tr>
<td>Dasha</td>
<td>St. Petersburg, Russia</td>
<td>8 years</td>
<td>three grades of school in Russia</td>
<td>three classes of school in Russia*</td>
<td>Russian</td>
</tr>
<tr>
<td>Yurij</td>
<td>Moscow, Russia</td>
<td>2 years</td>
<td>none</td>
<td>none</td>
<td>Russian</td>
</tr>
</tbody>
</table>

As seen from Table 2, the majority of the respondents ($n = 6$) felt that the skill that needed improvement the most was writing, followed by reading ($n = 5$) and speaking ($n = 2$). Listening was not mentioned at all by anyone in the class. This omission is significant because it
indicates that heritage learners are aware that aural comprehension is their strongest language skill and feel that it needs no improvement.

Table 2. Language Skills Students Want to Improve (self-reported)
Total number of respondents: 8

<table>
<thead>
<tr>
<th>Skills in Order of Importance</th>
<th>First Place</th>
<th>Second Place</th>
<th>Third Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing</td>
<td>6</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Reading</td>
<td>1</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>Speaking</td>
<td>1</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Listening</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Since research also confirms that writing is the weakest for HL learners (Kagan and Dillon 2011), the HL curriculum needs to include a wide variety of writing assignments in different genres, from dictations and short summaries to analytical essays. In my view, a blog component could become a very useful addition for this category of learners because of their strong vernacular literacy, their existing level of comfort with “conversational” subjects and their inherent ability to self-edit relying on their grammatical intuition, and the blog’s inherent thematic openness so that students could choose to write on the subjects they find interesting or important to them personally. Another attractive feature of blogs compared to traditional writing assignments is their interactive communicative format that is attractive to the young audience accustomed to posting and commenting daily on social networks. Blogs also allow for more creativity, giving the participants freedom to explore and incorporate other media in their posts, such as music, video, and so on. To test this hypothesis of usefulness of blogs in the HL classroom, a pilot blog project was carried out in my heritage Russian course.

The Study
This case study is based on the data from a class blog project for my Russian for Heritage Learners course that took place in the second half of the spring semester of 2014 over a period of six weeks. The blog was only open to the students who were enrolled in the class through the online classes support system (similar to Blackboard). All the students...
(n = 8) were asked to write one post per week at home on any topic of their choice and they could also comment on the postings if they wanted to do so. There were more posts than comments since commenting was encouraged but not required. The topics were selected by the students themselves and turned out to be extremely broad; they ranged from Mikhail Gorbachev’s birthday to Golos (the Russian TV version of American Idol) to spring break travel. Many students chose to embed the relevant media (music, video, links to Russian TV, etc.) in their posts, revealing that they were already very familiar with blogs in English. Over the semester, there were 27 postings total, 7 comments and 14 drafts (see Table 3). The instructor commented on the blog posts but for the purposes of this study, the instructor’s comments are subtracted from the total number of comments. Some students with more-advanced skills chose to work without any drafts, but many less proficient learners preferred to submit the draft to the instructor for feedback, edit it, and resubmit for a second review before getting approval for posting. The opportunity to work with multiple drafts considerably lessened the anxiety of students who came to the class with weaker language skills and it gave them more confidence to participate in blogging next to their more proficient classmates. Surprisingly, the most posts (n = 6) came from the least proficient learner, who came to class in September without any literacy skills. This result indicates that the student felt that blogging allowed her to practice her writing in a low-stakes, supportive environment, where multiple revisions were encouraged. She became very motivated and engaged in her writing, and produced a series of posts representing almost a public diary of her first year at the university. Through blogging, this participant gained more confidence in her language skills, and as the course progressed, her blog posts became more frequent and, as a result of this extensive additional practice outside the classroom, she made significant gains in her writing ability.

Because HL learners already have some grammatical intuition, albeit incomplete, self-editing can be employed with greater success in an HL classroom compared to an L2 classroom, making learners more aware of the writing process and drawing their attention to problem areas. In this HL study, after students submitted the first blog draft, the instructor indicated the areas than needed to be corrected simply by
highlighting the errors in bold and adding comments where necessary. After that the student revised the draft on his or her own, and then he or she had a choice of resubmitting it for another check or posting it directly to the class blog if he or she was comfortable with the second draft. This type of self-editing may not be possible in the L2 classroom until advanced language classes. The categories of typical HL learner errors will be discussed in more detail below.

In terms of assessment, since it was the first blog experience for all participants involved, students were graded holistically, taking into account their participation, total number of blog posts and comments, and overall progress in their writing skills. Multiple revisions were encouraged. This decision to approach blog posts holistically was made to encourage learners to feel comfortable in a new environment and lessen the anxiety that accompanies public writing. Table 3 presents the overview of topics discussed on the blog.

Table 3. Summary of Blog Topics and Posts

<table>
<thead>
<tr>
<th>Topic</th>
<th>Total number of posts</th>
<th>Post titles</th>
<th>Number of comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring break travel</td>
<td>7</td>
<td>Панама (Panama); Балканы (Balcans); Рок-виолончели и музыкальные фестивали (Rock Cellos and Music Festivals); 3 posts titled Мои каникулы (My Vacation); Сингапур и Малайзия (Singapore and Malaysia)</td>
<td>0</td>
</tr>
<tr>
<td>Russian politics and culture</td>
<td>5</td>
<td>Юмор русских новостей и Проекторпарисхилтон (Humor of Russian News and ProjectorParisHilton); МВД Чечни обязательно нужны иномарки (The Ministry of Internal Affairs of Chechnya Must Have Foreign-Made Cars); Вторая Мировая война (Second World War); Грузинская старушка и кризис Америки (Georgian Old Lady and America)</td>
<td>2</td>
</tr>
<tr>
<td>Category</td>
<td>Entries</td>
<td>Text</td>
<td></td>
</tr>
<tr>
<td>------------------------</td>
<td>---------</td>
<td>----------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Foreign politics</td>
<td>2</td>
<td>Экономика странная (Strange Economics); Израиль и Арабские революции (Israel and Arab Revolutions)</td>
<td></td>
</tr>
<tr>
<td>Personal issues</td>
<td>5</td>
<td>Автобиография (Autobiography); Всё ещё ищу работу (I Am Still Looking for a Job); Привет всем! (Hi, Everyone!); Приветствую (Greetings); Вебсайт (Website)</td>
<td></td>
</tr>
<tr>
<td>University life</td>
<td>6</td>
<td>Шесть (Six Courses); Уже почти и апрель! (It is Already Almost April); Как время быстро летит! (How Fast Time Is Flying!); Почти уже и всё (It is almost over); Последние недели (Last Weeks); Талант (Talent)</td>
<td></td>
</tr>
<tr>
<td>Summer plans</td>
<td>2</td>
<td>Летние планы (Summer Plans); Лето (Summer)</td>
<td></td>
</tr>
</tbody>
</table>

Another noticeable trend was the scarcity of comments. This was probably due to the fact that unlike blog postings, commenting was not specifically assigned, and some students completely ignored it. Another factor that was mentioned in the students’ end-of-semester evaluations of the blog component was that complete openness of the blog posts allowed for great disparity of topics that made it difficult to comment, since frequently there was no connection between the blog posts. This finding presents another argument in favor of slightly changing the format of the class blog in the future—making the comments required and having some topics assigned by the instructor to create some continuity and discussion threads throughout the posts.

**Discussion**

Below is an example of a draft post of the student with very weak writing skills in the beginning of the course in September. This entry is from March, in the middle of the second semester of the HL course. The original punctuation and spelling is preserved. The instructor marked the errors in bold, and the student was asked to correct the errors and resubmit the second draft before posting.
Если он бы жил, мой дедушке бы исполнилась сто лет, в предыдущий вторник. Это был папа моего папы. Он умер, когда папе было только двенадцати лет. Этот день рождения заставила моего папа осознать, что он очень мало знал о жизни своего папы. Он хотел, чтобы его дочери знали о его жизни. Поэтому он решил написать нам «эссе» о своей жизни. Это была короткая автобиография, двенадцать страниц, написанных по-русски, которую он нам послал по эмайлу в среду. Я была очень удивлена, что он всё это написал. Я с удовольствием прочитала и узнала много о папе, чего я не знала. Он попросил меня помогать сестрам прочитать это, так как я лучше читаю по-русски.

If he were alive, my grandfather would have turned a hundred years old last Tuesday. He was the dad of my dad. He died when my dad was only twelve years old. This birthday made my dad realize that he knew very little about his dad’s life. He wanted us, his daughters, to know about his [own] life. Therefore he decided to write for us the essay about his life. It was a short biography, twelve pages long, written in Russian, that he emailed us on Wednesday. I was very surprised to see that he wrote all this. I read it with pleasure and learned many things about my dad that I did not know. He asked me to help my sisters read it since I read Russian better than they do.

Choosing to write on the topic that was meaningful to her, this blog participant was able to express her emotions and effectively convey to her readers her feelings and emotions, and even her personal reasons for studying her HL. This blog entry contains 110 words and 10 sentences total, of which 8 sentences contain compound clauses. She even used subjunctive conditional (если бы). In learning Russian, the correct use of compound and subordinate clauses constitute a very important development in mastery of Russian syntax. The presence of compound clauses is indicative of the learner’s ability to maintain a paragraph-length discourse, which is one of the requirements for the advanced
level of proficiency, as specified in the ACTFL Proficiency Guidelines (2017). As was already mentioned earlier in the paper, for this type of HL learners, the goal is to move from intermediate to advanced level of proficiency, and in order to accomplish it, they have to make a transition from sentence-length to paragraph-length discourse and learn to use the cohesive devices appropriately. They also have to broaden their range of topics, gradually moving from personal and concrete to current events and abstract concepts. The blog entries focusing on these more challenging topics will be discussed later in the paper.

The question of stylistics and register remained more problematic for many participants. In this blog post, written and oral styles coexist side by side; examples of a more formal style—usage of subordinate clauses and conjunctions: так как (since), поэтому (therefore); several instances of usage of relative pronoun: который (who); and examples of a more sophisticated vocabulary: заставило осознать (made [my Daddy] realize)—are next to diminutive conversational forms of папа (Daddy) дочки (diminutive of дочери). Both of these are emotive forms in Russian, conveying signs of endearment; they are frequently used by small children and they stylistically belong to an informal family conversation. По имейлу (by email) is also very conversational and it should be replaced with по электронной почте (by electronic mail). In general, the close analysis of the blog entries demonstrated that such clashes of registers and styles are very frequent, since HL learners are used to relying heavily on their informal conversational skills (Bermel and Kagan 2000). This presents a particular challenge for the instructor since HL students need to become aware of the distinct requirements of the written style and to be taught to make appropriate vocabulary choices, despite the relatively informal nature of blogging as a writing tool.

The following blog entry comes from another student, born in the United States, who never had any formal instruction in Russian before enrolling in the heritage Russian course in the fall. This post was also written in the middle of second semester and represents a revised draft. The instructor marked the errors in bold.

Когда я кому-то объясняю, что я сейчас слушаю шесть курсов, их реакция всегда та же самая. Сперва, они смотрят на меня с удивлением. Потом, они спрашивают "зачем"? И, когда я
впоследствии отвечаю, что я делаю это просто потому, что я хочу, и потому что пять курсов было недостаточно, их удовлетворение переходит в непонимание и неодобрение, и они называют меня сумасшедшей. Они совершенно не понимают, как кто-то может добровольно это делать. Эти реакции меня очень разочаровывают. Конечно, я не думаю, что все должны слушать шесть курсов. Но я всегда считала, что студенты в *** университете стараются достичь как можно большего. Нас не приняли учиться здесь потому, что мы допускаем или принимаем посредственность, или потому что мы делаем самое легкое. Лично я (и я думаю, почти все) тут, потому что я делала все, что я хотела и могла делать в средней школе. Я бегала с командой каждый день, я танцевала пять или шесть раз в неделю, я играла в школьном оркестре, я была в команде "quiz bowl", и у меня даже был мальчик, и летом я работала. Все думали, что я немного сумасшедшая, но я была очень счастливой. И теперь я стараюсь также жить мою жизнь. Я надеялась, что в университете мои сверстники будут согласиться с моим решением жить насыщенной жизнью. Но, к сожалению, это не так.

When I explain to someone that I’m taking six courses, their reaction is always the same. At first, they look at me in astonishment. Then, they ask, “Why?” And when I later tell them that I’m doing it just because I want to, and because the five courses were not enough, their amazement turns into misunderstanding and disapproval, and they call me crazy. They do not understand how someone can voluntarily do it. These reactions are very disappointing. Of course, I do not think everyone should take six courses. But I always believed that students at *** University are trying to achieve as much as possible. We were not accepted to study here because we assume or accept mediocrity, or because we do the easiest thing. I personally (and I think almost all others) am here, because I did everything I wanted and could do in high school. I ran with the team every day, I danced five or six times a week, I played in the school orchestra, I was on the “quiz bowl” team, and I even had a
boyfriend, and I worked in the summer. Everyone thought I was a little crazy, but I was very happy. And now that’s how I try to live my life also. I hoped that my peers at the university would agree with my decision to live the full life. But, unfortunately, it is not so.

This entry is 216 words in length, there are 15 sentences total, and 10 of them contain compound clauses. Lexically it has several examples of use of a more sophisticated vocabulary (впоследствии “consequently,” разочаровывать “to disappoint,” допускать посредственность “to allow mediocrity,” жить насыщенной жизнью “to live life to the fullest,” неодобрение “disapproval”). There are some cohesive devices employed (сперва “at first,” потом “then,” конечно “of course,” и теперь “and now,” но к сожалению “but unfortunately”). There is even an attempt to use rhetorical devices (лично я “personally, I…”). Despite several literal translations from English (делала все, что я хотела и могла “I did everything I wanted and could do,” жить мою жизнь “to live my life”) and one grammatical error in using imperfective aspect instead of perfective (будут соглашаться instead of согласятся), there is clearly a successful paragraph organization of the text.

Similar to the previous blog participant, who wrote about her grandfather, this student chose the topic that was meaningful to her personally. She was fully engaged in her writing and thus she was able to convey her point of view convincingly and clearly. Her post is written specifically for her peers at the same university, engaging them in polemics. This emotional quality of writing probably would not have come forth in a more traditional writing assignment, such as summaries and compositions on preassigned topics.

The ability to write on current events and abstract topics is one of the of the ACTFL requirements for professional working proficiency, and it is important to provide ample opportunities for practicing low-stakes writing on these topics. But since it is much more challenging to write on current events and abstract topics than on personal matters, predictably there were many fewer blog entries discussing these issues. In future blog projects it would be beneficial to preassign a number of posts dealing with current events to encourage the students to move beyond their comfort zone. Since one of the textbook chapters focused
thematically on the vocabulary for economics and finance, all HL learners in the case study were asked to give a short presentation on the economics topic of their choice from the news. Some of the students also chose to write on the class blog about the economy. One such example is below. It is from a learner who came to the course without any literacy skills in September and by March was able to produce the following post after multiple drafts.

Правду сказать, я никогда не читала об экономике России до прошлой недели, когда я искала статью для домашнего задания. Я была удивлена тем, что процент безработных выше в Америке, чем в России. Но в то же время Медведев беспокоится о высоком уровне безработицы на Северном Кавказе. Что это значит для Америки? Как может быть больше безработных здесь, но в то же время выше уровень жизни? Я считаю это очень странным. Что вы думаете?

To tell the truth, I never read about the Russian economy until last week, when I was looking for an article for a home assignment. I was surprised by the fact that the unemployment rate is higher in America than in Russia. But at the same time, Medvedev worries about high unemployment in the North Caucasus. What does it mean for America? How can there be more unemployed people here, but at the same time, the higher standard of living? I find it very strange. What do you think?

In the final post only two errors remained, and they are marked in bold. One is the usage of Genitive plural ending in place of Genitive singular (для домашнего задания should be для домашнего задания). The second uncorrected error is the wrong case ending for prepositional case (в России should be в России). This student demonstrated remarkable progress in her writing, and even made an attempt to transition from talking about herself, her spring break, and her time at home (a range of topics which is typical for an intermediate level of proficiency, according to the ACTFL Proficiency Scale) to a discussion of more complex topics that go beyond the everyday life of the learner, albeit with many lexical limitations and inaccuracies. The comment below on the Russian economy post above is from a more literate learner who came to the
course knowing how to read and write and who already had some knowledge of Russian grammar before enrolling in the HL course.

Чесно, я тоже не слишком разбираюсь в Русской экономике но так как я понимаю, в России, на много больше людей работают на государство. И так, потому что в России государственный сектор на много больше, экономический кризис не имеет такое влияние на безработицу. В полне возможно конечно, что я абсолютно ошибся.

Frankly, I don’t understand Russian economy too well either, but as I understand it, in Russia, many more people are employed by the state. And so, because in Russia the public sector is much larger, economic crisis does not have such an impact on unemployment. It is completely possible that I am entirely wrong.

The participant felt comfortable enough with his writing skills to publish a spontaneous comment to the post without any drafts. It is always very desirable to see the students engage in a conversation in a target language beyond the classroom setting, and that is the implicit benefit of online communication tools, where the response can be published immediately and spark further comments. At the same time, while the general meaning of the comment can be easily understood, overall the grammatical accuracy is lower in this spontaneous post compared to the posts of less literate learners who worked with multiple drafts.

The comparison of these two posts from the point of view of grammatical accuracy raises an important pedagogical question: if the goal of the HL blog posts is to develop accuracy in writing, then even the comments, just like the main posts, would benefit from students’ revisions through multiple drafts, drawing attention to the problem areas and forcing the blog participants to self-edit and self-monitor their writing. At the same time, doing so would unquestionably have a negative impact on the inherent instantaneous and interactive aspect of blogging as a communicative tool. It would be useful to conduct a follow-up qualitative study focusing on comparing the writing outcomes of HL learners’ participating in the blog posts without any required drafts to the HL group working with multiple drafts.
Conclusion
Several features emerged when looking closely at the blog postings. Students were able to self-edit effectively and paid close attention to the formal aspects of the language (grammar, spelling, punctuation). Their understanding of syntax also improved, since many tried to use subordinate clauses, conjunctions, and cohesive devices in their posts. The classroom instruction continuously emphasized the importance of paragraph-length discourse, and these attempts to create a paragraph-length posting were frequently carried out successfully.

In general, participants’ vocabulary, language complexity, and lexical diversity also increased since some learners chose to write on topics beyond their comfort zone (e.g., state of the economy, current events in the Middle East, Russian politics). In future class blog projects it may be advisable to have a certain number of topics preassigned by the instructor in order to encourage all HL learners to explore lexically unfamiliar subjects. The questions of maintaining the appropriate written register and lexical compatibility (сочетаемость) remained the most challenging. Even more-advanced students who completed several grades of Russian school frequently inserted conversational phrases and diminutive forms into their postings.

Most students actively participated and enjoyed having a class blog. They felt that they learned more about their classmates and they were always emotionally engaged in their writing. Even after the end of the semester some students chose to write about their summer plans, and that was the testament to a success of this project from the point of view of engaging the learners and providing the venues for target language use beyond the classroom.

The students were asked to comment specifically on the usefulness of the class blog in the end of the semester course evaluations (see Appendix A). While everyone liked having the class blog, the opinions were divided on the broadness of the blog topics. Some students liked the ability to choose their own topics and the opportunity to share their ideas with their classmates, while others felt that the blog might work better if a topic was selected by the instructor.

This case study demonstrated that while blogging may be a relatively recent addition to the traditional L2 classroom practice, it offers special benefits to teaching writing in HL classes. At present there
are no large-scale studies confirming the measured benefits of blogs in the HL classroom, but there are observable traits that point out that it enhances language learning by providing a new venue for self-expression, extending target language use beyond the classroom, increasing learner autonomy, and building self-confidence. The author hopes to inspire foreign language instructors to consider incorporating blogs in their L2 and HL courses and trying this new communicative tool. More research needs to be done focusing on the quality of the learning experience within the blogging environment to better understand the optimum conditions of using blogs in the HL classroom and to maximize the potential gains afforded by this new technology.

Appendix A

Comments from the course evaluations on the blogging component

Question: Did you like having the class blog? How can it be improved?

Response 1
While I really like the idea of the class blog, I think it could be even better if there was some type of weekly theme or current events topics we could all work around. Otherwise, it seems like the blog posts tend to be very arbitrary and difficult to comment on. If we focused on current events, for example, we could write about controversial viewpoints or issues, which would spark more debate and commentary.

Response 2
It was OK, but it should be more mandatory if it is to work well. People should be obligated to write in there at least once a week and to respond to at least one post.

Response 3
I think it was a good idea, but we could have had weekly assignments that we had to post on the blog instead of writing it up, so that it didn't feel like it was separate from the rest of the work. More instruction on typing on the computer could be great.
Response 4
I did like having the class blog. It was surprisingly fun to write blog posts and read my peers’ posts. It could have been improved by being a bit more interactive—e.g., requiring us to comment or respond to one another’s posts or having us all post about one topic.

Response 5
I enjoy it a lot, and I think it works for its purpose.

Response 6
The Class Blog is a good addition to the course.

References
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Constructing a Russian Elicited Imitation Exam

TROY COX, JENNIFER BOWN, JACOB BURDIS

A Russian student wants to know if it is worth the expense to pay for an official ACTFL Oral Proficiency Interview (OPI). The director of a flagship program wants to measure the improvement of the oral proficiency of students returning from their in-country experience. A university department needs to provide evidence that their students are meeting learning objectives as part of accreditation. In each of these cases, a cost-effective, scalable solution to measuring oral proficiency would be helpful.

Assessing speaking ability in a foreign language has traditionally been a difficult and time-intensive task. A traditional method of measuring oral language proficiency involves role plays or interviews in the target language, which can be both time consuming and labor intensive. One of the most broadly accepted measures of oral proficiency is the American Council on the Teaching of Foreign Languages (ACTFL) OPI, which requires a thirty-minute sample of spoken speech that is then rated by at least two qualified raters. Most language-learning institutions do not have the time or resources to engage in this process with any degree of regularity, especially on a large scale. Moreover, the price of the OPI can be prohibitive for many institutions.

One intriguing approach to measuring oral proficiency is elicited imitation (EI), an approach in which test takers listen to items in the target language and repeat back exactly what they hear. The accuracy with which learners repeat the sentence has been found to highly correlate with the test takers’ oral language proficiency (Bley-Vroman and Chaudron 1994). EI instruments are much less expensive to administer and score than traditional proficiency tests; this could greatly decrease the cost of oral language assessments. Moreover, EI instruments can potentially be autorated, saving time as well as money. Several studies have reported encouraging results regarding the usefulness of EI in L2 assessment in English, French, Spanish, Dutch,
Mandarin, German, and Japanese (Yan et al. 2015), but more research needs to be conducted with other languages. And while much of the research has focused on a broad definition of proficiency, little has been done to investigate whether EI is a suitable approach for measuring L2 proficiency based on external scales such as ACTFL, Interagency Language Roundtable (ILR) or Common European Framework of Reference (CEFR).

This study examined EI as an assessment approach, investigating how well the questions aligned with ACTFL proficiency levels and how well the test results predicted the oral language proficiency of Russian-language learners as made evident by their scores on the OPI.

Research Questions
The research questions for this article are as follows:

- To what extent do the actual Russian EI item difficulty levels align with their intended difficulty levels?
- To what extent does a criterion-referenced, proficiency-based EI test predict Russian-language learners’ OPI scores?

Literature Review
EI varies significantly from traditional methods in how it assesses oral language ability. Traditional methods typically simulate conversations through having the examinee interact with (1) a tester such as the OPI, (2) with two testers—one acting as an interlocutor and the other rating the conversational exchanges such as the Test of Russian as a Foreign Language (TORFL), or (3) another examinee and participate in a conversation while a tester rates the performance (TELC). To be reliably rated, high-stakes tests require a recording of the interview so the test can have multiple raters (Fulcher 2003), yet the safeguards needed to ensure the tests are scored reliably often make this kind of testing impractical (Luoma 2004). While EI does not test speaking directly, it does correlate highly with speaking proficiency and can be scored reliably by nonexperts (Son 2010) or automatic speech recognition technology (Graham et al. 2008).

EI was initially developed as a psycholinguistic tool used to measure language development but was later adapted for use as an assessment tool. The item type utilizes sentence repetition. Test takers
listen to sentences and repeat back exactly what they hear (Chaudron, Prior, and Kozok 2005). Test takers first hear short and simple sentences, but as the test continues, they are confronted with increasingly longer sentences. The increasing length and complexity of sentences facilitates testing of oral proficiency (Cox, Bown, and Burdis 2015). Test takers are graded by the accuracy with which they repeat the statements. EI is a highly intriguing approach because of the relatively small number of resources needed to facilitate it—in several languages; it has been conducted via computer and scored using speech recognition technology (see Cook, McGhee, and Lonsdale 2011; Graham et al. 2008). For a more complete review of EI and its history in the literature, consult Yan et al. (2015), Vinther (2002) and Bley-Vroman and Chaudron (1994).

**What Does EI Measure?** The purpose of this study is to investigate whether the EI test can accurately predict oral proficiency; more specifically, it seeks to determine whether items based on an established proficiency scale will predict test takers’ scores on a language proficiency assessment such as the OPI. Thus it is critical to understand what EI actually measures. Many proponents of EI tests claim that EI tests are reconstructive in nature; that is, in order to complete the task, test takers must comprehend the input by decoding the string into its constituent parts and then reconstruct it with their own interlanguage system. Although EI does not directly measure oral language proficiency, it can be used to predict and infer such skills (Bley-Vroman and Chaudron 1994; Cook, McGhee, and Lonsdale 2011; Henning 1983). The premise of the EI approach is that as sentences become more complex, the learner must make use of his or her interlanguage in order to accurately reconstruct what is heard. Therefore, those who can accurately repeat longer sentences have access to a larger bank of linguistic knowledge and competence (metaphorically speaking) and are identified as more advanced speakers of the language (Ellis 2006; Erlam 2006). Vinther (2002) describes this phenomenon as a five-step process. First, the test taker listens to the sequence of sounds that make up the prompt. Next, he or she decodes the sequence of sounds into chunks of meaningful linguistic units and stores the information in short-term memory. The test taker’s familiarity with the linguistic system (grammar, vocabulary, context, etc.) dictates how much of the information in the prompt sentence can be contained in
a single chunk. The test taker then interprets the prompt by syntactically and semantically processing the chunks from the decoding process. Finally, the test taker recalls the information and produces the sentence, utilizing his or her linguistic system to reconstruct the prompt.

Though some scholars have claimed that EI measures nothing more than the ability for rote repetition through the working memory (McDade, Simpson, and Lamb 1982), others counter that EI is more than simply rote repetition. Working memory, according to Cowan (1996), represents the portion of the memory that temporarily stores information only relevant to accomplishing a current task. Recent research indicates that working memory indeed plays an important role in EI tasks (Doughty and Long 2003); however, there is still discussion in the literature about the degree of overlap between working memory and linguistic ability as measured by EI. Erlam (2006) summarized the literature in this regard, providing three points of evidence that EI measures more than the ability to perform rote imitations. First, research has shown that working memory capacity is determined by the information in the learner’s long-term memory (Baddeley, Gathercole, and Papagno 1998). Next, Potter and Lombardi (1990) provided evidence that memory for the meaning of an utterance is retained longer than the memory for the form. Finally, Munnich, Flynn, and Martohardjono (1994) showed that sentences with incorrect grammar were corrected spontaneously during EI tasks, indicating that the learners were not merely repeating what was heard based on working memory.

Additional evidence that EI measures implicit linguistic knowledge and not just working memory was offered by Okura and Lonsdale (2012). They measured participants’ working memory abilities and their scores on an EI test in order to establish whether working memory ability had a significant impact on EI test performance. Participants took a test designed to measure working memory and an English EI test used by their institution. The correlation between EI test performance and working memory scores was insignificant ($r = .249$, $p = .121$). The authors reported, “The lack of significant correlations between working memory and English EI scores . . . suggests that there is more to performance on EI tests than working memory capacity” (2136).
As the research indicates, EI measures much more than just working memory. Indeed, evidence suggests that EI can provide a reasonable estimate of oral proficiency. A meta-analysis of over 76 studies that reviewed seven languages found that EI tasks are able to discriminate between speakers across proficiency levels (Yan et al. 2015). For example, Erlam (2009) conducted a study with ninety-five L2 learners of English and found a correlation of .87 between her EI instrument and the International English Language Testing System. Another study compared the use of a carefully constructed EI instrument with a more traditional speaking level achievement test (SLAT) and found a .74 correlation between the two tests (Graham et al. 2008). Cook, McGhee, and Lonsdale (2011) compared the results of EI scores and OPI scores of eighty-five L2 learners of English in order to determine the predictive ability of the EI test. They used the EI scores to compute a predicted OPI score and found a .85 correlation between the predicted OPI scores and the actual scores. Wu and Ortega (2013) used a Chinese EI instrument with L2 learners that included both advanced and beginning learners as well as heritage and foreign language learners and found EI to be useful in measuring L2 language proficiency for research purposes. Along with these findings, many others have also reported significant positive correlations between EI performance and other measures of global language assessment (Call 1985; Clay 1971; Perkins, Brutten, and Angelis 1986). However, none of the studies investigated how EI worked with learners of Russian or other Slavic languages.

**What Does Language Proficiency Measure?** The scale upon which the EI items were operationalized in this study was the American Council on the Teaching of Foreign Languages (ACTFL) Proficiency Guidelines (2012), which specify four major levels of proficiency ranging from Novice (speakers who can parrot memorized words and phrases) to Superior (speakers who can work as skilled professionals in the language). The levels are designed to be broad categorizations of language ability that indicate aligned congruence of parallel axes of Function (Ask Questions, Narrate, etc.), Content/Context (Personal, Abstract, etc.), Accuracy, and Text Type (Sentences, Extended Discourse, etc.; see figure 1). For individuals to receive a rating at a given level, they must demonstrate aligned competency among all the axes. For example, one of the functions of Superior level is Supported Opinion. While it is
quite common for beginning language learners to express likes and dislikes, the Superior function of Supported Opinion encompasses (1) expressing an opinion that could be challenged about the abstract (world of ideas), (2) using structured argumentation, (3) demonstrating a level of accuracy such that pronunciation and grammar do not distract from full comprehension of the consequences/possibilities of the stated position, and (4) using the text type of extended discourse. Novice is a prefunctional level used to categorize speakers who have memorized words and phrases but are still unable to create with the language. The functional levels include Intermediate, Advanced, Superior, and Distinguished (not currently tested). To receive a rating at one of the functional levels, an examinee must demonstrate sustained, aligned performance over a variety of topics. For a more complete description of the levels and the sublevels of low, mid, and high, refer to Breiner-Sanders et al. (2000).

Although the ACTFL Proficiency Guidelines have been in use across the country for decades, the scale is not without its critics. In her survey of the literature, Liskin-Gasparro (2003) listed several of the criticisms that the ACTFL rating scale has received over the years. First, critics have pointed out that the guidelines for the scale were based more on intuitive judgments rather than on actual data, especially with the listening and reading scales that have been accused of being nothing more than modifications of the speaking guidelines. Next, the proficiency levels have been accused of being circular in that the definition of the level is the ability of the person who is able to perform at that level. Others have criticized the validity of the rating scale because of its reliance on native speakers’ abilities as a criterion against which the performance of nonnative speakers is measured. This ideal has been clarified in subsequent definitions as the functional equivalent of a well-educated, highly articulate native speaker. Notwithstanding the criticisms, the scale has been repeatedly validated by its users and found to be a useful tool in both the private and public sector and still enjoys wide use in the United States (Liskin-Gasparro 2003; Norris and Pfeiffer 2003). We have chosen to use this scale, in spite of its flaws, because of its pervasiveness in the United States, as well as its ability to
provide both a baseline and a ceiling for language learners (unlike the TORFL).\(^1\)

![Figure 1. Proficiency scale with parallel axis requirements.](image)

**Creating a Proficiency-Based EI Test**

As noted earlier, EI involves the repetition of sentence-level texts whereas the proficiency scale focuses on text types that move from the word level to that of extended discourse. On first glance, it might seem impossible to extract criteria from the proficiency scale that would align with EI as an item type. To investigate the tenability of this prospect, we used Wilson’s (2005) constructing measures Rasch IRT validation model. This model (see figure 2) consists of four building blocks: construct (the psychological trait we are testing), items (the questions test takers respond to), item scores (the degree to which the test taker answered the

\(^1\) The Test of Russian as Foreign Language requires that students register for and take a test for a particular level. If the student fails to pass the test at the required level, raters have little information about the level at which students can sustain performance. Similarly, if students pass a level, raters have no way of determining whether the students are capable of reaching an even higher level.
item correctly expressed in proportions) and measures (the conversion of unadjusted proportions to a linear scale that aligns person ability with item difficulty via Rasch measurement).

![Figure 2: Wilson’s (2005) Four building blocks for constructing measures.](image)

To use Rasch IRT, two assumptions need to be met: local independence (the questions need to function independently of each other) and unidimensionality (only one trait is being measured). While the assumptions of this latent trait theory are more stringent than classical test theory, the advantage is that mathematical item difficulty parameters are person-independent and person ability estimates are item independent. This allows items and persons to be compared to each other along a common construct map. Furthermore, if the empirical item difficulties align with the proficiency levels upon which they were based (Superior item difficulties are higher than the Advanced, etc.), then there is evidence that the scale can be operationalized as hypothesized. A further discussion of these issues and how they apply to language assessments can be found in McNamara (1996); Eckes (2011); McNamara and Knoch (2012); Clifford and Cox (2013); Brown, Dewey, and Cox (2014); and Cox and Clifford (2014).

To apply this model to a proficiency-based EI test, a construct map (Wilson 2009) was designed to align EI items with the types of speakers who would be successful responding to them. A helpful metaphor is to envision a set of hurdles at different heights (see figure 3). Runners with moderate jumping ability easily clear low hurdles, but the highest hurdles can only be cleared consistently by the best jumpers. To
get the most information about a person’s jumping ability, we would want to present them with a set of hurdles that they can clear about 50 percent of the time. If runners always clear the hurdle, we will never know their upper limit. If they never clear a hurdle, we will never know their baseline ability. If we want the items to represent the proficiency scale, we must create a set of items at each functional level—a set of intermediate items, advanced items and superior items. The sublevels are determined by the quality of test takers’ performance at the base level they consistently sustain. Thus test takers who are clearing the intermediate hurdles but in essence are clipping the top edge with a toe and making the hurdle wobble would be at the low sublevel. Those who easily clear all the intermediate hurdles would be at the mid sublevel. The high sublevel is indicative of their performance at the next level. Thus Intermediate High would be those who successfully clear all the intermediate hurdles and many advanced hurdles but are not able to sustain their performance at the advanced level.

To create EI items with this model and construct map, we then evaluated past studies to determine the item characteristics that correlated with scores on the proficiency scale to create a table of specifications. If the items created from those specifications (refer to Figure 2) result in item difficulties that are aligned with the proficiency levels for which they were written, then there is evidence that we were able to successfully create a criterion-referenced, proficiency-based EI exam.

Three factors that contributed to EI item difficulty included lexical difficulty, grammatical complexity, and number of syllables. Vocabulary that is less frequently used in the language has a greater likelihood of being known at the upper proficiency levels than the lower, which has been confirmed in previous EI research studies (Graham, Millard, and McGhee 2010; Wu and Ortega 2013). Mastery of grammar that is marked or highly inflected is more reflective of the upper proficiency levels than grammar that is unmarked and common, as confirmed by Wu and Ortega (2013) and Hendrickson et al. (2008). But the greatest predictor of EI item difficulty has been found to be the item length in terms of syllables (Graham et al. 2008). Thus an item specification table was developed that aligned the proficiency scale with lexical difficulty, grammatical complexity, and length in syllables.
Figure 3. Construct map aligning EI items (Hurdles) with the proficiency scale.

The suitable length in syllables for items in an EI instrument depends on the morphosyntactic features of the language. Miller (1956) has shown that the average individual is able to store about seven (plus or minus two) unrelated items at once in the working memory. Several more recent studies have suggested that four items (plus or minus one) is a better representation of the working memory’s capacity (Cowan 2001). This research suggests that the length of items in an EI test should at least be greater than the working memory capacity limit in order to measure interlanguage ability. The reported sentence length range of EIs for English-language learner studies has been between six and nineteen syllables (Graham, McGhee, and Millard 2010; Vinther 2002); however, the maximum number of syllables is higher in EI instruments that have been created for other languages. Millard and Lonsdale (2011) found that the appropriate syllable range for learners of French was between seven and twenty-five syllables. Thompson (2013) found that the syllable range for learners of Spanish was between seven and thirty-four.
syllables. Wu and Ortega (2013) found a syllable range of seven to nineteen appropriate for their research purposes for learners of Chinese.

There are several reasons to suppose that the maximum length in terms of syllables for Russian might be longer than English. First, Russian is a highly inflected language, meaning that much of the grammar consists of adding affixes to the root of the word, which can make words several syllables longer. The authors assumed that the affixes would be easier to chunk, meaning that a more proficient speaker of the language would be able to more easily chunk several syllables together because of the grammatical cohesion. For example, the one syllable –tion morpheme in English is represented by ция (tsiia) in Russian, which is two syllables in length. Many of the same words with the equivalent number of morphemes have more syllables in Russian than in English. Again, the research team assumed that chunking happens on a morphemic level rather than a syllabic level, allowing native Russians to chunk morphemes of more syllables as easily as English speakers chunk morphemes of fewer syllables (Bley-Vroman and Chaudron 1994). The piloting phase of the instrument demonstrated that, indeed, native Russians can repeat back sentences of up to twenty-six syllables with 100 percent accuracy.

Methods

Research Context. The test created and evaluated in this study was given to students learning Russian for the specific purpose of discussing religion in an intensive nine-week language-learning program located at the Missionary Training Center in Provo, Utah, and to students who had recently returned from an extensive missionary experience abroad in a Russian-speaking country.

Test Design. In this section, we will explain the procedure used to create an EI instrument for learners of Russian. We will describe how we extracted items and assigned items a difficulty score as well as the initial process used to refine the item bank.

Item Development. One way to select items for an EI instrument is through selecting items from a corpus of naturally occurring language. Because large language corpora exist for most of the world’s major languages, this approach can be advantageous since it places the burden
of item selection on these corpus tools rather than on an individual researcher. Millard and Lonsdale (2011) created an EI test for learners of French using the GigaWord corpus that was administered to ninety-four participants and found a .92 correlation between their EI instrument and the OPI in terms of its ability to distinguish between levels of language proficiency.

The items for this instrument came from two primary sources. The first source came from the Corpus of Spoken Russian, a component of the Russian National Corpus (http://ruscorpora.ru/en/search-spoken.html). The Russian National Corpus is a reference system based on an electronic collection of Russian texts. The Corpus of Spoken Russian includes recordings of public and spontaneous Russian speech, including transcripts from Russian movies. This corpus is considered the best comprehensive source of naturally occurring Russian language and represents a well-balanced collection of speech that is situated in a large variety of contexts. The corpus includes nearly 150 million tokens taken from over 52,000 different sources.

The corpus was not available for download, as it was designed only to be searched rather than browsed, so the research team developed a script to harvest the content. The script used the search parameters to look for all of the parts of speech. Figure 4 shows a screenshot of the advanced search menu on the corpus. We simply checked every part of speech on the upper left box in order for the search to produce all of the content contained in the corpus. The script was written in Python, a programming language. It systematically accessed each page of the results and scraped each of the results into a spreadsheet. The results were not already parsed into sentences. An additional script was required to detect a sentence-ending punctuation mark. When such a mark was found, the script entered the following content as a new entry. After each of the sentences was entered as a separate entry, another script was written to detect the number of vowels in each sentence. In Russian the number of vowels in a word corresponds directly to the number of syllables. The results were presented in a spreadsheet, in which one column contained each of the sentences scraped from the corpus and the other contained the number of syllables of each sentence.
The second bank of items was extracted from a religious social media website with personal stories of faith and statements similar to the language that the participants would encounter in their missionary experiences abroad. The research team copied the transcripts of thirty profiles into a document, which contained nearly 15,000 items. A script similar to the one used to parse the data from the corpus was developed to parse the language in the document into individual sentences in a spreadsheet. Another script was created to count the number of syllables in each of the sentences, and the results were entered into a spreadsheet, in which the first column contained the individual sentences and the second column contained the number of syllables to the corresponding sentence. Upon completion of the extraction procedures, the banks from both sources were formatted exactly the same, and the processes
described below were applied to each of the banks separately in a parallel manner.

**Item complexity.** After the item bank was created, the sentences were grouped in three levels according to levels 1–3 on the ACTFL scale (1 = Intermediate, 2 = Advanced, 3 = Superior). We analyzed the sentences according to three factors: sentence length in terms of syllables, grammatical complexity, and lexical difficulty. Determining the item complexity was our attempt to identify if the items aligned with their intended difficulty.

**Sentence length.** We conducted a pilot study to determine the maximum length in terms of syllables to be used in a Russian EI instrument. After creating a bank of items similar in grammatical and lexical difficulty and ranging in length from twenty-six syllables to thirty-four syllables, we recorded a native Russian speaker reading each of the items. We then tested the items with twenty participants who were native Russian speakers by playing the recording to them, and asking them to repeat the items verbatim. All twenty participants were able to repeat items that were twenty-six syllables in length with 100 percent accuracy. The average score for items of twenty-eight syllables was 93 percent, with a standard deviation of 0.06. The average score dropped to 88 percent, with a standard deviation of 0.11, for items of thirty syllables. In other words, we found that native speakers of Russian struggled repeating back sentences that were longer than thirty syllables in length. This study suggests that a Russian-language learner who is able to accurately repeat a sentence thirty syllables in length has reached a native-like performance for the instrument. As a result, we narrowed down the number of sentences in the item bank to those between nine and thirty syllables in length. All sentences from nine to fifteen syllables in length were assigned to the Intermediate level, sentences from sixteen to twenty-two syllables in length to the Advanced level, and sentences twenty-three to thirty syllables in length to the Superior level.

**Grammatical complexity.** In order to determine grammatical complexity, we used an indexed grammatical feature list created by OPI raters for Russian that outlines the grammar features that align with the functions of different proficiency levels (see appendix A). We used this list to assign the grammar features a score corresponding to the level of
difficulty from 1 to 3 (1 = Intermediate, 2 = Advanced, and 3 = Superior). Since the definition of the OPI novice level is the absence of language command indicated in the intermediate level, we did not assign a score to items at a novice level. We then analyzed each sentence and marked the presence of each of the grammatical features by entering its score in separate columns in the spreadsheet. Finally, we computed the maximum score, which we used to represent the level of difficult grammatical features in each sentence.

**Lexical difficulty.** Lemma frequency was used as the primary factor in determining lexical difficulty. Lemma frequency represents the cumulative frequency of all the word-form frequencies of words within an inflectional paradigm. For example, although a verb may have several conjugated forms, the lemma frequency couches each occurrence of the variation underneath the verb stem. This is important because we were not interested in the frequency of the variations of a word; rather, we were interested in the frequency of the word and all of its forms. We used a lemmatizer tool developed by Serge Sharoff from the University of Leeds to convert each of the word forms in the item bank to represent the lemma of the word (http://corpus.leeds.ac.uk/mocky/). Then we developed a script to search for the lemma word frequency of each of the words in the item bank, using a Russian lemma-frequency list, also created by Serge Sharoff (http://www.artint.ru/projects/frqlist/frqlist-en.php). We assigned each item a lexical difficulty score, which equaled the score for the least frequent word in the item. According to the lexical difficulty score, we assigned the sentence a level from 1 to 3 on the ACTFL scale: items containing the most frequent 3,000 words were assigned level 1; items containing the words of frequency 3,000–9,000 were assigned level 2; and items containing words with frequencies above 9,000 were assigned to level 3.

**Item selection.** We extracted twenty items for each syllable length from nine to thirty (440 items total: 220 from the Russian National Corpus and 220 from the social media website). The next step in determining which items to use in the EI instrument was to filter through the 440 items extracted and to identify those with the most discriminating power based on the proficiency scale. The first step in filtering through these items was to simply throw out items that were assigned different levels according to the ACTFL scale for syllable
length, grammar complexity, or lexical difficulty (see table 1). In other words, we only retained items in which all measures of complexity aligned with the proficiency scale. The rationale for doing so was to increase control in the EI test. If an item was intermediate in terms of syllable length but superior in terms of grammatical complexity, then it became difficult to understand why the item did or did not perform well in the test.

*Table 1. Constraints of item complexity for ACTFL levels 1–3*

<table>
<thead>
<tr>
<th>ACTFL Level</th>
<th>Number of Syllables</th>
<th>Grammatical Complexity</th>
<th>Lexical Frequency (Lemma)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intermediate</td>
<td>9–15</td>
<td>Command of Level 1 features</td>
<td>0–3,000</td>
</tr>
<tr>
<td>Advanced</td>
<td>16–22</td>
<td>Command of Level 2 features</td>
<td>3,000–9,000</td>
</tr>
<tr>
<td>Superior</td>
<td>23–30</td>
<td>Command of Level 3 features</td>
<td>9,000+</td>
</tr>
</tbody>
</table>

We then implemented an additional filter by running the items by at least two native Russian speakers to have them eliminate items that were confusing or did not make sense when taken out of context. We also removed items that contained collocates that would likely be chunked as an individual unit by most speakers of the language (for example, *United States of America* or organizational names.).

Finally, we relied on the expertise of two specialists trained in rating the OPI in Russian. These individuals went through the remaining items and confirmed the score assigned to them as mentioned above (*Intermediate*, *Advanced*, and *Superior*) according to the OPI rating standards. We discarded all of the items for which all three scores (the grammar score mentioned above and the score of the two raters) did not agree. See appendix B for the final list of items used in this EI test.
Test-Administration Procedure
In this section, we will outline the procedure followed to test the items in the item bank to discover which items have the most discriminating power.

Participants. The participants in this study came from two groups. The first group consisted of fifty-two individuals: twenty-eight men and twenty-four women (ages 18–26) learning Russian in an intensive program preparing them for missionary experiences in Russian-speaking countries. At the time of the study, these participants had been learning Russian for four to eight weeks. The second group consisted of forty-four individuals: thirty-three men and eleven women (ages twenty-one to thirty-four) recently returned from extensive experiences abroad in Russian-speaking countries. Three of the participants were native Russian speakers.

EI test. The EI test consisted of seventy-two items divided into three subtests—three groups of twenty-four items divided according to the ACTFL levels as discussed previously. The items were recorded by a male native speaker of Russian reciting each of the items at a normal speed with distinct, authentic, but not slurred or distorted pronunciation. A browser-based administration program administered the intermediate subtest first, followed by the advanced and then the superior. The display for the test taker was very simple and included a reference of how many items had been completed and how many remained (see figure 5). The system randomly chose one of each level’s twenty-four items as a prompt for the test taker, and then the test taker repeated the prompt as accurately as possible. There was a delay of three seconds between each item, and then the system chose another item from the twenty-four items in that level and continued doing so until all twenty-four items from that level had been completed. The system then moved to the next level and repeated this process until all seventy-two items had been completed.

Administration. The EI test was administered in a computer lab with twelve computers, on which the test was preloaded prior to the session. The fifty-four students in the intensive program took the test in eight waves. The forty-four students who had recently returned from being abroad took the test in seven waves.
Figure 5. Test taker view of EI items

**Scoring.** To score the EI sentence, each rater was presented with a clickable, parsed-by-syllable version of the item. The rater was also presented with a button that played the original audio recording and a button that played the recording from the test taker. The rater listened to the recordings and clicked each syllable of the item that was either pronounced incorrectly or was not pronounced at all. The rater ignored syllables that were repeated, inserted, or too difficult to understand. If the learner’s utterance retained the same meaning but used slightly different wording, the rater would still only count as correct the syllables that were in the original prompt. Once satisfied that the item had been successfully rated, the rater moved on to the next item. This continued for each of the seventy-two items in the test. Since Son (2010) found that nonnative speakers can rate EI samples as reliably as native speakers, two nonnative Russian-speaking raters (who did not participate in the study) rated the EI tests. A third rater arbitrated any syllables that were not scored the same by the raters.

With this scoring method, individual syllables were the unit of measurement. Therefore, if there were more than one mistake in a single syllable, the entire syllable would be counted as incorrect. If a syllable was missing, that entire syllable was deemed incorrect. If a syllable was correct but placed out of order, then only one of the syllables would be
marked as incorrect. Each item had a proportional score of the number of correct syllables 0 to 1.0 that was then converted to a 4-point rating scale where 0 indicated a score lower than .1, 1 indicated a score between .11 and .50, 2 indicated a score between .51 and .90, and 3 indicated a score higher than .91.

**Official oral proficiency rating.** Within three days of taking the EI test, all participants (both those studying for four weeks in the intensive program and those who had returned from abroad) took ACTFL oral proficiency tests. Most participants took the computerized Oral Proficiency Interview (OPIc) in the same computer lab in which they had taken the EI test, with the exception of 11 participants who had already taken an OPI within three months of taking the EI. The OPIc is a test similar to the OPI, except that it is administered online. Instead of being interviewed by a live interlocutor, test takers are asked questions by a computer avatar, and their responses are recorded and rated afterwards. At the time of this study, the Russian OPIc was only able to assess language proficiency up to the advanced level.

**Results**

In order to answer the questions in this study, we used the Rasch IRT model to calculate the item-difficulty statistics of the seventy-two items on the EI test. Before reporting the findings for each of the research questions, we will present a diagnosis of the functionality of the rating scale followed by a reliability analysis of the test scores from the use of the scale.

**Scale diagnosis.** The diagnosis indicated that the 4-level scale mentioned above (0–3) functioned satisfactorily within the guidelines (Linacre 2002). The average measures as well as the threshold estimates for each of the categories increased monotonically in each case. For each of the categories, the threshold estimates were within the recommended 1.4 to 5 logits between each category, implying a distinction between each of the categories. Additionally, the spacing of the thresholds was regular, allowing the scale to be treated as interval data (see figure 6). An examination of the category probability distributions showed that each category functioned well. The outfit statistics for the category ranged from 0.84 to 1.30, none of which were out of the acceptable range.
Reliability analysis. The person ability estimates ranged from −5 to 9 on the scale with a mean of 0.18 (see figure 7). In the ninety-six exam results, only two of the outfit mean squares exceeded 2.0, and the average for the set was 0.96. The internal separation reliability between the test takers was .99 with a separation strata index of 11.1 indicating the EI reliably separated individuals into different groups based on their performance using the 4-point rating scale described above. The item ability estimates ranged from −7 to 6 on the scale with a mean of 0 (see figure 8). The item separation reliability statistic was also .99 with a separate strata index of 9.92. The separate strata indexes for both person ability estimates and item ability estimates were higher than expected, and we verified the analysis to make sure this was not an error. We attribute the strength of the strata index to the wide range of proficiency levels of the learners and to the three-level process we followed to determine item difficulty. Of the 72 items on the exam, only three had outfit mean squares exceeding 2.0, and the average for the set was 1.05. These findings imply that the items were reliably distinct from each other and can easily represent at least the three different difficulty levels that were intended.
Question 1: Alignment of intended and actual item difficulty levels. A Pearson product-moment correlation coefficient was computed to assess the relationship between the item-difficulty logit measures and the intended ACTFL level for each item. The data met the assumptions for using such a test in that the data were continuous and a scatterplot of the data affirmed a linear relationship. There was a positive correlation between the two variables, \( r = .773, n = 72, p < .001 \). Increases in intended ACTFL level were correlated with increases in the item difficulty logit measure. Additionally, a one-way, between-subjects ANOVA was conducted to compare the effect of intended item ACTFL level (1–3) on the item’s item-difficulty logit measure. The data passed the assumptions for using an ANOVA test in that the logit measures were normally distributed with only a slight right skew with no extreme outliers. There was a significant effect of intended item ACTFL level on item difficulty logit measure at the \( p < .05 \) level for each of the three levels \( F(2, 69) = 52.69, p < .001, \eta^2 = .60 \). Post hoc comparisons using the Bonferroni test found statistical differences between Intermediate (1) and Advanced (2) items (mean difference = –2.38 logits, a 95% CI [–3.32, –1.41], and \( p < .001 \)) and between Advanced (2) and Superior (3) items (mean difference = –1.60 logits, a 95% CI [–2.55, –0.65], and \( p < .001 \)). Taken together, these results suggest that the actual difficulty levels as a whole align well with the intended item difficulty through ACTFL proficiency construct. Viewed in context of the first question of this study regarding the alignment of the actual item difficulty measures with their intended difficulty levels, these data indicate that the alignment is quite strong. However, a box plot of the data (figure 9) shows that for each level, there were some items that had item difficulty measures higher than the mean measure of the next intended ACTFL level.

As seen in figure 9, there were outliers in each group of intended difficulty. These items, their transliterations, and their translations are listed in appendix C. Further analysis indicated that the problematic items were not appropriately aligned with their intended difficulty levels. In at least one case, the particular curriculum that the learners were exposed to made an item easier than intended. This item contained the word вдохновляющим (vdoikhnovliaiushchim “inspiring”), which increased the lexical difficulty score to level 3. However, this word was
familiar to this particular group of students, who were learning religious language.

Figure 7. Russian EI person ability map

**Question 2: Predictive ability of EI test for OPI scores.** We used the Rasch IRT model to calculate the person ability estimates for the ninety-six participants in the study. The person ability estimates were normally distributed, and a scatter plot showed a strong linear relationship. Passing the assumptions, a simple linear regression
analysis was conducted to find an equation to predict a subject’s OPI score based on the person ability estimate of the criterion-referenced, proficiency-based EI test developed in this study. Subjects’ OPI scores from the person ability estimate could be predicted by the following equation: $y = .72x + 3.91$, $R^2 = .86$, $N = 96$, $r = .93$. The scatterplot in figure 10 summarizes the results. These data viewed in context of the second question of this study indicate that the person ability measure is a strong predictor of learners’ oral proficiency, as made evident by an OPI score. These data establish this EI test as a suitable testing instrument to indicate Russian oral language proficiency.

![Figure 8. Russian EI item difficulty map](image)

**Discussion**

The relationship between the item difficulty measures and the intended difficulty level shows a 77 percent correlation, and an ANOVA showed
that the item difficulties of the items grouped by their intended difficulty levels were significantly different from each other, with an effect size of 0.60, becoming more difficult as the intended level increased. This indicates that the items ascend hierarchically based on the ACTFL scale.

In regard to question 1 of this study (how well the intended item difficulty levels align with the actual levels), these results provide good evidence that the item-selection procedure proposed in the literature (Christensen, Hendrickson, and Lonsdale 2010; Millard and Lonsdale 2011) and employed in this test was sufficient to produce an effective, predictive EI test, and the items performed as intended.

The regression analysis of the person ability estimates and the OPI scores ($R^2 = .86$, $N = 96$, $r = .93$) showed that the scores on the EI test strongly predicted the scores that the participants received on the OPI, providing important information for the second question of this research study. While the EI test does not measure oral language proficiency, such a high correlation between the two tests suggests that we can, with an acceptable degree of confidence, infer oral language proficiency based on the scores of the EI test. As Erlam (2006) argued, there is strong evidence that EI measures an individual’s interlanguage system and not just working memory ability. We suggest that EI is able to obtain such strong predictive power precisely because EI measures this interlanguage system, which is at the root of oral language proficiency. These results are promising and add Russian to the list of languages for which EI has been found to discriminate among proficiency levels (Yan et al. 2015).

**Limitations**

Although the results of this study are encouraging, several limitations must be taken into account. While we have indicated the difference in levels for both the person ability estimates and the item difficulties, we have not shown that the person ability scores line up with the constructs of the item difficulties. For example, even though we have indicated which items are superior-level items and we have indicated which persons were superior-level persons, we have not provided evidence that these line up. Next, because of budget and scheduling constraints, the majority of participants in this study took the OPIc instead of the OPI. For the Novice and Intermediate levels, the OPIc is discriminates
among test takers’ abilities as well as the OPI (Surface, Poncheri, and Bhavsar 2008). This is not the case for the Advanced level. The upper-level test takers who took the OPIc and received an Advanced score did not receive a delineation of low, mid, or high. On the 0–9 ACTFL scale from Novice Low to Superior, those who received a score of Advanced on the OPIc received a 6, which is the equivalent of Advanced Low. Although several of these test takers may have been able to receive a score of Advanced Mid, High, or even Superior, the OPIc was not robust enough to differentiate at the higher levels. This lack of differentiating power hampered the ability of this study to discriminate among higher-level learners as well as it could differentiate among lower-level learners.

**Item Measure**

![Figure 9. Boxplot of item difficulty statistics for intended difficulty](image)

Additionally, we admit that the process of determining the complexity level of the items was somewhat arbitrary. More research
needs to be conducted to more accurately predict the difficulty of each item prior to a test administration and to validate Millard and Lonsdale’s (2011) success with using corpus tools as the source for effective EI items.

![Figure 10. Scatterplot of person ability estimate and OPI score](image)

**Implications**
The results of this study suggest that EI can serve as a proxy for oral proficiency. While we do not suggest that EI should replace the OPI, or indeed classroom measures of speaking ability, EI instruments can serve a useful role in the Russian language curriculum, especially if time and resources would not otherwise permit speaking to be assessed. We see its value as a screening tool to quickly and efficiently determine a language learner’s speaking level and to assess incremental progress. It can be used as a pretest to place learners into appropriate courses. Because the test takes relatively little time, it can also be administered multiple times throughout a program (perhaps at years’ end) to gauge progress and provide formative assessment to learners and evidence for
departments for accreditation purposes. Furthermore while EI may serve primarily as a measure of learners’ speaking skills, the test can also provide diagnostic information about their grammatical and lexical knowledge, particularly since, unlike open-ended speaking assessments, EI does not allow learners to avoid forms that they do not know. The EI instrument could potentially be used to assess readiness for the Russian Federation’s own Test of Russian as a Foreign Language, helping learners determine which level they should register for.

**Conclusions**

This study provides supporting evidence for the use of EI in language testing. The fact that the results in this study for a little-researched language (Russian) align with the results for studies of other prominent languages suggests that EI is not language dependent. The extension to L2 Russian is important not simply because another language is added but because it represents a language of greater difficulty for English speaking learners than most of the languages previously investigated. Thus the positive results of this experiment lend credence to the overall robustness of EI as a technique. While this study does not attempt to identify which factors contribute to item complexity, we were able to produce strong results through controlling for sentence length, grammatical complexity, and lexical frequency. Most importantly, this research suggests that EI can be used as a proxy indicator of oral proficiency for purposes of screening and formative assessment.

**Appendix A: Russian Grammar Features for Proficiency Levels**

<table>
<thead>
<tr>
<th>Proficiency Level</th>
<th>Grammar Feature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intermediate</td>
<td>Gender and number agreement in high-frequency words</td>
</tr>
<tr>
<td>Intermediate</td>
<td>Verb control in high-frequency verbs</td>
</tr>
<tr>
<td>Intermediate</td>
<td>Past, present, and future conjugation in high-frequency words</td>
</tr>
<tr>
<td>Intermediate</td>
<td>Adjectives and adverbs</td>
</tr>
<tr>
<td>Intermediate</td>
<td>Relative pronouns</td>
</tr>
<tr>
<td>Intermediate</td>
<td>Simple conjunctions</td>
</tr>
</tbody>
</table>
Intermediate  Adverbial time words (then, tomorrow, in the morning)
Intermediate  Ordinal numbers 1–100
Intermediate  Basic modal verbs
Intermediate  Impersonal constructions

Advanced  Passive voice
Advanced  Aspect
Advanced  Reflexive
Advanced  Prefixes of motion verbs
Advanced  Relative clauses
Advanced  Verb control
Advanced  Declensions of number in all cases
Advanced  Conditional
Advanced  Comparative adjectives
Advanced  Declension of proper nouns
Advanced  Definite pronouns
Advanced  Indirect speech

Superior  Participle constructions
Superior  Subordinate clauses of concession/compromise
Superior  Diminutive/affectionate nouns and adjectives

Appendix B: Items in the Russian Elicited Imitation Test

<table>
<thead>
<tr>
<th>Item #</th>
<th>Syllables</th>
<th>Item</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>10</td>
<td>У меня пять прекрасных дочерей.</td>
</tr>
<tr>
<td>2</td>
<td>10</td>
<td>Я знаю, что это Его Церковь.</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>Она ощутила истинный мир.</td>
</tr>
<tr>
<td>4</td>
<td>12</td>
<td>В своей жизни я стараюсь служить другим.</td>
</tr>
<tr>
<td>5</td>
<td>12</td>
<td>Я очень люблю это Евангелие.</td>
</tr>
<tr>
<td>6</td>
<td>11</td>
<td>Сейчас у меня есть сильная вера.</td>
</tr>
<tr>
<td>7</td>
<td>12</td>
<td>Я встала с колен со слезами на глазах.</td>
</tr>
<tr>
<td>8</td>
<td>11</td>
<td>Я никогда не была так счастлива.</td>
</tr>
<tr>
<td>9</td>
<td>13</td>
<td>Бог любит меня и слышит мои молитвы.</td>
</tr>
<tr>
<td>10</td>
<td>14</td>
<td>Это здорово помогать людям верить в Бога.</td>
</tr>
<tr>
<td>11</td>
<td>14</td>
<td>У меня есть разные обязанности в церкви.</td>
</tr>
</tbody>
</table>
Молитва укрепляет мою веру в Христа.
Она уже почти не болит.
Что будем покупать на рынке?
Ты сегодня ездила к Насте?
Не знаю как, но я тебя видел.
Я еще не совсем с ума сошла.
Я просто спросил, как у тебя дела.
Ты же сказала, что тебя не будет.
Я скажу тебе ответ на твой вопрос
У нас там на даче прекрасная осень.
Да в советское время такого не было.
Я очень рад, что вы все сегодня сюда пришли.
У нас был здесь один маленький случайный концерт.
В любом спорте я всегда играл под этим номером.
Я женат уже на протяжении 18 лет.
Церковь помогла мне стать более хорошим человеком.
Мне нравится работать с молодежью в нашей Церкви.
Как и у любой другой семьи, у нас есть свои трудности.
Я знаю, что мой Отец на Небесах призвал меня к этой работе.
Я стараюсь подавать пример чистой жизни и высоких нравственных норм.
Я остаюсь дома с моими четырьмя замечательными малышами!
Многие члены Церкви помогали нам самыми различными способами.
Я прочитала Книгу Мормона первый раз когда училась в восьмом классе.
Я просыпаюсь каждый день с миром и надеждой благодаря моей вере.
Отказываясь от комплиментов, вы отказываетесь от Божьих подарков.
Я ещё точно не знаю во сколько я поеду.
Чем ты планируешь заняться во время отпуска?
Он ждал меня у гостиницы, где я остановился.
Здесь он чувствовал себя очень спокойно и уверенно.
Давайте всё-таки вернёмся к более радостным вещам.
Какие у вас возражения против этого термина!
Мне бы хотелось сразу сделать небольшое замечание.
К сожалению сегодня более ста детей не попали в списки.
И мы работали с пяти утра до двух часов ночи следующих суток.
Родились люди, которые не знали никакого другого языка.
Если никто не возмущается, это еще не значит, что все всем довольны.
В итоге мы должны прийти к некоторым выводам и рекомендациям.
Я люблю встречать новых людей и укреплять уже существующую дружбу.
Одна из величайших драгоценностей в моей жизни - это моя сестра-близнец.
Я вижу много благословений благодаря тому, что я в Церкви с четырех лет.
Каждое утро я молюсь, прося о терпении в преодолении трудностей.
Я провела большую часть моей взрослой жизни, служа подросткам в нашем приходе.
Я очень люблю следовать вдохновляющим примерам людей, которых встречаю.
У нас двое замечательных детей, которые не дают нам особенно расслабляться.
Моя семья – самая большая радость в моей жизни и действительно благословение с Небес.
Мы были благословлены тремя очаровательными дочками, которых мы просто обожаем.

Оглядываясь назад я понимаю, что люди вне церкви часто были лучше и мудрее меня.

Фактически, это – одна из величайших радостей жизни – непрерывно учиться и развиваться.

Это – простой принцип, но моление – это то, что в любое время под силу любому человеку.

В любом сообществе людей существуют проблемы охраны правопорядка.

Я очень рада, что наконец-таки закончилось это долбаное лето.

Есть очень много детей-инвалидов, нуждающихся в приемных родителях.

Это стало для меня самым потрясающим и непростым занятием в жизни.

Отмечу, что за последние пять лет увеличилось число часто болеющих школьников.

Пожалуйста припомните на президентских выборах, за кого вы отдали свой голос.

Папа, будучи рыбаком, стал бригадиром, когда образовался колхоз в тридцатом году.

Мы рады приветствовать вас сегодня на нашем празднике посвященном дню посёлка Белогорка.

Если сейчас у вас это мнение поменялось то, за кого бы вы сейчас проголосовали.

В это мгновение слышу, какой-то вопль и только потом понимаю, что это мой собственный крик.

Есть ли среди вас смельчаки, которые не побоятся совершить со мной в такое путешествие.

Защита поддерживает заявленное ходатайство о допросе указанного свидетеля.
Appendix C: Item Outliers

Item 04
- В своей жизни я стараюсь служить другим.
- In my life, I try to serve others.

Item 07
- Я встала с колен со слезами на глазах.
- I stood from my knees with tears in my eyes.

Item 32
- Я остаюсь дома с моими четырьмя замечательными малышами.
- I stay home with my four wonderful boys.

Item 45
- Мы работали с пяти утра до двух часов ночи следующих суток.
- We worked from five in the morning until two in the morning the next day.

Item 54
- Я очень люблю следовать вдохновляющим примерам людей, которых встречаю.
- I really like to follow the inspiring example of the people that I meet.

Item 62
- Я очень рад что наконец-таки закончилось это ужасное лето.
- I am very glad that finally this terrible summer has ended.

References


Constructing a Russian Elicited Imitation Exam
Cox, Bown, Burdis


Давайте познакомимся: Обучающий и образовательный потенциал игрового учебного пособия «Квартет: Лица России»

МАРА СУХОЛУЦКАЯ

«Что в имени тебе моём?...»
А.С. Пушкин

Под языковой картиной мира традиционно понимают «зафиксированную в языке специфичную для данного коллектива схему восприятия действительности» (Яковлева 1994:9). Впитанные «с молоком матери» представления о мире «закрепляются воспитанием, социализацией, естественно происходящим через язык приобщением к образованности, знанию труду, культуре...» (Костомаров 2015:17). Как справедливо отмечают в своей статье Е.Л. Кудрявцева и И.В. Корин, «люди, говорящие на разных языках, видят мир по-разному... Человек видит окружающий мир через призму той картины мира, которая существует в его сознании» (Кудрявцева, Корин 2013:15). По мнению С.Г. Тер-Минасовой, «каждое иностранное слово отражает иностранный мир и иностранную культуру: за каждым словом стоит обусловленное национальным сознанием...представление о мире» (Тер-Минасова 2011:94). Имена, факты биографии и даже внешний облик выдающихся личностей - неотъемлемая часть любого культурного пространства, а значит и языковой картины русского мира. За каждым именем – историко-культурный пласт, отражающий столетия становления, развития и упрочения макромира русских: имя Петра Первого приносит с собой образы основного им Петербурга, имя Михаила Кутузова неотделимо от триумфа в Отечественной войне 1812 года, Рождественские праздники невозможно представить без имени Петра Чайковского, а имена Владимира Ленина и Михаила Горбачёва говорят нам о победе Октябрьской революции и распаде Советского Союза. Имена
известных деятелей, подобно нити Ариадны, ведут нас от поколения к поколению, из одной исторической эпохи в другую.

В США ознакомление с российской культурой уже с первых уроков является неотъемлемой и органичной частью программы. Педагоги-энтузиасты не ограничиваются материалами учебников. На занятиях по русскому языку звучит музыка выдающихся композиторов, учащиеся смотрят отрывки из мульттипликационных и художественных фильмов, знакомятся с посильными их уровню литературными произведениями. Знакомство с богатой культурой страны изучаемого языка продолжается и во внеурочное время. В средних школах и университетах работают так называемые Русские клубы, на заседаниях которых школьники и студенты продолжают увлекательное путешествие по необычным географическим и культурным просторам России. Руководят клубами преподаватели-русисты. И хотя тематика встреч и методика их проведения разнятся в зависимости от имеющихся ресурсов и увлечений конкретных педагогов, объединяет эту деятельность благородное стремление педагогов открыть загадочный мир русских для американской молодёжи.

Однако изучение имён значимых личностей, как правило, выпадает из поля зрения составителей программ и учебников по русскому языку в США. Нами были проанализированы следующие популярные среди преподавателей русского языка в США учебники для первого года обучения: «Голоса», «Начало» и «Live from Russia!».

В учебнике «Голоса» упоминаются 45 известных деятелей науки, литературы и искусства, имена четырнадцати из которых сопровождаются фотографиями. В большинстве случаев приводится имя, отчество и фамилия личности, а также род ее деятельности. В семи случаях даётся краткая биографическая справка. В последующих упражнениях этот материал практически не используется. Из 45 включённых в учебник имен только шесть повторяются в учебнике более одного раза. Исключением является имя Пелевина, употреблённое двенадцать раз.

Так же и в учебнике «Начало». Из 34 имён известных россиян, включённых в это издание, только имена Александра Пушкина, Антона Чехова, Петра Чайковского, Модеста Мусоргского
и ещё троих личностей упоминаются 2-4 раза. Все остальные не повторяются. Трое личностей учащиеся могут узнать по имеющимся в учебнике фотографиям. В отличие от предыдущего учебника, справочная информация даётся в основном на английском языке.

Аналогичная картина наблюдается и в учебнике «Live from Russia!», в котором предлагаются имена тринадцати известных каждому россиянину людей. Некоторые из них сопровождаются чрезвычайно кратким описанием на английском языке их места в русской истории, а имена других встречаются в названиях фильмов и книг.

Проведенный анализ учебников позволяет сделать вывод: времени на изучение имён и деятельности известных россиян выделяется недостаточно, что лишает учащихся возможности в полной мере овладеть этой информацией на языковом уровне (правильное произношение и запоминание), осмыслить важность этих личностей для мира русских.

Обучающая игра «Квартет: Лица России» гармонично дополняет любой учебник русского языка, предлагая преподавателям новые интерактивные формы работы с материалом как в учебное, так и во внеурочное время.

Результаты опросов студентов Центрального восточного университета штата Оклахома и ряда других высших учебных заведений США, проведенные автором на протяжении последних двух десятилетий, выявляют весьма фрагментарные представления о личностях, вклад которых в сокровищницу русской и мировой культуры, неоспорим. Чаще всего американские студенты могут назвать лишь имена нескольких политических деятелей (Иван Грозный и Владимир Ленин ), а также Михаила Калашникова, Николая Второго и Петра Чайковского. Изредка в ответах на вопросы анкеты встречается упоминание о Юрии Гагарине, Гарри Каспарове и ещё нескольких других известных деятелей. Узнать по фотографиям этих и других всепланетно известных людей вряд ли сможет даже один процент опрошенных. Имена Александра Пушкина и Антона Чехова, Модеста Мусоргского и Михаила Ломоносова ничего студентам не говорят. Справедливости ради следует заметить, что многие американские студенты вряд ли
смогут назвать или узнать представителей и своей национальной культуры, за исключением популярных эстрадных певцов, спортсменов и политических деятелей. Имена композиторов, поэтов, художников большей массе обучаемых незнакомы. Эта ситуация и подтолкнула автора к разработке игрового пособия, которое помогло бы воссоздать более полную и адекватную языковую картину мира русских для американских студентов.

Пособие было создано и в 1999 году зарегистрировано в Библиотеке Конгресса США. Дидактическая игра «Квартет: Лица России» представляет собой набор из 52 игральных карт. Эти карты подразделяются на 13 категорий, отражающих самые важные аспекты русской культуры. Сфера искусств, например, представлена писателями и поэтами, композиторами и художниками, актёрами и бардами. Наука и техника России отражены в категориях «Учёные» и «Космонавты», а социально-политическое устройство страны – в категориях «Политические деятели» и «Цари». Каждая категория состоит из четырёх идентичных карт, на которых указаны четыре выдающихся представителя данной категории. Например, в категории «Художники» – Илья Репин, Исаак Левитан, Казимир Малевич и Василий Кандинский. А «Учёные» знакомят с Михаилом Ломоносовым, Дмитрием Менделеевым, Николаем Лобачевским и Андреем Сахаровым. Таким образом, игра включает имена пятидесяти двух русских, известных любому образованному гражданину России.

На каждой карте выделено одно из четырёх имён, каждый раз другое. Например, имена Пушкина, Толстого, Лермонтова и Чехова подчёркнуты по одному разу в категории «Писатели». Четыре карты категории составляют «Квартет». Задача играющих – собрать как можно больше квартетов. В игре могут участвовать до 13 человек. Но опыт работы с пособием показывает: предпочтительнее, чтобы число играющих не превышало пяти-шесть.

правом нижнем углу каждой карты имеется графическое изображение, помогающее определить содержание категории, даже если игрок не уверен в значении ключевого названия. Например, на картах «Художники» изображена палитра с кисточкой, на картах «Барды» – гитара, «Космонавтов» можно узнать по символу ракеты и т.д. Некоторые из этих изображений помещены как на рубашке карт, так и на упаковке, в которую складывается весь комплект.

Так выглядит, например, категория «Писатели»:

Пособие пригодно для использования в учебном процессе уже на начальном этапе обучения русскому языку, поскольку для успешного участия в игре решающим требованием является знание русского алфавита и умение читать отдельные слова по-русски. В то же время на продвинутых этапах обучения с помощью игрового пособия можно, с учётом уровня знаний играющих, давать задания и упражнения повышенной сложности. Пособие разработано в соответствии с Национальными стандартами для иностранных языков, сформулированными Американской ассоциацией учителей иностранных языков (Standards 1999).

Игра проходит следующим образом. После того, как колода перетасована, каждый игрок получает по четыре карты. Оставшиеся карты помещаются лицевой стороной вниз в центре игрового поля. Игра идёт по часовой стрелке. Один из участников задаёт вопрос любому другому, чтобы выяснить, есть ли у него/неё та или иная категория. Например: «У тебя есть композиторы?» Для того чтобы задать вопрос, нужно располагать хотя бы одной картой данной
категории. Если ответ отрицательный, то спрашивающий теряет свою очередь, и игра переходит к следующему участнику. В случае положительного ответа спрашивающий может задать ещё один вопрос, на этот раз пытаясь угадать, какое из имен категории подчёркнуто. Если спросивший угадал, он получает карту, а также право задать ещё один вопрос. При потере хода спросивший берёт дополнительную карту. Игра продолжается до тех пор, пока все категории не будут собраны в квартеты. Победителем становится участник игры, собравший наибольшее количество квартетов.

Игра составлена так, что, кроме умения прочитать и идентифицировать запрашиваемое имя, она требует готовности понять и задать вопрос, варьируя форму личного местоимения в зависимости от того, кому вопрос адресован: «У тебя есть...», если соученику или «У вас есть...», если преподавателю.

Двадцатилетний опыт работы в университете США показывает, что даже после овладения алфавитом, у студентов существуют проблемы с произношением русских имен и фамилий. Пособие «Лица России» создаёт многократно повторяющуюся ситуацию, которая вынуждает студентов произносить аутентичные фамилии, причём внятно, с тем, чтобы увеличить шансы на успех в игре.

Пособие содействует развитию внимания у учащихся. Если в начале игры игроки задают вопросы наугад, то по ходу игры они должны стараться запомнить, у кого какая категория, какое из имен уже было названо и т.д. Выдающийся русский педагог Константин Ушинский говорил, что «внимание – это та единственная дверь, через которую учащийся получает знания». Рекомендуемое пособие позволяет держать эту «дверь» открытоой в течение всей игры, то есть примерно 20-25 минут.

Многочисленные исследования доказывают важную роль непроизвольного запоминания в процессе обучения (Зинченко 1961: с.562). Среди факторов, стимулирующих такой вид запоминания и создающих благоприятный фон для его наиболее оптимального функционирования, называют разнообразие видов деятельности, эмоциональный подъём и интерес к происходящему. Правильно спланированная, дидактически обоснованная, а также чётко организованная игровая деятельность оказывает положительное

Дидактический потенциал пособия не исчерпывается отработкой и закреплением навыков чтения, произношения и умения задавать вопросы. « Методические рекомендации по использованию обучающей игры « Квартет: Лица России », разработанные автором в помощь преподавателям русского языка, предлагают разнообразные как игровые, так и более традиционные задания, цель которых - развитие и упрочение полезных для овладения языком навыков и знаний по культурологии. В качестве примера можно привести следующие задания:

1. Выберите имя известного русского, о котором вы бы хотели узнать больше информации.
2. Найдите в Интернете фотографию этой личности и представьте её на следующем занятии ( Это Лев Толстой. Он великий русский писатель ).
3. Найдите дату и место рождения этого человека и включите эти сведения в свою презентацию ( Он родился в городе Тула в августе 1828 года ).
4. Узнайте, в чём основные заслуги выбранного вами человека. Расскажите об этом в классе ( Толстой написал романы « Война и мир » и « Анна Каренина » ).
5. Составьте краткое описание и сделайте плакат о выбранной вами личности.
6. Выберите любую карту и расскажите, что вы знаете о человеке, чьё имя подчёркнуто.

Остановимся подробнее на некоторых скрытых возможностях пособия и заданиях, основанных на его материале.

Расширение словарного запаса учащихся и активизация умений спонтанного употребления ранее изученных слов и выражений:

По ходу любой игры неоднократно возникают ситуации, стимулирующие неподготовленную речевую реакцию. Вероятность
включения в традиционные учебники по русскому языку таких слов, словосочетаний и идиоматических выражений как:  твоя очередь, не подглядывай, я выиграл/проиграл, тебе везёт, сдавай, тасуй, иди на базар и многих других единиц повседневного речевого обихода невелика, а значит, они не попадут в активный речевой реестр обучаемых. Анализируемое пособие создаёт условия для введения и непроизвольного запоминания вышеупомянутых и других лексических единиц и речевых образцов невзначай, непроизвольно по ходу игры. Другими словами, учащиеся включены в коммуникативную ситуацию, которая подталкивает их к употреблению ранее изученных, но не востребованных в рамках традиционных занятий по языку речевых единиц. Было замечено, что во время игры, получив отрицательный ответ на вопрос, студентка сказала: «Нет? Не может быть!», применив тем самым фразу, из урока 3 учебника “Live From Russia!” Ценность этого незначительного, казалось бы, момента в учебном процессе заключается в том, что высказывание было употреблено в естественной игровой ситуации без предварительной подготовки, продемонстрировав тем самым эффективность пособия для расширения и активизации словарного запаса. Немаловажным фактором явилась и радость студентки, когда она по реакции преподавателя поняла, что самостоятельно и к месту употребила ранее воспринятое выражение. Подобных примеров можно было бы привести немало.

Закрепление грамматических структур русского языка:
Игровое пособие может содействовать и автоматизации употребления грамматических структур конструкций, традиционно представляющих сложность для иностранных студентов. Показательны потенциальные ресурсы пособия для прочного усвоения родительного падежа имён существительных и прилагательных в единственном и множественном числе (русские фамилии, оканчивающиеся на -ский/ -ская и -цкий/ -цкая, изменяются по падежам как прилагательные: Чайковский, Тухачевский и т.д.).

«Квартет: Лица России» обеспечивает многократную возможность произнести и услышать нужную форму слова или выражения, используя для этого имена и фамилии, включённые в
пособие. Перед началом игры преподаватель предлагает дать полный ответ на заданный вопрос «У тебя есть...», например: У меня нет эстрадных певцов или У меня нет Александра Пушкина. Таким образом, в течение одной игры каждый из участников имеет шанс несколько раз самостоятельно употребить и ещё намного чаще услышать «трудные» падежные окончания. Преподаватель корректирует ответы по ходу игры или в случае необходимости вводит материал в тренировочные упражнения для последующей самостоятельной работы.

Дополнительные игровые упражнения:
Кроме игры «Квартет», пособие можно легко адаптировать для проведения других игровых заданий. Назовём некоторые из них.

«Викторина». Класс делится на две команды. Перетасованные карты разделяются на две части и кладутся лицевой стороной вниз возле каждой из команд. Первый участник команды номер 1 открывает верхнюю карту и спрашивает о профессии человека, имя которого подчёркнуто (Кто Пётр Чайковский?). На вопрос отвечает первый участник команды номер 2. Затем вопрос задаёт следующий член команды и т.д. За каждый правильно заданный вопрос и за правильный ответ команда получает по одному очку. Игра проводится в быстром темпе в течение 5-10 минут. Побеждает команда, набравшая наибольшее количество очков. Для этой игры необязательно использовать все 52 карты, можно ограничиться несколькими категориями, на которых преподаватель считает нужным сконцентрировать внимание учащихся на данном этапе.

«Угадай имя». Преподаватель выбирает одну из карт, а студенты пытаются угадать подчёркнутое на ней имя при помощи вопросов, требующих ответа да или нет. Например: Это женщина? Она жила в двадцатом веке? Она известна как человек искусства? и т.д. Участник, правильно назвавший имя, получает право выбрать следующую карту и отвечать на вопросы остальных игроков. Это игровое занятие рекомендуется проводить на продвинутых этапах обучения, после более глубокого изучения личностей, собранных в «Лицах России». Как и в предыдущем случае, игра будет проходить...
динамичнее при использовании ограниченного числа категорий, предварительно отобранной преподавателем.

Компьютерные задания:
Информацию обо всех личностях, обозначенных в этом игровом пособии, можно без труда найти в интернете, поэтому будет логично предложить учащимся отыскать дополнительные сведения либо о знаменитом русском по их собственному выбору, либо о категории, которую педагог взял для более углубленного изучения. В дополнение к дате рождения ученики могут поделиться данными о местах жизни изучаемых личностей, об именах членов их семей, об их важнейших открытиях, успехах и неудачах Например, Чехов жил в Таганроге и в Москве; Жену Пушкина звали Наталия и т.п.

Оценка уровня усвоения материала - важный компонент учебного процесса:
И для преподавателя, и для учащегося необходимы объективное понимание степени овладения изучаемым материалом, своевременное выявление и преодоление трудностей, возникающих в ходе обучения. Всему этому поможет продуманная система домашних заданий и мини-тестов.

В качестве образца предлагаем варианты устных и письменных контрольных заданий, построенных на рассматриваемом пособии. Например, определить имя того, кто на фотографии, или область деятельности, ассоциируемую с именем (см. Аппендикс 1).

Некоторые задания проводятся в игровой форме. Для устного опроса можно разложить отобранные карты лицевой стороной вниз и сформулировать задание следующим образом: выберите одну карту и расскажите о носителе подчеркнутого имени в пяти предложениях. Для проверки и закрепления навыков письменной речи это же задание даётся в письменной форме.

Дидактический и образовательный потенциал игрового пособия «Лица России» отнюдь не ограничивается описанными выше образцами игровых, тренировочных и контрольных заданий. Опыт работы творческих преподавателей русского языка средних школ и университетов США, России, Греции, Канады, Молдавии и ряда других стран доказывает поистине неисчерпаемые
лингвистические и культурологические ресурсы пособия для постижения учащимися культуры страны изучаемого ими языка и для закрепления основных языковых и речевых навыков.

В силу объективных причин экспериментальные исследования для определения эффективности пособия «Квартет: Лица России» не проводились. Однако имеются данные, полученные в результате педагогического эксперимента с включением аналогичного пособия, «Квартет: Лица испаноязычного мира», проведённого в октябре-декабре 2012 года студенткой класса «Методики преподавания испанского языка» Магистерского уровня в Централизованном университете штата Оклахома. Поскольку пособие по структуре и форме идентично варианту на русском языке, мы считаем правомерным сослаться на выводы, полученные в ходе эксперимента. В исследования участвовали студенты двух классов испанского языка начального уровня по 18-22 человека в каждом. В одном классе преподаватель использовал пособие (экспериментальная группа), а в другом нет (контрольная группа). Преподавание осуществлялось одним педагогом в обоих классах. Работа с анализируемым пособием проводилась в экспериментальной группе 20-25 минут раз в неделю в урочное время. Для проведения эксперимента были разработаны анкеты и специальные учебные классные и домашние задания. Результаты исследования убедительно подтвердили продуктивность включения рассматриваемого пособия в учебный процесс по преподаванию иностранных языков, показав повышение уровня осведомленности студентов экспериментальной группы в отношении выдающихся личностей испаноязычного мира в среднем на 37-42% по всем категориям пособия.

Более четырёхсот комплектов игрового пособия активно включены в учебный процесс русистами средних и высших учебных заведений. Пособие получило положительную оценку учителей и преподавателей, учителей школ и студентов университетов. Педагогам игра «Лица России» помогает заинтересовать обучаемых ключевыми фигурами мира русских, повысить эмоциональную энергию занятий и привнести элемент развлекательности (Мустайоки 2003:130-131) в учебный процесс. Студенты всегда предпочитают игровые задания полезным, но зачастую
монотонным, тренировочным упражнениям. Один из студентов отмечает: «Мне было интересно играть в русский «Квартет». Должен признаться, он мне даже помог лучше играть в покер. Но гораздо важнее то, что игра помогла мне узнать о многих известных русских, о которых мы не знаем в Соединённых Штатах. Я узнал о великих писателях, спортсменах, поэтах, генералах, правителях и других личностях. Даже если я только узнал их имена и получил немного информации, всё равно это лучше, чем не знать ничего» (Джон Ладд, студент третьего курса, 2014 год). По словам другой студентки, «правила простые, а новая лексика тоже нетрудная. Для игры нам нужно знать только несколько фраз. Тем не менее, эти фразы стали естественными для нас, потому что, играя, мы их повторяли и опять, с разной интонацией и с разным настроением. «Квартет», может быть, и не словарь, но он учит чему-то очень важному – мы узнаём, как должен звучать наш новый язык» (Марисса Хинсон, студентка четвёртого курса, 2015 год).

В заключение приведём мнение преподавателя университета штата Миссисипи, доктора наук Валентины Епурь, которое обобщает потенциал анализируемого пособия: «Разработанное в форме игры, учебное пособие «Квартет: Лица России» помогает развивать у студентов разговорные навыки, способствует расширению их кругозора и социокультурной компетенции, а также создаёт мотивацию к углублению знаний в области страноведения. Положительным моментом является также то, что это игровое пособие может использоваться как на начальном, так и на продвинутых этапах обучения русскому языку. В языковой программе нашего университета мы часто используем его на уроках русского языка и на встречах Русского клуба. Студенты играют с удовольствием и азартом. Игра служит также хорошим началом для дальнейшей творческой работы над страноведческим материалом на старших курсах по таким темам, как «Выдающиеся люди России», «Спорт в России», «Известные русские музыканты и композиторы», когда студентам даётся задание написать сочинение или выступить в классе с докладом на заданную тему. Нашим студентам нравится, что используется нетрадиционный подход к развитию новых знаний при создании благоприятной для запоминания атмосферы». 

Давайте познакомимся
МАРА СУХОЛУЦКАЯ
Аппендикс I.
«Квартет: Лица России»

Мини-тест I

Задание: Возле имени каждого человека, изображённого на фотографиях, впишите букву, соответствующую этому имени:

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A. Ludmila Gurchenko
   Photo by unidentified author (Photo from the Presidential Press and Information Office [Kremlin.ru], CC BY 4.0, Wikimedia Commons, https://commons.wikimedia.org/w/index.php?curid=12514943.)

B. Alexander Pushkin

B. Iosif (Joseph) Brodskiy
   Photo by unidentified author (Photo appeared in Michiganensian, University of Michigan yearbook published by University of Michigan. The photo is in the public domain and retrieved from Wikimedia Commons, https://commons.wikimedia.org/w/index.php?curid=19925443.)

Г. Pyotr Tchaikovsky

D. Lev Tolstoy

E. Alla Pugacheva
   Photo by Peter Koard (Bundesarchiv, Bild 183-R0428-0022 / Koard, Peter / CC-BY-SA 3.0. Wikimedia Commons, https://commons.wikimedia.org/w/index.php?curid=55335432.)

Ж. Dmitriy Mendeleev
   Photo by unidentified author (Wikimedia Commons, https://commons.wikimedia.org/w/index.php?curid=162502. The image is in the public domain in the United States.)

З. Tzar Peter I
   Portrait of Tzar Peter I (1672–1725) by Jean-Marc Nattier, oil on canvas, 1717. The portrait is currently a part of the collection at the Bayerischen Verwahrung der staatlichen Schlösser, Gaarten und Seen Residenz Museum, Munich. (Wikimedia Commons, https://commons.wikimedia.org/w/index.php?curid=17225190.)

И. Yuriy Gagarin
   Photo By unidentified author (NASA, Great Images in NASA. Image retrieved from Wikimedia Commons, https://commons.wikimedia.org/w/index.php?curid=4231577.)
Давайте познакомимся
Мара Сухолуцкая

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Мини-тест II
Задание: Возле имени известных россиян (см. выше) проставьте букву, соответствующую области культуры, в которой они знамениты. Помните, одна и та же область культуры может повторяться несколько раз:

А. Поэт; Б. Актёр; В. Царь; Г. Писатель;
Д. Эстрадный певец; Е. Композитор; Ж. Космонавт; З. Учёный.

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Тер-Минасова С. Г. «Союз нерушимый языка и культуры: проблематика межкультурной коммуникации в теории и практике..."
On the Expressive Function of Russian Quantitative Aktionsarten in Speech

ELENA NIKOLAENKO

Introduction
The goal of this article is to examine the expressive function of Russian quantitative Aktionsarten in oral and written speech from the perspective of functional grammar and cognitive linguistics, the theoretical principles of which are outlined below. The focus will be on occasionally used Aktionsarten, which name an action quantity as “greater than the norm”; the term is used by native Russian speakers to express personal appreciation/depreciation of the action.

Following the functional grammar approach, events are treated as developing in time and space, and the way of this development is reflected in the universal functional-semantic category of aspectuality. This category has a field structure called the functional-semantic field of aspectuality; it embraces language means of different levels: lexical, morphological, syntactical. The field is organized as a hierarchy: it has a nucleus (the morphological category of aspect) and a periphery/peripheries formed by lexical, lexico-grammatical, and syntactic language means. This structure is idioethnic—that is, specific for any single language. In the Russian language it has a nucleus, the grammatical category of aspect, and peripheries of different levels: lexico-grammatical (Russian Aktionsarten/sposoby deistviia/lexical aspects, secondary abstract meanings that can modify primary meanings of verbs; Khrakovskiĭ 1980), lexical (contextual aspectual markers/adverbials), and syntactic (aspectual situations). The common aim of these peripheries is to express the character of action development in time and space. In English there is no nucleus, because English does not have the grammatical category of aspect and telicity/atelicity and character of action is consistently expressed by contextual means.

Aspectual semantics includes two semantic components: qualitative aspectuality and quantitative aspectuality, also called action
quantity or pluractionality (Newman 1980). The focus of this paper is on pluractionality—that is, “all differences in the manifestation of action that concern its quantitative count” (Maslov 2004), which include several aspectual meanings. After Ildikó (2013), who proposes that the conceptions of Maslov (2004), Cusic (1981), Dressler (1968), and V. Khrakovskiĭ (1980) can be integrated in one system, we assume that quantitative aspectuality is comprised of the following semantic components:

- **multiplicity** (semelfactive/frequentative actions/distributive),
- **continuity** (limited continuity/unlimited continuity),
- **intensity** (slightly intensive/strongly intensive/neutrally intensive).

Adopting Belskaia’s (2004) motivological approach to the category of intensity, we understand intensity as the connotative meaning, which refers to “abnormal” quantitative and qualitative characteristics of a phenomenon. All three semantic components can be found in different combinations with each other, as in poplakivat’—frequentative, slightly intensive. To evaluate action quantity, the default value is necessary—that is, a point of departure or relative measure parameter (Cusic 1981). Cases that express “action quantity under or above the default value” are considered evaluative and are a focus of evaluative morphology (Körtvélyessy 2015). Many linguists also emphasize that to determining “the norm”/“unquantified activity” (Kotsyba 2007) and the deviation from the norm proves problematic; they emphasize that a person’s idea of “the norm” is conditioned by his or her concept of size evaluation, which is language specific. This problem lies within the domain of cognitive linguistics.

The main means in the Russian language to express “action quantity under or above the default value” is quantitative-terminative/kolichestvenno-predel’nye Aktionsarten (Ildikó 2013), which denote a reduced action/“less than the norm” or an augmentative action/“greater than the norm” (Körtvélyessy 2015, 41); for the most comprehensive classifications of Russian Aktionsarten see (Avilova 1976) and (Sheliakin 1982). Many scholars concur that Russian Aktionsarten have high expressive potential because of the active and intricate word-formation mechanisms available (a variety of aspectual prefixes and suffixes) to Russian speakers to convey their
attitude/perception/emotional evaluation of the reported action (Arkadiev, Holovet, and Wiemer 2015, 239–240; Remchukova 2005). The following example will illustrate the expressive power of Russian Aktionsarten and the way speakers of Russian use Aktionsarten word-building patterns to convey expressive meaning:

(1) Ya kak podumaiu, chto mnogiye zhenskiye problemy – ot togo, chto my slishkom mnogo obdumyvaem, zatem vdumyvaemsia, chasto nadumyvaem, a k tomu zhe i vydumyvaem… Potom esche razdumyvaem, posle chego mozhem i peredumat’… UZHAS!!! Koroche govoria, ya dumaiu, chto nam luchshe inogda voobshche… NE DUMAT’! (Sovremennaia zhenshchina, VKontakte Group)

Linguists highlight peculiar features of expressivity of different Russian Aktionsarten:

(1) even without any specific context, verbs of certain Aktionsarten can already have negative connotations (like doigrat’’ia, zamutchit’, ponaekhat’), which explains their usage in emotional contexts (Remchukova 2012);

(2) the diminutive Aktionsart (zven’kat’, pobudit’ [nedolgo], pobespokoit’sia [nemmogo]) is always emotively nonneutral: “expressivity of speech manifests itself most of all in special suffixes—augmentative-diminutive, caressing-pejorative” (Galkina-Fedoruk 1953).

The peculiarity of the expressive function of diminutives is observed in the so-called cases of “outward” or “inner” conflicts (Papina 1988). In the former, expressivity is enhanced when diminutives are combined with aspectual adverbials of opposite semantics, like in poriadochno podzakhmelet’. In the latter case, expressivity is enhanced when Aktionsarten word-building morphemes have opposite meanings in poliprefixed verbs, as in podnaguliat’sia, podnachtat’sia (Gashkova 2003);

(3) the distributive-summary Aktionsart is always emotively nonneutral, but its usage is optional and colloquial (Karavanov 1999): compare Magaziny zakryli. and Magaziny pozakryvali, where both

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On the Expressive Function of Russian Quantitative Aktionsarten in Speech
ELENA NIKOLAENKO

denote the same action, but there is a striking difference in the speaker’s personal attitude toward the action;

(4) the semelfactive Aktionsart/Single Act Perfectives (gul’nut’, dolbanut’) is viewed as ironic and colloquial (Remchukova 2012, 116; Tošovič 2006, 412–13). In this respect, a distinction should be made between the neutral perfectivizing function of –nu (kapnut’) when verbs with –nu express one “quantum” of an iterative situation and its specifically semelfactive and expressive function (gul’nut’, dolbanut’) when we observe a nuance of intensity. This difference is conditioned by the verb’s semantics (Dickey and Janda 2009);

(5) the intensive Aktionsarten will be always expressive, because intensity is a connotation referring to “abnormal” quantitative and qualitative characteristics of a phenomenon or an action (Belskaia 2004).

Research Questions
Building on the previous classifications, the present analysis will focus on the following questions with regards to the expressive functions of Russian quantitative Aktionsarten:

- Which quantitative Aktionsarten are most frequently used by Russian speakers to make their speech expressive?
- Which word-building patterns are used most frequently and which of them are used to create a positive/negative effect, a stronger/weaker effect?
- What is the role of the verb semantics, the context (situational, linguistic), and the speaker’s subjective view of the action?

Data Collection and Analysis
The data consist of both oral and written speech samples produced by adult native speakers of Russian. Speech samples were collected on social network sites (Facebook, VKontakte, chats, blogs); in addition, transcripts of spontaneous speech samples were made. The data was then analyzed using the componential and discourse analysis.

Data Description
The analysis shows that speakers enhanced action intensity, action exhaustiveness, and action continuity to sound more expressive when
conveying their feelings and attitudes. Below is the analysis of how each quantitative semantic component is expressed.

**Action Intensity**

**Quantitative-voluminal (kolichestvenno-ob”emnye) aktionsarten**

(1) Situation. The author and his colleague are standing in a line with trays in their hands in the university canteen. Another colleague comes late and takes extra trays for them, not aware that they had already gotten their trays. Their reaction to her action:

- *A my uzhe opodnolis’*. (laughing good-humouredly)

We observe a productive word-building mechanism where the verb is motivated by the noun and formed by adding the prefix о– and the suffix –i. The new form means “to provide with the object named by the motivating noun” (Shvedova 1980, 594-602); in (2) it means “to provide everyone with trays.” *Opodnosit’zia* is the distributive-summary (distributivno-summarnyĭ) Aktionsart: it names an action that consists of several acts directed upon many objects or performed by many subjects. The emotional coloring is positive, the use of the noun *podnos* as motivating is occasional, and the utterance sounds like a joke. In situations with verbs of the distributive-summary Aktionsart, no additional contextual means with action quantity semantics are required; the usage of *vse* (*my uzhe vse opodnolis’*) is optional.

(2) - *Kuda nabigudinilas’?* (Olga Naumkina’s VKontakte post)

We observe the productive word-building sequence *bigudi – bigudinit’zia – nabigudinit’zia*, in which the verb *nabigudinit’zia* is motivated by the verb *bigudinit’zia*, which in turn is motivated by the noun *bigudi*. As a result, *nabigudinit’zia* is the cumulative (kumuliativnyĭ) Aktionsart.

The verb *nabigudinit’zia* means “to have many objects on the surface with the help of the action named by the motivating verb” (Shvedova 1980, 594-602). In this case *na–* can be treated as polysemantic and used to express two meanings: “directing onto the surface the action named by the motivating verb” and “to obtain a certain amount of

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2 Larissa Sluchewskaya, talking with the author, September 2013.
something with the help of the action named by the motivating verb” (Shvedova 1980, 594-602). The verb has great expressive power, as the motivating verb bigudinit’sia is itself occasional.

Without context, the emotional coloring is positive, the use of the noun bigudi as motivating is occasional, and the utterance sounds like a joke. The emotional coloring of the verb can be either positive (humorous) or negative (ironic):
- the situational context is required to interpret the emotional coloring; in the situation “somebody does something unexpected for another person,” the utterance can be positively or negatively colored depending on the attitude of the speaker;
- in example (3), the use of a quantitative Aktionsart in the syntactic pattern [Kuda + V(perfective)‽] is expected (cf. Kuda raznariadilas’‽! Kuda ponakrasilas’‽!).

In situations with verbs of the cumulative Aktionsart, no additional contextual means with action quantity semantics are required; the usage of tak (Kuda tak nabigudinilas’‽) is optional.

(3) - Kogda nanakopilos’ problem. (Valentina Aleksandrova’s VKontakte post)⁴

The productive prefixal word-building pattern [na– + Verb] is employed, meaning “to obtain a certain amount of something with the help of the action named by the motivating verb” (Shvedova 1980). The verb has enhanced expressive power as we observe the phenomenon of poliprefixation/poliprefiksatsiia typical of dialectal and colloquial speech (Remchukova 2012, 124): the speaker adds the prefix na– to the cumulative verb nakopit’ to build the cumulative-distributive Aktionsart by analogy with the prefix pona–. Using the prefix nana– to form a cumulative-distributive verb is occasional. Nanakopilos’ is the cumulative-distributive (kumuliativno-distributivnyĭ) Aktionsart.

Without context, the emotional coloring is more positive than negative, which is conditioned by the prefix nana–, as its use is not regular but occasional.

Within some contexts, the emotional coloring of the verb can be positive or negative:

⁴ Valentina Aleksandrova’s (Bryansk, Suponevo) VKontakte post. 2013, https://vk.com/victoria32.
- in the situation “somebody is complaining,” the utterance can be positively or negatively colored, depending on the attitude of the speaker;
- verb-object agreement is important: the verb of the cumulative-distributive Aktionsart requires plural objects.

In situations with verbs of the cumulative-distributive Aktionsart, no additional contextual means with action quantity semantics are required; the usage of stol’ko (kogda nanakopilos’ stol’ko problem) is optional.

**Quantitative-Intensive (Kolichestvenno-Intensivnye) Aktionsarten**

(4) Takaia raznaia zhivaia zhizn’ … Ona byla vsiu shkolu, ona byla togda, kogda pochti vse spokoino postupili v vyu, ne zamorochenye EGE, ne zakoshmarennye kolichestvom biudzhetnykh mest. Vsem khvatalo vsego. Larkie i solnechnye deti, slishkom mnogo vy mogli izmenit’ v tom mire, v kotoryi prishli. (Znakmedia Blog)⁵

We observe the productive word-building sequence koshmar – koshmarit’ – zakoshmarit’, in which the verb zakoshmarit’ is motivated by the verb koshmarit’, which in turn is motivated by the noun koshmar. The speaker uses the participle zakoshmarennye. Zakoshmarit’ is the continuous-intensive Aktionsart (chrezmerno-prodolzhitelnyi).

Without context the emotional coloring is always negative, which is conditioned by the semantics of the base noun koshmar (it is a regularity—with many verbs, the meaning of “making somebody be in an undesirable state” is expressed by the base word (Shvedova 1980, 358)).

Within our context the emotional coloring is negative (to show criticism of something in the past—i.e., in the Soviet times, children had real childhoods whereas now parents and society set exceptionally high demands on their children from an early age):

1. the given situation is negative: “somebody’s life is awful because of many difficulties”;
2. verb-object agreement is important: the verb of the continuous-intensive Aktionsart requires plural objects.

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In situations with verbs of the continuous-intensive Aktionsart, no additional contextual means with action quantity semantics are required; the usage of sovsem, tak (sovsem zakoshmarennye) is optional.

(5) Situation. The author and his colleagues stay in a hostel with only a single shower-room, which does not work properly, on the ground floor. They are a bit perplexed that visiting foreign lecturers are provided with better conveniences than Russian participants.

Ekaterina: Da … nashikh by britantsev da v etot dush. Vot oni namylis’ by.

Author: Da … oni by ne namylis’, a zamylis’. (laughing good-humouredly though sadly)⁶

Where namyt’sia is saturative (sativnyi) and nonoccasional, zamyt’sia is overintensive (chrezmerno-intensivnyi) and occasionally coined by the speakers.

We observe the productive prefixal word formation: the verb is motivated by the verb myt’sia and formed by adding the prefix za–, the new form means “to make somebody/something be in an undesirable state with the help of the action named by the motivating verb” (Shvedova 1980, 594-602).

Without context the emotional coloring of zamyt’sia is negative, which is conditioned, on the one hand, by the semantics of the prefix za– and the motivating verb myt’sia: when we bring the action myt’sia to an end we usually say vymyt’sia or pomyt’sia; when combined with za– the verb gets a negative connotation because the action amount is too exaggerated. It is similar to the “inner” conflict described for the diminutives and mentioned above: expressivity is enhanced when the Aktionsart-building morpheme has a meaning that contradicts the verb semantics. On the other hand, the negative emotional coloring is also conditioned by the fact that there is no conceptual representation of the action zamyt’sia.

Within our context the emotional coloring is negative: expressing criticism of the given situation—poor service to citizens of the country versus good service for foreign guests (the speakers mean that the foreign guests would not be able to shower at all in such conditions because they are not used to it).

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⁶ Ekaterina Barinova, talking with the author, September 2013.
The usage of the contrastive negation pattern \([ne \ldots, a \ldots]\) enhances expressivity but is optional (we can also say “Oni by ne namylis’. Oni by zamylyis’.) because the Aktionsart is the main means to convey the aspectual meaning and expressivity. In \([ne + \text{Verb (saturative)}, a + \text{Verb (overintensive)}]\) both verbs name the action quantity “greater than the norm” but of different levels/degrees—myt’sia is an “unqualified” action quantity, namyt’sia is a “greater than the norm” action quantity, and zamyt’sia is a very exaggerated action quantity. Thus, we observe a contrast of different degrees of action quantity, and a parallel can be well drawn with the degrees of adjectives: myt’sia (positive), namyt’sia (comparative), zamyt’sia (superlative).

In situations with verbs of the saturative, continuous-intensive, and overintensive Aktionsarten, no additional contextual means with action quantity semantics are required; the usage of sovsem (Oni by sovsem zamylyis’) is optional.

(6) Situation. Vladivostok, a heavy snowstorm, there is so much snow that people cannot walk: the snow is waist deep. Three persons go out of the house and find themselves trapped in snow. They treat the situation with a sense of humor and are roaring with laughter.

\textit{Man:} … Znak v sugrove konkretno zanesënnynnî … Gde tam svetofor?! … Po poias, Nadiukha!! … Nichego sebe, \textit{peremët}, blin … !!! (Anna Gal’tseva’s Facebook post)

We observe the productive word-building sequence \textit{mesti} – \textit{peremësti} – \textit{peremët} in which the noun \textit{peremët} is motivated by the verb \textit{peremësti}, which in turn is motivated by the verb \textit{mesti}. The new form means “too long and intensive action named by the motivating verb” (Shvedova 1980, 594-602). \textit{Peremësti} is an overnormative (chrezmerno-normativnyû) Aktionsart. It motivates the verbal noun \textit{peremët}, which is built by analogy with building nouns from verbs with the suffix \textit{–at}, meaning “object which is the result of the action named by the motivating verb” (cf. delegirovat’ – delegat; Shvedova 1980, 594-602). The noun \textit{peremët} is an occasionalism/nonce word.

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Without context the emotional coloring can be considered positive or negative. Within some context the emotional coloring depends on the attitude of the speaker to the given situation (optimistic/pessimistic).

In situations with verbs of the overnormative Aktionsart, no additional contextual means with action quantity semantics are required; the usage of the syntactic pattern [Nichego sebe … !] enhances expressivity but is optional (we can say Peremět!, which is a bit less expressive).

**Terminative-Continuous and Terminative-Intensive Aktionsarten**

(7) Inscription under a photo: Vykhodnoĭ. Poĭdu nasplius’. (Kroshka Shi)⁸

(8) The name of a group: Poĭdu s goria nasplius’. (VKontakte, Group’s name)⁹

We observe a productive word-building mechanism where the verb is motivated by the verb spat’ and formed by adding the prefix na–. The new form means “intensive action named by the motivating verb” (Shvedova 1980, 594-602). Nasplius’ is the saturative (sativnyĭ) Aktionsart.

The emotional coloring is always positive: the usage of the verb nasplius’ is not regular but occasional and thus makes the utterance sound like a joke, and the motivating verb spat’ has positive semantics. No additional action quantity semantics are required.

We can also observe cases when the speaker uses several Aktionsarten in one utterance, each one exceeding the previous one in intensity; the speaker’s intention is to sound more expressive, like in the following situation:

(9) Tak naobshchalis’, chto azh priamo pereobshchalis’ i vyobshchalis’ i zaobshchalis’! (Elena Adalmina’s Ovtet.mail.ru post)¹⁰

We observe naobshchat’sia (saturative/sativnyĭ) and occasionally used pereobshchat’sia (overnormative/chrezmerno-normativnyĭ), vyobschat’sia (saturative/sativnyĭ), zaobschat’sia (overintensive/chrezmerno-intensivnyĭ) Aktionsarten. They are built according to

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productive prefixal patterns for verbs [prefix + Verb]. Increased action intensity is achieved by the use of three verbs in a cumulative way, each one surpassing the previous one in degree. No additional action quantity semantics are required; the usage of azh priamo is optional.

**Action Exhaustiveness**

Action exhaustiveness, or inner limit (telicity) exhausted by the action, means that the action stops when it achieves its limit (telicity): it exhausted itself. In Russian action exhaustiveness concerns perfective verbs. The character of action exhaustiveness is different with transitive and intransitive verbs: the action can exhaust an object/objects it is directed upon and thus makes this object pass into a new state (transitive verbs); or the action can achieve its inner limit present in the verb semantics or the context and the situation; the action is finished and a phase of its new state begins (intransitive verbs; Bondarko and Kazakovskaya 2013, 443; Shatunovskii 2009).

**Terminative-Continuous and Terminative-Intensive Aktionsarten**

(10) Situation. Dmitry, is keen on mountain biking. During a typical evening, which he spends watching mountain biking videos, he comments:

- **Snarkomanil** ia sebia velikami ėtimi.\(^{11}\)

We observe the productive word-building sequence narkoman – narkomanit’ – snarkomanit’, in which the verb snarkomanit’ is motivated by the occasional verb narkomanit’, which in turn is motivated by the noun narkoman. The new form means “to get damaged, ruined, used up by the action named by the motivating verb” (Shvedova 1980, 594-602).

Snarkomanit’ is a final-negative (finalno-otritsatelný) Aktionsart.

Without context the emotional coloring is always negative, which is conditioned by the negative semantics of the base noun narkoman. Within our context the emotional coloring is negative. However, we can observe different levels/shades of intensity of negative emotional coloring depending on verb-object semantic agreement: in (11) the negative emotional coloring is low as snarkomanit’ in combination with velikami is used indirectly; the speaker coins this verb to show how

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\(^{11}\) Dmitrii Gorodetcki, talking with the author, December 2014.
obsessed he is with bike riding and that it is not very good because he is always thinking only about it. No additional action quantity semantics are required; the usage of sovsem, sil’no to intensify the result exhaustiveness is optional.

**Terminative-Temporal Aktionsarten**

(11) - Zhdu tvoeĭ zharkoĭ ulybki.
- Da uzh vsë, *otulybalas’,* poslezavtra na rabotu. (Ekaterina Barinova’s Facebook post)

We observe the productive word-building sequence ulybka – ulybat’sia – otulybat’sia, in which the verb otulybat’sia is motivated by the verb ulybat’sia, which in turn is motivated by the noun ulybka. The new form means “to bring to an end the action named by the motivating verb which lasted for some time” (Shvedova 1980, 594-602). Otulybat’sia is the finitive (finитивный) Aktionsart.

Without context the emotional coloring of otulybat’sia is negative, which is conditioned by the semantics of the prefix ot– and the motivating verb ulybat’sia, which when used together have the meaning “there will be no chance to be happy again and smile.”

Within our context the emotional coloring is negative (in this case, it is the disappointment of the speaker, a university professor, needing to start a new hard studying year at the university). However, it can be of different intensity depending on the speaker’s attitude (optimistic/pessimistic).

No additional contextual means with action quantity semantics are required; the usage of sovsem, uzhe to intensify the result exhaustiveness is optional.

We can also observe cases when the speaker uses several Aktionsarten, each one exceeding the previous one in intensity; the speaker’s intention is to sound more expressive, like in the following situation:

(12) Situation. At a seminar on translation theory, discussing a task on the translator’s “false friends.”

*Author: Trudnoe bylo zadanie?*

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**Student 1:** Da, vesi’ Internet izguglili.

**Student 2:** Vyuglili.

**Student 3:** Guglili, guglili, da ne vyguglili. (good-humouredly)\(^{13}\)

We observe the occasional verbs izguglili (total/totalnyĭ) and vyguglili (saturative/sativnyĭ) built following the productive prefixal verb-building patterns: vy- (“intensive action named by the motivating verb”), iz- (“action named by the motivating verb spreads over many places”), and the syntactic pattern [Verb imperfective (guglili), da ne Verb perfective (vyguglili)].

[Verb imperfective, da ne Verb perfective] is a pattern typical of Russian folk tales (e.g., zhdal, zhdal, na de dozhdalsia), which expresses the opposition between an attempt to perform an action (imperfective) and the action’s successful completion (perfective; Maslov 1948). The use of this pattern lays emphasis on the absence of a result.

**Action Continuity**

(13) Two friends are talking. One is telling the other about communicating via emails with a man: they have been writing to each other for a long time already but no serious decisions have been made so far.

**Olesia:** Chto tolku, chto ia emu pisala-napisyvala!!\(^{14}\)

We observe the verb napisyvat’ of the frequentative Aktionsart (affixal verb-formation, productive model) denoting a long-lasting action of repetitive nature. Expressivity is enhanced by using the alliterating synonyms/parnye sinonimy (Fenenko 2001, 74; pisat’-napisyvat’), which express long-lasting action without successful completion.

The emotional coloring is always negative, which is conditioned by the semantics of the model. No additional contextual means with action quantity semantics are compulsory; the usage of stol’ko to intensify the long-lasting action is optional.

Of interest are cases when Russian speakers employ Aktionsarten of “unquantified activity” (the norm) to build an expressive occasional verb following a productive word-building pattern, as in (15), or which

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\(^{13}\) Students, talking with the author, December 2014.

\(^{14}\) Olesia Ryzhikova, talking with the author, August 2016.
get the meaning of “much action quantity” and become emotionally colored in special context, as in (16, 17). But such cases are rare.

(14) Situation. Early in the morning, while walking the dogs, one friend tells the others she is afraid there is a mouse in her apartment, which has caused her several sleepless nights.

- A ty vyspalas’?
- Da, uzh, vyspalas’! Ya uzhe tri dnia etu mysh karauliu.
- I chto? Skaraulila? (laughing good-humouredly)\textsuperscript{15}

In this case action exhaustiveness is expressed. We observe the productive word-building sequence karaul – karaulit’ – skaraulit’, the new form means “to bring to an end the action named by the motivating verb” (Shvedova 1980, 594-602). The verb skaraulit’ is used occasionally; it is motivated by the verb karaulit’ (nonterminative [atelic], evolutive/evolyutivnyi) by analogy with the productive perfective verb-building pattern delat’ – sdelat’. In this context the emotional coloring is positive. No additional contextual means with action quantity semantics are required with skaraulit’.

(15) Ne smog naguglit’, kto perevel etot fil’m. No, esli est’ ad, to pust’ oni tam vечно perepisyvaiut slovarniu stat’iu dlia frazy “make sure.” (Maksim Isakov’s Facebook post)\textsuperscript{16}

In this case, action exhaustiveness is expressed. We observe prefixal word formation: the occasional resultative verb naguglit’ is motivated by the verb guglit’ (nonterminative [atelic], evolutive/evolyutivnyi). Guglit’ is a neologism, a colloquial word used mostly by young people. The resultative of guglit’ (a controlled gradual result-oriented action) can be formed using several productive Aktionsarten-building patterns:

- guglit’ – poguglit’ (cf. chitat’ – pochitat’; a little)
- guglit’ – proguglit’ (cf. delat’ – prodelat’; thoroughly)
- guglit’ – naguglit’ (cf. pisat’ – napisat’; intensive action).

No additional contextual means with action quantity semantics are compulsory; the usage of sovsem, voobshche is optional.

\textsuperscript{15} Olesia Ryzhikova and Zhenia Borisova, talking with the author, July 2015.
The emotional coloring is negative, which is conditioned by
- verb semantics: though built following a productive word-
building pattern, naguglit’ is considered derogative (in Russian you
sooner say iskat’/naiti v Internete),
- context: the negatively colored adverbial esli est’ ad, without it
naguglit’ would sound simply dialectal.

(16) Situation. One poodle breeder is visited by another, her friend,
who visits with her dogs; there are more than a dozen of poodles in one
room!

_Aaaaamechta!!!! Pudeleizavezli._ (Anna Riazanova’s Facebook post)\(^\text{17}\)

In this case, action intensity is expressed. We find the verb of
motion zavezti, meaning “to deliver somewhere by order”; without
context it is “unqualified” action quantity (the norm) and is not
emotionally colored. It gets its positive (humorous) emotional coloring
and aspectual semantics of action quantity “greater than the norm”
within this context:

(1) _Aaaaamechta!!!!_ vividly signals the verb’s positive coloring,

(2) The positive (humorous) emotional coloring is achieved by
substituting components of fixed expressions with unexpected words:
the phrase zavezti v magazin (V magazin zavezli produkty) is used about the
dogs. The connotative meaning is based on the cultural background, as
the phrase zavezli _v magazin_ was typical of the Soviet times when many
ordinary consumer goods were not available in stores (“deficit”), and
whenever products were delivered to a shop, people were happy and
hurried there telling their friends that “You know, _v magazin zavezli … !!!_

(3) verb-object agreement: the semantic of action quantity
“greater than the norm” is expressed by plural objects.

Proceeding from the data, the following observations were formed:

(1) Expressive function is regularly found with verbs of
quantitative-terminative Aktionsarten, which name an action quantity
“greater than the norm”: it is either action intensity, action
exhaustiveness, or action continuity, which is emphasized by the
speaker. Verbs of “unquantified” activity can but rarely achieve

\(^\text{17}\) Anna Riazanova’s Facebook post, July 30, 2016,
quantitative semantics in certain contexts. In Table 1 we present the quantitative semantic components and Aktionsarten, expressing those which were analyzed in this research.

Table 1. Verbs according to their action function

<table>
<thead>
<tr>
<th>Action intensity</th>
<th>Action exhaustiveness</th>
<th>Action continuity</th>
</tr>
</thead>
<tbody>
<tr>
<td>opodnosit’/sia</td>
<td>snarkomanit’</td>
<td>pisat’-napisyvat’</td>
</tr>
<tr>
<td>(distributive-</td>
<td>(final-negative)</td>
<td>(frequentative)</td>
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<tr>
<td>summary)</td>
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<tr>
<td>nabigudinit’/sia</td>
<td>otulybat’sia</td>
<td></td>
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<tr>
<td>(cumulative)</td>
<td>(finitive)</td>
<td></td>
</tr>
<tr>
<td>nanakopilos’</td>
<td>izguglit’</td>
<td></td>
</tr>
<tr>
<td>(cumulative-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>distributive)</td>
<td></td>
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</tr>
<tr>
<td>zakoshmarit’</td>
<td>vyguglit’</td>
<td></td>
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<tr>
<td>(continuous-intensive)</td>
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<tr>
<td>peremesti</td>
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<tr>
<td>(overnormative)</td>
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<tr>
<td>zamyt’/sia, zaobschat’/sia</td>
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<tr>
<td>(overintensive)</td>
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<tr>
<td>nasplius’, vyobschat’/sia</td>
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<tr>
<td>(saturative)</td>
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</tr>
<tr>
<td>pereobshchat’/sia</td>
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<tr>
<td>(overnormative)</td>
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</tbody>
</table>

(2) In most cases speakers coin new occasional verbs of quantitative semantics and build them following Russian productive verb-building patterns. The prevailing word-building types are (a) a verb is motivated by a verb (Verb → Verb) and (b) the sequence pattern Noun → Verb → Verb.
(3) Context plays a significant role in creating expressivity degree and the speaker’s appreciation/depreciation of the action. Among these contextual factors are syntactic patterns intensifying action quantity: several quantitative verbs in a cumulative way, each one surpassing the previous one in degree; the contrastive negation pattern \((ne \ldots, a \ldots)\); (Verb imperfective, \(da\) \(ne\) Verb perfective) expressing the opposition between an attempt to perform an action (imperfective) and the fact of action successful completion (perfective); and the alliterating synonyms/parnye sinonimy (pisat’-napisyvat’) expressing long action without successful completion. Verb-object agreement is also of importance: verbs of the cumulative-distributive, continuous-intensive Aktionsarten require plural objects; the semantics of the object can influence the intensity of negative emotional coloring, as in \(snarkomanit’ velikami\), where the object forces an indirect use of the verb. In terms of extralinguistic context, the speaker’s attitude (optimistic/pessimistic) can influence the intensity of emotional coloring.

(4) Contextual means with action quantity semantics (adverbials like \(sosveem, tak, uzhe\), etc.) used to intensify action quantity are optional—the semantics of action quantity “greater than the norm” is expressed by a quantitative Aktionsart, and an aspectual adverbial just adds a nuance of intensity.

**Discussion**
The amount of data used in this research is small in scope, yet it is representative enough to make observations about the expressive function of quantitative Aktionsarten in the Russian language.

The data show that to sound emphatic, Russian speakers tend to exaggerate action quantity and not to employ verbs of quantitative Aktionsarten, which are regularly used and even registered in dictionaries (like, \(ponastroit’, izranit’, dobudit’sia\)), but to coin their own quantitative Aktionsarten following productive word-building patterns.

The data suggest that all cases where we observe action quantity “greater than the norm” (intensity, exhaustiveness, continuity) could be called intensive because in all of them we see action dynamism, and they all satisfy the definition of intensity as a connotational meaning that denotes the “abnormal” quantitative and qualitative characteristics of an action. However, we can make a distinction between the so-called action
intensity proper, action exhaustiveness when the speaker intensifies the fact that the object is completely exhausted by the action, and action continuity when the speaker intensifies action duration. The decisive factors for this distinction are the semantics of Aktionsarten and the context.

The data also reveal that the Russian speakers tend to make their speech more emphatic by using *poliprefixation/poliprefiksatsiya* (*nanakopilos’*) and polysemanticity of prefixes. This raises several questions as to the description of the mechanism of their usage and how it is introduced to learners of Russian. In the case of poliprefixation the problem is to describe regularities of using the prefixes *nana–* (*nanakopilis’*) and *popo–* (*popodelal*) with certain semantic groups of verbs. The case of polysemanticity of prefixes seems even more complicated. Polysemantic reading can be conditioned by verb semantics, as in *snarkomanit’* and *skaraulit’*. In both cases we observe prefactual word building, the sequence pattern Noun → Verb → Verb, and the prefix *s–*, with the meaning “to bring to an end the action named by the motivating verb.” In *snarkomanit’* the verb acquires an additional negative shade of meaning under the influence of the motivating noun *narkoman*, which has negative semantics “to get damaged, ruined, used up by the action named by the motivating verb.” More intricate are cases when polysemantic reading of prefixes is conditioned not only by verb semantics but also by our concepts about the action, as in *zakoshmarit’, zamytsia’,* and *zaobshchat’sia’. When adding the prefix *za–* we create the new form meaning “to make somebody/something be in an undesirable state with the help of the action named by the motivating verb.” In *zakoshmarit’* the negative reading is motivated by the negative semantics of the motivating noun *koshmar*. In *zamytsia’* the semantics of the motivating verb is positive (*mytsia’* is “unqualified” action quantity and it can acquire either positive or negative treatment in context), but it is our concept about the action *mytsia* that influences our treatment of *zamytsia’:* it is unnatural for a man to spend hours in the bath. In *zaobshchat’sia’* the semantics of the motivating verb is positive, so the positive or negative treatment depends on context.
Conclusion
This research into the expressive function of Russian quantitative Aktionsarten in speech has shown that the degree of expressivity and the emotional coloring depend on an interplay of factors such as verb semantics, the speaker’s concepts about actions and his attitudes toward the situation, linguistic context in its various manifestations (syntactic patterns, verb-object agreement, use of action quantity adverbials), and the situation of communication. Likewise, it has shown that Russian speakers tend to linguistic creativity, coining verbs of quantitative Aktionsarten to exaggerate action quantity, and thus to be more expressive and convincing.

Even though many scientific papers have been written on different problems of the functions of Russian aspect and Aktionsarten, no comprehensive research has been done into functioning of quantitative Aktionsarten as a powerful expressive means in different types of texts, and no teaching materials have been created discussing how to introduce them to learners of Russian. The need for this is obvious: the usage of quantitative Aktionsarten for expressivity is a typical feature of the Russian language and teachers and learners of Russian need systemic and comprehensive explanations of how the Russian Aktionsarten function.

References


Лексические средства номинации эмоционального концепта «қорқыныш/fear» в казахской и английской лингвокультурах

АЙНАГУЛЬ ИСМАГУЛОВА, ДИНАРА РЫСПАЕВА, АЛМА ЖУКЕНОВА, КАЙРАТ ГУЛЬСАУЛЕ

Перспективы исследования состоят в дальнейшем изучении структуры и семантики концепта «страх» («қорқыныш/fear»), в более углубленном изучении комплексных исследований вербализации концепта в языковом сознании.

Концепт «страх» в разных лингвокультурах привлекает внимание многих исследователей, причиной тому является тот факт, что страх – это одна из базисных эмоций человека. Страх основывается на одном из самых мощных инстинктов – инстинкте самосохранения, который побуждает человека защищаться и спасаться. Страх – это эмоция, а эмоции присущи каждому человеку независимо от этнической, религиозной и социальной принадлежности.

Особый интерес у исследователей вызывает анализ сходств и различий языковых номинаций концепта в сопоставительном аспекте. Поскольку, даже несмотря на принадлежность концепта к базовым концептам, в каждой лингвокультуре есть свое восприятие, осмысление и оценка данной эмоции. Это один из тех концептов, который руководит восприятием и пониманием действительности, языковая деятельность же ориентирована на человека, она отражает действительность через ее восприятие человеком.

Антропоцентрическая парадигма современной лингвистики, проявляющая интерес к любым проявлениям человеческого фактора в языке, расширяет возможности лингвистических исследований, так как предполагает изучение языка с разных позиций. В рамках антропоцентрической парадигмы возникает необходимость рассматривать язык во взаимосвязи с познавательной деятельностью человека. Тенденция к сближению научных
Лексические средства номинации эмоционального концепта
ИСМАГУЛОВА, РЫСПАЕВА, ЖУКЕНОВА, ГУЛЬСАУЛЕ

дисциплин, возникших на стыке с лингвистикой, обусловлена стремлением к всестороннему и многоаспектному анализу явлений языка и речи.

Анализ теоретической литературы по проблеме изучения национально-культурной специфики языка позволяет говорить о том, что связь национальной культуры и языка происходит посредством сознания человека. Механизм, работающий в соответствии с языковой картиной мира, определяется как языковое сознание. Языковое сознание – это общее мировидение, выражающееся в языке и речи, включающее в себя представления о мире, закрепленные в языковых формах. Языковое сознание формируется у человека в процессе онтогенеза и развивается по мере получения им знаний о языке, о новых словах и их значениях, по мере совершенствования коммуникативной и иной компетенции в одном или более языках.1 Нельзя рассматривать языковое сознание лишь как форму отражения окружающей действительности, поскольку в нём находят отражение общественные, национальные представления о мире, воплощающиеся в сознании в виде концептов. Сознание, как система значений, отражает весь предшествующий опыт данного общества.

Поскольку этническое самосознание базируется, прежде всего, на языке, следовательно, анализ языка позволяет исследовать менталитет того или иного народа. Единицей языка является слово, его функция – пробудить сознание, т.е. определенный концепт. Изучением концептов плодотворно занимаются многие ученые (Аскольдов С.А., Н.Д. Арутюнова, А.П. Бабушкина, А. Вежбицкая, Демьянков В.З., Лихачев Д.С., С.Е. Никитина, В.Н. Телия, Р.М. Фрумкина и др.), но единого понимания термина «концепт» в науке до сих пор не существует. В казахстанском языкознании в рамках антропоцентрической парадигмы активно разрабатываются вопросы когнитивной лингвистики. С этим-лингвистической точки зрения когнитивные аспекты языка исследовали З.К. Ахметжа-нова, А. Байтурсынов, С.Ж. Баяндина, Е. Жанпейисов, А. Ислам, Б.Х. Исмагулов, А. Кайдар, М.М. Копыленко, Ж. Манкеева, Э.Д. Сулейменова.

Решению проблем языковой репрезентации картины мира в тексте, в эпической фразеологии посвящены диссертационные исследования С.И. Жапакова, Ф.Б. Кожахметова, Г.Ж. Снасапова, анализу конкретных концептов – диссертационные работы Б.С. Жумагуловой (концепты дом, долг), Ш.К. Жар-кынбековой (анализ концептов цвета), М.Б. Абдрахмановой (концепт коэ), Ж. Уматовой (концепт душа – жан) и др.

Понимание концепта отвечает представлению о тех смыслах, которыми оперирует человек в процессе мышления. Изучение концептов помогает представить концептуальную и языковую картину мира, выявить национальную специфику. Поскольку, при универсальном наборе концептов у каждого народа есть свое специфическое соотношение между ними.

Для носителей языка концепт является не столько мыслительной единицей, сколько образом, аккумулирующим эмоции, оценки, ассоциации, присущие данной культуре, поэтому изучение концепта должно носить комплексный характер и не ограничиваться рамками одной науки. Концептуальные картины мира у разных людей одинаковы, ибо человеческое мышление едино. Национальные языковые картины мира – это просто иное их «расцвечивание». Языковая картина мира отражает национальную картину мира и может быть выявлена в языковых единицах разных уровней. Именно в языке закрепляется общественно-исторический опыт, обще человеческий и национальный. Решая проблему соотношения концептуальной и языковой картин мира, лингвисты пытаются установить, как происходит формирование концептов. Учёные выделяют целый ряд базисных когнитивных категорий – концептов, которые являются универсальными, ибо отражают единый для всех когнитивный процесс.

Исходя из разных точек зрения на само определение термина «концепт», отметим, что нами под «концептом» понимается «квант знания, рубрика когнитивного членения континуума», ценностно и

эмоционально осмысленный сгусток информации. Концепт вбирает в себя значение многих лексических единиц и реализуется не только в слове, но и в словосочетании, высказывании, тексте. Широкий спектр мнений относительно определения концепта обусловлен тем, что концепт имеет многомерную, далеко не статичную структуру и включает в себя лингвистический, культурологический, психологический, социальный аспекты.

В современной лингвистике существуют различные методики описания концепта. Использование тех или иных методов и приемов исследования в каждом конкретном случае зависит не только от сложности концепта, но и от целей и задач, которые ставит перед собой исследователь, от характера лингвистических источников, являющихся материалом для рассмотрения концепта.

Р.М. Фрумкина разграничивает ядро и периферию. Ядро представляет собой словарное значение лексемы. Периферия — это субъективный опыт, различные прагматические составляющие лексемы, коннотации и ассоцииации. Для выявления национально-культурной специфики концепта семантические признаки одного языка сравнивают с набором семантических признаков эквивалентного концепта другого языка. Это дает возможность увидеть такие признаки концепта в другом языке, которые представляются очевидными, без которых концепт не существует. Однако нередко при анализе выясняется, что данный признак является ярким, оригинальным, сугубо национальным. Контрастивный анализ дает возможность выявить общие компоненты в концептах национальных концептосфер, обнаружить различия или отсутствие некоторых когнитивных компонентов. В данной статье для определения различий между концептом и значением слова, для выявления национальной специфики был использован контрастивный анализ концепта

«страх» - «қорқыныш/fear» на примере казахского и английского языков.

Подобно тому, как в культуре каждого народа есть общечеловеческое и этнонациональное, так и в семантике каждого языка есть отражение, как общего, универсального компонента культуры, так и своеобразия культуры конкретного народа. Это принципиальное единство человеческой психики проявляется, на разных уровнях семантической организации языков.

Язык является не только орудием культуры, но орудием (средством) эмоций. Эта многоплановость взаимодействий языка, культуры и эмоций манифестируется по-разному. В языковой семантике присутствует не только общечеловеческий культурный компонент, но и национальный, неповторимый. Поэтому культурные концепты, будучи национальными по духу, могут быть непереходимыми на другие языки, что и объясняет языковую лакунарность. Эта лакунарность особенно ощутима в сфере человеческих эмоций, как в их номинации, так и в средствах их выражения.

Цель данной статьи заключается в изучении вербальных средств, репрезентирующих эмоциональный концепт «страх» («қорқыныш/fear») на материале казахского и английского языков.

Для достижения поставленной цели решается ряд конкретных задач:
1. определить место концепта в «страх»языковой картине мира;
2. охарактеризовать вербальные средства репрезентации изучаемого концепта;
3. проанализировать ядерные и периферийные компоненты концепта с целью выявления национально-культурной специфики.

Что же есть страх с точки зрения психологии? Страх – эмоция, возникающая в ситуациях угрозы биологическому или социальному существованию индивида и направленная на источник

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7 Шаховский, В.И. Эмоциональные культурные концепты: параллели и контрасты. / Языковая личность: культурные концепты. – Волгоград, 1996.
действительной или воображаемой опасности. Аффективное психическое состояние ожидания опасности, при коем реальная опасность угрожает от внешнего объекта, а невротическая – от требования влечения. В отличие от боли и прочих видов страдания, вызываемых реальным действием опасных факторов, страх возникает при их предвосхищении. В зависимости от характера угрозы интенсивность и специфика переживания страха варьируется в достаточно широком диапазоне оттенков: опасение, боязнь, испуг, ужас. Если источник опасности не определен или не осознан, возникающее состояние называется тревогой8.

Изучение и постижение сути страха как феномена человеческого бытия уходят корнями в глубину историко-философской традиции, связанной с античностью, уже тогда были попытки показать все многообразие форм страха и осмыслить их с точки зрения того или иного учения. В философском понимании страх – это смутная и неопределенная боязнь, не имеющая реального или актуального предмета, но от этого только усиливающаяся. В отсутствие реальной опасности, с которой можно бороться или от которой можно убежать, страх принимает особенно зловещие формы, ибо не оставляет возможности дать отпор. Разве можно бороться с ничто? Разве можно убежать от того, чего нет или еще нет? Страх – всеобъемлющее и одновременно беспредметное чувство, действующее на человека как удавка. Тело от страха слабеет, а душа теряется9.

Будучи эмоциональным концептом, концепт «страх» отличается дополнительными эмотивными характеристиками, которые находят свое отражение в его лексической номинации. По мнению Н.А. Красавского, словная (лексемная) и сверхсловная (словосочетания) номинации при анализе эмотивных концептов наиболее информативны, так как служат способом порождения, развития и хранения смыслов10.

В казахской лингвокультуре концепт «страх» представлен лексемой «қорқыныш», в английской лингвокультуре лексемой


На основе анализа словарных дефиниций толковых словарей казахского языка было выявлено 5 слов передающих различные маркеры лексемы «қорқыныш»: сес, шошу, абыржу, үрей, зәре. Однако такие лексемы, как сес, зәре более точно передают разные состояния страха в таких сочетаниях каксескенді, сес көрсетті, зәре құты қалмады, зәресі үшті, и т.д.

Разные лексемы и разные лексико-семантические варианты лексем вербализуют разные признаки общего концепта. Ядро концепта «страх» в языковой картине мира на основе анализа ключевых лексем, синонимов и выявленных сем можно представить следующим образом:

1. Чувство, возникающее, когда человек боится, пугается, опасается чего-либо;
2. Эмоция, возникающая в условиях биологической или социальной угрозы;
3. Страх призван охранять человека, предупреждать об опасности и рассматривать возможности избежать ее;
4. В социальном развитии личности страх рассматривается как один из способов воздействия, например, как основной фактор при наказании.
5. Человек боится осуждения и этот сформированный страх осуждения является фактором, регулирующим его поведение.

Анализ толковых словарей показал, что доминирующим в лексеме alarm является фактор неожиданности возникновения данного состояния («sudden feeling of fear or worry») и как следствие
ожидание опасности – anticipation of danger, вероятность возникновения которой высока – awareness of danger. Лексема alarm передает состояние расстройств, волнения, замешательства: «There was a certain alarm provoked by some people from outside the town» (Doyle, Conan A. The Scandal in Bohemia); «The alarm made people run away and hide» (Allende, I. The House of the Spirits).

Аналогичным лексеме alarm по своему семантическому значению в казахском языке является лексема абыйру. На основе анализа толковых словарей казахского языка было выявлено, что данная лексема передает состояние, которое само по себе уже является причиной возникновения чувства страха. «Халыққа, яны қарапайым адамдарға мүндай жағдайды көп абыйрып қажеті жоқ. Оңтөмі жағдайда қаржы алақтығына тап болып, тәңірлі бағамын жаңадан белгіленген молшерден әрі өріңсіз көтеріп жатқан ақша айырбастау үндеріне жем болып қалуы мүмкін».

Лексема dismay передает самое сильное состояние ощущения страха («strong feeling»). В таком состоянии оцепеневшего страха, человек не может принять решение, трезво оценивать ситуацию. Лексема dismay в сравнении с другими (fear) передает очень сильные интенсивные ощущения, которые связаны с испытываемым эмоциональным состоянием: «The curio shop? – she asked in dismay» (Maugham, Somerset W. The Painted Veil).

В словаре синонимов казахского языка лексема cec, имеет следующие значения «суу, айбат, ызғар» (страх, грозный вид, угроза, угрожающий вид) – сексен (1. Жасқаншактап корку, қаймығу; 2. Қоңілге құдік алу, қауіптену), сексенің (сексенің қалыңғы, құдік алғыш), сексенушілік (қаймығуылық, коркушылық), сексенішек (жасқаншак, корқак) формаларында кездеседі: «Халилу Рахман – Ибрахим пайғамбардан тұралық ушін жан қиынды үйрені. Қоңілдеріңің қоқтам шалымда, қылықпайдан жас күнінде тұралық ушін отқа да түсіп аянбай. Корку жоқ. Сексену жоқ.» (А.Әуезханұлы. Олар шоқ жұлдыздар еді). Данная лексема раскрывает внешнее проявление эмоционального состояния, которое отражается во внешних признаках.

Посредством лексемы fright в английском языке передается неожиданно возникшее мощное состояние. Это эмоциональное состояние, порождаемое ощущением после испытания страха
или опасности страха «The girl couldn ’t recover from the fright which she got at the sight of a huge snake» (Doyle, Conan A. The Scandal in Bohemia), «And cholera: I should be frightened out of my wits» (Maugham, Somerset W. The Painted Veil). Данное состояние очень ярко проявляется внешне «His expression was sullen, but she had a notion that he was frightened» (Maugham, Somerset W. Theatre), «...his direct gaze gave her such a fright that she smothered a cry» (Maugham, Somerset W. The Painted Veil). Необходимо отметить, что только эта лексема fright отражает не только ощущение предстоящей опасности, но и состояние после испытания страха.

В казахском языке эквивалентной является лексема шошу, которая употребляется только в качестве глагола совершенного вида – зәресі ұшу, қорқу, үрейлену, кенет ұрқу. Шошу – это легкий испуг, рефлекторное, внезапное состояние, которое может быть вызвано не только ощущением опасности, но и от неожиданности, может также употребляться в значении волнение: «Онда күйеуіңізге пәленбай мың кіріс жазамыз, – деп жігіт алдындағы ақ параққа екі орныңда санға уш нөлді тіркеп жазып қойды. Мұқыштың әйелі шошып кетті. –Ойбай-ау, мен оны жұмыссыз қалды деп тұрындаған. Пәленбай мың кіріс жазғаның не?» (М.Сембайқызы. Жәрдемақы жыры).

Horror – это эмоциональное состояние, часто возникающее под воздействием определенного фактора, поэтому может рассматриваться как что-то неотъемлемое от личности и даже в некоторых случаях, характеризующее ее: «He lived in horror of being recognized and arrested» (Nolan, R. The Yard). Вместе с этим в качестве одного из факторов возникновения этого состояния можно назвать неприязнь, отвращение, отталкивающее состояние («loathing, disgust»): «He said that during those three years he had seen such terrible things that had a horror of his fellow-men and wished never to live with them again» (Maugham, Somerset W. Lion Skin).

В казахском же языке употребляется лексема Үрей, но отличительным от английского языка является то, что отрицательные, нерпиязненные значения не употребляются с данной лексемой. Үрей – это сложное состояние, в словаре психологических терминов дается следующее определение: «Үрей – страх, паника, вызванная реальной или мнимой опасностью. Такой страх снижает психологическое эмоциональное состояние человека,
замедляет процессы восприятия, усиливает процессы подражания, приводит к необдуманному поведению, внушаемости. Производными от данной лексемы являются: урейленушілік, уреілі, уреісіз, уреішіл, уреішілдік. «Аулаға шығып тауа ауа жутып, самал жеңе суйісінің жұлдызбен айды тамашаңын рахаттанып тұрып едім бойымды уреі билен кепти» (Ж.Нұрбек). Это чувство, которое порождает страх реальный и выдуманный, как механизм убеждающий в том, что опасность действительно существует, и побуждающий к активному действию.

Еще одним синонимом, раскрывающим проявления ощущения страха в английском языке является лексема consternation. Причиной возникновения этого состояния является осознание приближающейся угрозы. В словарях лексема consternation описывается как состояние, в котором человек теряет контроль над собой, бессилен и не способен к действиям («bewildered», «helplessness»).

«They were looking at each other in consternation, and neither knew what to do» (Hardy, T. Tess of the D’Urbervilles). Однако, такое состояние человека может быть вызвано осознанием опасности: «To our consternation the train rushed on toward the burning bridge» (Allende, I. The House of the Spirits).

Terror – употребляется в значении «очень сильный страх», причиной появления которого является поглощающая, неконтролируемая эмоция, биологического характера, связанная с угрозой для жизни человека, страх перед непонятным. Такой страх в ситуациях опасных для здоровья несет охранительную функцию, своего рода ответная реакция организма, которая может вызвать бессознательное поведение вплоть до паники: «The child’s terror of the dark was something we tried to fight down» (Williamson, J.N. Best of Masques).

Приведенные примеры лексем consternation, terror, раскрывающие состояние страхав английском языке эквивалентны лексеме зәре (зәре құты қашу). В казахском языке слово зәре означает самое сильное эмоциональное напряжение, возникающее вследствие страха. Толковый словарь дает следующее определение: Зәре – үрей, қорқыныш (паника, страх), зәресі зар түбіне кетті, зәресі калмады, зәре – құты қашты (капты қорықты, үрейі қашты). В древности тюрки говорили, что душу надо оберегать. Когда человек сильно
пугался, казахи говорили: «зәрем қалмады, құтым қашып кеті», сочетание «зәре-құты қалмады» означало «жаны қалмады, жаным шығып кете жаздады», т. е. душа в пятки ушла, чуть не умер от страха.

Лексема awe передает значение, присущее только английскому языку. Это особое эмоциональное состояние, вызванное скорее даже не ощущением опасности, а непониманием, удивлением, смешанностью чувств как отрицательных, так и положительных: «...beside the awe of the beauty which she had caught a glimpse of that day, their own affairs were trivial» (Maugham, Somerset W. The Painted Veil).

Часто данная лексема употребляется в значении «reverential fear» — «благоговейный страх», «благоговейный трепет» перед необъяснимым, трудным для постижения как перед Всевышним, необъянимым величием чего-либо, красотой: «She was regarded by all that dwelt there with love certainly and admiration, but also with awe and not a little dread» (Maugham, Somerset W. The Painted Veil). Если с одной стороны awe раскрывает внутреннее состояние человека («But Kitty, she knew no why, was filled with awe» (Maugham, Somerset W. The Painted Veil), то с другой стороны, может рассматриваться как сила, присущая тому, что внушает такое ощущение и создает этот эффект: «If it had not been terrifying, it would have been awe-inspiring to see a great fir-tree, sixty feet high, blazing like match-wood» (Maugham, Somerset W. Lion Skin). В казахском языке нет лексемы, передающей такую эмоцию.

В соответствии со значением, лексемы, объективирующие концепт «fear» в английском языке могут иметь не только с негативной коннотацией, но и с положительной:

Анализ семантических связей слов позволил установить и разграничить значения и выявить общий компонент лексем, выражающих состояние страха в казахской и английской лингвокультуре:

- қорқыныш+ таң қалу: awe-inspiring, awesome;
- қорқыныш+ аландаушылық, абыржушылық: alarming, frightening;
- қорқыныш+ көңіл қалу: dismayed;
- қорқыныш+ жағымсыз, жиіркеніш сезімі: awful, fearful, fearsome, frightful, horrible, horrid, horrific, horrendous,
terrible;

- көрккыныш+ есенгірету жағдайы: horrific, horrendous;
- көрккыныш+ әрекет (жоспарланбаган, аяқ астынан туындыдан): panic-stricken;
- көрккыныш+ жоғары деңгей: terrifying, terror-stricken.

Таблица 1. Положительные и негативные коннотации, объективирующие концепт «fear» в английском языке

<table>
<thead>
<tr>
<th>Положительная коннотация</th>
<th>Негативная коннотация</th>
</tr>
</thead>
<tbody>
<tr>
<td>☑ awfully/terribly kind</td>
<td>☑ awfully dull</td>
</tr>
<tr>
<td>☑ awfully/terribly young</td>
<td>☑ awfully anxious</td>
</tr>
<tr>
<td>☑ awfully hospitable</td>
<td>☑ frightfully nervous</td>
</tr>
<tr>
<td>☑ frightfully handsome</td>
<td>☑ horribly painful</td>
</tr>
<tr>
<td>☑ terribly attractive</td>
<td>☑ terribly disappointed</td>
</tr>
<tr>
<td>☑ terribly sweet</td>
<td></td>
</tr>
<tr>
<td>☑ terribly good-looking</td>
<td></td>
</tr>
</tbody>
</table>

Интенсивность эмоционального переживания страха в английском языке передается посредством семантических значений. Для передачи степени и глубины эмоционального состояния в разговорной речи и в художественной литературе наречия и прилагательные во многих случаях употребляются вместе с междометиями: Awful!, Terribly interesting, terribly sorry, etc. «But every now and then she started to cry again, far from the depths of her subconscious surged up recollections that were horribly painful» (Maugham, Somerset W. Theatre).

Таким образом, концепт «страх» «қорқыныш/fear» имеет различные вербальные средства репрезентации, выявленные в результате изучения паремий, художественных текстов. В концепте обнаруживается ядро, представленное в словарных дефинициях, периферийные компоненты, выделенные в процессе изучения паремий, текстов художественной литературы, данных ассоциативного эксперимента.

Данный концепт находится в ядерной части исследованных лингвокультур. В результате анализа выявлено, что ядро концепта «страх» «қорқыныш/fear», представленное в словарных дефинициях,
совпадает в казахской и английской лингвокультурах, представляя собой эмоциональное состояние, естественную реакцию на опасность, неприятное ощущение. Однако и национально-культурная специфика находит свое отражение в семантической дифференциации, связанной с оценкой и осмыслением народа эмоции страха, которые находят свое отражение в контексте, широте употребления значений.

Таблица 2. Градация эмоционального состояния

<table>
<thead>
<tr>
<th>Казак тілі</th>
<th>Ағылшын тілі</th>
</tr>
</thead>
<tbody>
<tr>
<td>Абыржу</td>
<td>Alarm</td>
</tr>
<tr>
<td>Сес (қорсету)</td>
<td>Dismay</td>
</tr>
<tr>
<td>Шошу</td>
<td>Fright</td>
</tr>
<tr>
<td>Урей</td>
<td>Horror</td>
</tr>
<tr>
<td>Зәре (- сі ұшты)</td>
<td>Consternation</td>
</tr>
</tbody>
</table>

В казахском языке с помощью степеней сравнения прилагательных передается разграничение в интенсивности эмоционального состояния человека. Но отличительным для английского языка является то, что в нем присутствуют прилагательные, которые отражают наличие страха или его отсутствие: fearful – fearless, в казахском языке таких нет.Анализ лексических средств показал, что в английском языке лексем, отражающих концепт «fear» в два раза больше, чем лексем, отражающих концепт «қорқыныш» в казахском языке.

Необходимо отметить тот факт, что в казахском языке нет лексических номинант, выражающих разные грани страха, передающих ощущения тревожности перед данным состоянием или после него, но широко представлен лексический ряд передающий интенсивность ощущений от слабого к оцепняющему. Для казахского народа присуща черта эмоциональной
сдержанности и резкий переход к эмоциональному всплеску, который может характеризоваться разной интенсивностью проявлений. Проанализированные лексические единицы отражают причину, длительность, интенсивность и дают возможность, таким образом, посредством анализа выделить градацию эмоционального состояния. В семантической структуре проанализированных лексем есть общий компонент, и выделенные семантические признаки находятся в функциональной зависимости между собой.

Литература
Webster’s Third New International Dictionary. – Philip Babcock Gove (Editor)
Қазақ адеbi тілінің сөздігі. 10-том. – Алматы, 2011.
Қазақ адеbi тілінің сөздігі. 4-том. – Алматы: Арыс, 2007.

Tore Nesset is professor of Russian Linguistics at Arctic University of Norway. As many other professors, he has frequently found himself in situations where the simple conjugation of a verb like писать ‘write’ (1) triggered many questions from his Russian class. It is in practice impossible “to travel through time/centuries” every time a new exceptional form is introduced or mentioned in the setting of a language class. *How Russian Came to Be the Way It Is* is designed to make Russian more accessible to students by shedding light on Russian linguistic changes over its history.

Beyond being merely an addition to existing textbooks for studying the history of the Russian language, Nesset’s book was written as a guide intended to reach many different student audiences, whether undergraduate or graduate; linguists outside the field interested in the history of the Russian language; or learners from other fields than linguistics who are curious about the topic. It provides a review of “all the major changes in the Russian grammar and sound system in order to explain how the Russian language came to be the way it is” (1). Above all this book was conceived as “a linguistic tool” (1-2) to help students read original medieval texts in order to open “a unique window into the culture and history of Russia” (2), and to enable the study of medieval Rus’ from original sources as opposed to being reliant upon the small number of available translations from this sizable body of literature. Readers should approach this book, Nesset says, as a journey back in time of two thousand years, designed to provoke their interest in the topic and to help them resolve puzzles introduced by historical changes in the Russian language.

Several features distinguish this book from other textbooks on the history of the Russian language. First, a companion webpage with supplementary information, given in the form of Power-Point
presentations, is accompanied by the author’s own audio narrative. This webpage will be attractive to readers because it helps to illuminate the most important events in Russian linguistic history, while simultaneously expanding the student’s knowledge and interest on such historical topics as migrations, The Birch Bark Letters and the Old Novgorod dialect, the lost Aorist and Imperfect tenses, and other such phenomena. The author’s method of combining the textbook with audio-presentations is a modern and engaging approach to teaching, likely to be effective in today’s classroom. The possibility of contacting the author with questions, and an open discussion blog created by him, makes this material even more accessible. The author ends each chapter by directing students to additional resources in a section For Further Reading. Finally, since the agenda of this book is to review and present linguistic changes in the history of the Russian language in the most approachable and understandable way, the work is free of complex linguistic terminology and burdensome loads of technical linguistic analysis. The author’s language is straightforward, informal, and very clear. The presence of excerpts from texts is minimal, just enough to avoid confusion while remaining faithful to the original conception that the book is to be a linguistic tool for students learning to read original medieval Russian texts.

*How Russian Came to Be the Way It Is* contains fifteen chapters followed by four appendixes with morphological tables, illustrating major differences between Old Church Slavic (his chosen term) and Old Russian, a chronology of the major sound changes, and examples of textual analysis, followed by an impressive bibliography and indexes divided into an index of names and a subject index. The content of this book is easy to access and navigate because of its very detailed table of contents followed by lists of 89 tables and 20 figures, preface, notes on transliteration, transcription, orthography, examples, and abbreviations, as well as a detailed introduction on how to use the book.

The chapters can be grouped into four main sections, each concentrating on a different major topic: information on history, literature, and linguistics (5-75); historical changes in grammar (77-193); historical changes in the sound system (195-290); the penultimate chapter on the essential features of the Old Novgorod dialect (291-301);
and an epilogue that reflects on the relationship between these parts (303-305). It is possibly unorthodox for chapters on historical changes in grammar (77-193) to precede chapters on historical changes in the sound system (195-290), but the author’s choice in this regard clearly reflects his classroom experience. Since the target audience for this book is mainly a student population, the author’s pedagogical strategy underlying the presentation of his material will no doubt be heartily appreciated. Making use of his valuable teaching experience, Nesset addresses historical processes on the basis of examples with which students are likely to be familiar, forms that stand out as non-typical in modern Russian or, as he calls them, “today’s exceptions” (1). The author’s review of these linguistic changes travels backwards through history and takes the reader to the point where the “today’s exceptions” were “yesterday’s rules” (1).

Explanations are clear and comprehensible. While the main part of this book is devoted to the presentation of facts about the history of Russian from Proto-Slavic to Contemporary Standard Russian, the author also offers various ways in which these changes may be interpreted. In his own words, “even when we have well-attested facts at hand, there is considerable room for interpretation” (303). The clarity of his examples effectively illuminates linguistic changes that operated over this long history, and even though the number of examples is modest, they are cited in modernized orthography, making them more easily accessible to a broader audience. What students will find particularly valuable is the analysis of a passage from the Primary Chronicle (Appendix 4), which provides an idea of how to use the book as a linguistic tool when approaching a medieval text with the aim of analyzing and interpreting it. Rather than being an exhaustive analysis, the textual exegesis remains brief yet clear, and it effectively employs morphological, syntactic, phonological, and sociolinguistic techniques. The only item that could be added to this book, in my opinion, would be an appendix listing different passages from the historical Russian literary canon so that the readers might more easily apply the tools they have acquired to various texts.

Nesset’s How Russian Came to Be the Way It Is presents a successful overview of the history of the Russian language in a highly effective and approachable manner. The author obviously brings to bear
on his task a tremendous amount of experience from teaching this subject, and he has an indubitable gift for simplifying things so that the subject is accessible to various kinds of readers. In light of all the questions students confront early on in connection with exceptional forms, this book could reasonably be recommended as supplemental reading material even for a first-year Russian class. For classes on historical Russian linguistics I believe it should be required reading and that it will be enthusiastically received.

Ljiljana Durašković
University of Pittsburgh


As the title states, this volume was compiled in honor of the work and influence of Ronald F. Feldstein on the fields of accentology and Slavic linguistics. Though Professor Feldstein did some work in most of the areas covered in the volume, the book is unified by the ideas of the Prague Linguistic Circle and Jakobsonian structuralism, of which Feldstein was an important representative for many Slavic linguists working today.

The volume starts with two essays by colleagues dedicating the collection and praising the significant influence of Dr. Feldstein, one by an early mentor and then later colleague of Professor Feldstein, Charles E. Townsend (Townsend also includes a collection of English, Russian and Czech limericks.), the other by a colleague at Indiana University, George Fowler. Also included is a full bibliography of Ronald Feldstein’s publications.

Based on the focus of the articles in the collection, the book might be more accurately called “Studies in Aspect, Accentology, and Other Areas of Slavic Linguistics.” There are four articles on aspect in Russian
As mentioned above, the largest concentration of articles in the volume is in the area of verbal aspect. Stephen Dickey’s contribution, “Parameters of Slavic Aspect Reconsidered: The East-West Aspect Division from a Diachronic Perspective,” is an attempt to clarify and reassess some of his earlier work on Slavic aspectual differences. Dickey has some interesting things to say about innovations in the meaning of the perfective in North Slavic and about German contact in western languages of both West and South Slavic as an explanation for lack of innovation there. Edna Andrews’ article, “Can Markedness Theory Contribute to a Deeper Understanding of Russian Verbal Aspect,” is an evaluation of the importance, or lack thereof, of markedness explanations in an analysis of Russian verbs. Frank Y. Gladney, “On the Aspect of Unprefixed Verbs in Russian,” and Laura A. Janda, “Russian Aspectual Types: Croft’s Typology Revised,” both contribute data-driven analyses of Russian verbal aspect. Janda’s contribution is of particular interest because she evaluates and modifies Croft’s typology of the semantics of aspect in light of distinctions found in Russian verbs. She also analyzes Croft’s means of diagramming aspectual contours.

Three articles in this volume deal with accentology, approaching the subject from a decidedly historical point of view. V. A. Dybo’s contribution, “Акцентологические наблюдения над новоболгарскими Дамаскинами XVII в.,” represents an analysis and comparison of several 17th century Bulgarian manuscripts. Based on a close examination of the accentuation of i-verbs, Dybo is able to locate the text geographically. Miriam Shrager, “Common Slavic Deverbatives and Their Origin,” and S. L. Nikolaev, “К реконструкции акцентуационно-морфонологических классов индоевропейских глагольных корней,” are both working on the reconstruction of the connection between Common Slavic and Indo-European verbal forms as regards their accentual-morphophonological classes.

The four remaining articles in the volume are difficult to group together in any traditional way. Two are only loosely connected to Slavic linguistics. Robert Fradkin, “Latin Conjugation for Slavists,” based on the idea of Jakobson’s “one-stem” verb system, proposes a single inflectional profile for Latin verbs. Bronislava Volkova, “Semiotic
Concepts of the Prague Linguistic Circle on the American Continent and the Theory of Emotive Language,” discusses the structuralist ideas of the PLC in her publications on the semiotics of language and literary analysis. Steven Franks and Catherine Rudin’s contribution, “Invariant -to in Bulgarian,” investigates the connection of invariant -to, found in relative clauses and wh-constructions, to inflectional -to, found in the neuter definite article. They use syntactic theory as well as comparative Macedonian data to examine the issue. Finally, Donald Reindl, “The Fate of German (Post)Velars in Slovenian Loanwords,” tries to impose some order on a seemingly chaotic situation. German words were borrowed into Slovenian at various times, from various German source dialects, and into a complicated array of Slovenian dialects. In the article, Reindl classifies German velars in three broad groups of correspondences, those explained by historical source language phonology, those explained by Slovenian sound changes, and those with no clear explanation. This contribution adds significant clarity to the sound correspondences between German and Slovenian as well as adding information to several etymologies.

Studies in Accentology and Slavic Linguistics in Honor of Ronald F. Feldstein represents an eclectic but valuable and interesting contribution to the field of Slavic linguistics.

Grant H. Lundberg
Brigham Young University


This volume is a well-thought-out product that at once provides a rationale, history, and description of the now eleven-year-old US Language Flagship program, accompanied by individual vignettes of various aspects of the program across the nine Flagship languages: Arabic with 5 host institutions, Chinese (14 hosts), Hindu/Urdu (3 hosts),
Korean (2 hosts), Persian (1 domestic host), Portuguese (2 hosts), Russian (5 hosts), Swahili (1 domestic host), Turkish (2 hosts; all numbers except as noted include at least one foreign host.

For those whose contact with the Flagship program has been peripheral, here’s the basic formula: undergraduate students enrolled in most Flagship schools take 700 contact hours of second language (L2) over the course of four years, with the fourth year dedicated to coursework in broader interdisciplinary content. (A typical Russian major elsewhere takes 450–500 contact hours, including literature courses in the original) That study is then followed by an academic year in country. Students from outside Flagship center schools can “drop in” to the program almost at any point throughout their summer coursework at the centers or by applying directly to the in-country program if they have reached the qualifying 2-level entry point. Garza’s chapter at the end of the book presents models for “hybrid” programs that might help students reach Flagship eligibility.

The Flagship “needs” case, presented by Nugent and Slater in chapter 1 and Murphy, Evans-Romaine, et al. in chapter 2, covers some familiar depressing history, some of it quite recent, in somewhat understated fashion. While federal funding dollars poured into some foreign language programs starting in the late 1950s, academic practices centered on scholastic approaches with no eye on measurable language proficiency. The most intensive early undergraduate-level efforts were of little use—or, as summed by a colleague (with a bit more pith and severity), “We don’t need a bunch of one-plusses running around the country pretending they can speak Russian.”

The rest of the Flagship story does not (and should not) offer many surprises. Nugent and Slater tell us of the early need for a community of innovators who build on evidence and best practices. In fact, the program is made up of a series of common-sense components that demonstrate a basic truism: the road to a “Superior” rating requires quite a bit of long-term weightlifting based on these well-established principles:

1. The more you know when you go, the more you have when you’re back. Flagship requires an “Advanced” rating in speaking before sending learners abroad for the Great Leap Forward.
2. Achieving “Advanced” within an undergraduate timeframe requires intensive intervention stateside that goes beyond the coursework usually available in a typical college four-year program. Flagship stateside programs expand the FL curriculum beyond the traditional literature track, as called for by the 2007 MLA Report. The undergraduate curriculum therefore is modified to match the American Council on the Teaching of Foreign Languages (ACTFL) inverted pyramid—providing more undergraduate time on task as learners cross through the long swamp of “Intermediate Mid” (a milepost reached usually sometime during a third year of non-intensive college study) to “Intermediate High” and then “Advanced.” No teaching device or medium is spared: traditional classrooms, one-on-one tutoring, peer tutoring, telecommunication, in-country internships, and additional cultural background provided both in L1 and L2 are all provided.

3. Ascent to “Superior” requires autonomous learning, that is, a weaning away from teacher-supplied crutches (e.g., advance organizers for reception or spoon-fed topic vocabulary for production).

Three of the chapters address niche parts of the program. Two chapters tell us about Brazilian Portuguese and Russian/Chinese communication. The Brazilian Portuguese (BP) study probably has less significance for Flagship Russian. Brazil’s convenient time-zone location makes direct talk a frequent possibility. Then too, BP is a category 1 language, and, as the piece makes clear, a category “0+” language for truly proficient and motivated Spanish speakers. (I can testify to this.) The Russian/Chinese project, on the other hand, is asynchronous (time zone issues and a greater degree of recursiveness in communication). The third niche chapter covers Heritage Speakers, whose fluency, it is noted, often masks a stubborn stateside one-plus-ish proficiency all-round. Moreover, Flagship attracts fewer Heritage Speakers either because the speakers themselves see little need for improvement or because of parents’ fears of sending their kids to the place from which they themselves spent no small effort trying to leave. Finally, Heritage Speakers in Russia often have more difficulty with the cultural
transition. L2 speakers expect culture shock, and the local population, fooled by fluency and accent, is likely to expect more cultural competence (Ты ведь наш!) than from “real” foreigners. In terms of language gains, there are few surprises. Breaking through to the “Superior” level requires pedagogical intervention, even in the country.

This is one edited volume whose charts and tables, mostly understood at a glance, will mesmerize viewers. For example, if the Flagship speaking success rate (attainment of 3/“Superior”) is around three-quarters, then the semester-long Advanced Russian Language and Areas Studies Program (RLASP) – the study abroad program that was for a long time American Councils’ “flagship” – will enjoy success rates of about 50 percent. If we accept the ACTFL notion for most undergraduates, “Advanced” is the glass ceiling to be broken.

One important table is missing from the book. We know how many students at each proficiency level enter the program. We know how many reach “Superior” post-program and for which skills. But we cannot tell who went from what to what. How many students with “Advanced Low” (2-) progressed to “Advanced High” (2+) only? How many progressed to 3? Did any make it to 3+ or 4? Were there any students with “Advanced Mid” who didn’t advance to “Superior”? Did the students with “Advanced High” mostly go to 3, 3+ or 4?

The other missing piece of information in the book is the discussion of the failures. In 2014, 76.5 percent of 101 Flagship participants reached “Superior.” But that means that a quarter of the participants did not. Just under 5 percent (5 of 101 participants) came back with, for all intents and purposes, nothing; their results were 1+ or 2. A college course with such a high failure rate would soon be taken off the books. Of course, college professors and students usually don’t answer to externally set standards. Perhaps Flagship success rates are best compared to first-time Bar Exam pass rates. They’re about the same. Both experiences are rigorous, even after hard preparation. But a one-quarter failure rate deserves analysis.

Finally, the volume would have been more . . . well, fun, if we could have seen a few more of the individual student profiles. (The most complete picture comes in the Portuguese telecommunication piece.) Charts are fine. But anecdotes that support the numbers leave stronger impressions on a broader audience.
Overall, the book does a thorough job of documentation. In proficiency terms, it reads more like a fancy “Advanced High” text than “Superior.” The authors do not speculate about the potentially more controversial conclusions pertaining to some of the postulates underlying the program until toward the end of the volume. After all, it is unlikely that a school with only two years of Russian aiming for an “Intermediate Low” speaking proficiency will create a two-year curriculum with the intent to prepare participants for a fourth year at “Advanced.” Most of the interesting speculations come in Al-Batal and Glakas’s view of Flagship results beyond proficiency. The authors demonstrate the reserve of professional expertise that Flagship students take from the program—a result of the emphasis on both interdisciplinary studies and the learners’ ability to participate fully in professional level communication by the end of the program.

The book is pleasantly and logically formatted. But readers will certainly need the three-page abbreviation list to follow the extensive alphabet soup of capital letters, some of which depart from the traditional and familiar acronyms (e.g., FL as “foreign language” is traditional; LOE as “languages other than English” is nontraditional).

All in all, Murphy and Evans-Romaine have brought together the essential documentation that shows how over the first ten years of the Flagship Language Program, people have gone from level two to level three. Let threedom ring!

Richard Robin
George Washington University


*Poetry Reader for Russian Learners*, edited by Julia Titus and published by Yale University Press, is a welcome addition to the field of foreign language pedagogy, especially for those interested in further cultivating students’ interest in Russian culture and literature. As Titus herself writes, “one of the many wonderful rewards of learning a foreign
language is the ability to read literary masterpieces in the original.” Secondary to acquainting students with the rich tradition of Russian poetry, this anthology also activates students’ awareness of Russian grammar, syntax, and lexicon through a series of carefully thought-out exercises. Since the collection aims to include a wide range of texts suitable for learners at different levels, it is ultimately up to the instructor to make appropriate choices in terms of text selections from the anthology, which accompanies each poem with a brief biographical sketch of the poet, a glossary of key words in the margins, and a series of assignments that focus on grammar, syntax, and lexicon.

Accompanying each poem are a series of task-based exercises that stress grammar and vocabulary. For example, after reading Pushkin’s Роза (1815), students are asked to identify imperfective and perfective verbs. Parallel to grammar exercises, lexical questions invite students to differentiate between “дети” and “детя,” thereby introducing students to the importance of roots in word formation. Other assignments ask students to list first conjugation and second conjugation verbs in a given poem, while others focus students’ attention solely on cases.

In addition to providing students with a variety of poems by Russian poets, the anthology has a companion website and complete audio files for each poem that are available for downloading through iTunes. The audio component is particularly valuable as it activates students’ listening skills and makes the poetry more accessible. The audio component can likewise help students memorize the poems, thereby improving their pronunciation and vocabulary.

In terms of the collection, Titus’s selections represent the classical canon of Russian poetry, well familiar to any Russian and taught in Russian schools as part of the school curriculum. Accordingly, the selections showcase predominately poets of the nineteenth century and twentieth century: Alexander Pushkin, Mikhail Lermontov, Evegenii Baratynskii, Fedor Tiutchev, Alexander Blok, Anna Akhmatova, Vladimir Mayakovskii, and Sergei Esenin, to name a few.

Above all, however, this anthology activates students’ awareness of the Russian language on the level of grammar, syntax, and lexicon, which can be best achieved with students who have been exposed to a minimum of one hundred and fifty hours of Russian instruction
(Intermediate Low), as it relies on knowledge of aspect, conjugation, and cases.

In terms of this, *Poetry Reader for Russian Learners* may be best suited for Russian heritage learners, who are more likely to have a larger lexical understanding of words and their roots. Indeed, for heritage Russian speakers, for whom comprehension is more or less natural and awareness of the grammar and structure of the language is acquired through instruction, Titus’s anthology offers a dynamic way to demonstrate the structure of Russian.

Ultimately, *Poetry Reader for Russian Learners* is likely insufficient as a primary textbook but would instead work well as a supplement in intermediate and advanced language classes. In the hands of an experienced pedagogue, *Poetry Reader for Russian Learners* can not only enhance students’ passion and interest for Russian literature but also stimulate their knowledge of the Russian language.

*Naya Lekht*  
UCLA


This is a fine book that makes a strong contribution to the study of Tolstoy and Dostoevsky, while also demonstrating a framework that could be usefully applied to other literature of the period. It convincingly shows that sibling relations in the works of these two authors have been woefully underexamined, and it demonstrates that time and again, key scenes and ideas in their novels are structured around sisters and brothers. Reading from this perspective repeatedly brings new clarity not only to the scenes in question, but also to entire novels, and indeed, to the oeuvres to which they belong. The analysis also effectively brings the roles of women in these narratives into clearer focus and calls attention to patriarchal bias in the critical tradition. It is refreshing to see the looming fathers of *War and Peace* and the *Brothers*
Karamazov relieved of some measure of their dominance. The “sibling lens,” as Berman calls it, will prove revealing for even the most seasoned scholars of these works and shows what can be gained by examining works with greater attention to their lateral, rather than vertical (i.e., generational or class) relations. The latter perspective is also critical to the problem of universal brotherhood referred to in her title.

Berman’s chapters alternate in their attention to the two authors and proceed chronologically through their major works. Her writing is consistently strong and engaging, and her analysis receives abundant support from the texts themselves. While reading from this perspective could be plagued by an impulse to index or a reliance on overdetermined evidence, she shows a keen eye for the salient material. A good example is her attention to the contrast between Andrei’s parting with his sister and with his wife as he leaves to join the military campaign at the beginning of War and Peace. She also shows how inattention to these details has undermined our critical apparatus. The workings of complex sibling relations in Anna Karenina, for instance, have been obscured by the focus on the problems of marriage and adultery; critics have glossed over the role that siblings play in filling the void of bad fathers in several of these novels, and work on the love triangle in Dostoevsky has not figured in the important role played by figurative and real siblings. Berman counters with strong assertions, arguing, for instance, that Dunya is more important than Sonya in Crime and Punishment, or that sibling relations, and the lack thereof, play a deterministic role for characters in Anna Karenina and more generally in Tolstoy.

The latter question—how real sibling relations inflect the formation of figurative ones—is important to her larger argument that blood kinship played a key role in shaping the ideas of universal siblinghood in Tolstoy and Dostoevsky. The famous “ant brotherhood” of Tolstoy’s childhood is a youthful Utopia that is situated in a real place in Tolstoy’s memory—playing with his brothers under chairs covered with shawls at Yasnaya Polyana. It would be impossible, as Berman writes, to bring all humanity under this blanket, but Tolstoy cites this experience as formative in imagining a world of spiritual siblings “under the wide dome of heaven.” Yearning for this unity motivated much of the later non-narrative writing of both Dostoevsky and Tolstoy, and
those who follow Berman’s lead might do well to juxtapose her research here with this other body of work. She has opened points of contact in her last two chapters, particularly in her discussion of social institutions, but there is much more to be done.

Another task might be the framing of this analysis in the broader tradition. I greatly appreciated the extent to which Berman approached the works of Tolstoy and Dostoevsky on their own terms, but also occasionally found myself interpolating *eros*, *philia*, and *agape* into the discussion. Perhaps a more significant discussion of the philosophy of love in the introduction would have contributed to her frame of analysis. A term that she employs from the outset, the “sibling bond,” has its own set of implications. It not only suggests the closeness that is so important to her analysis, but also the exclusivity of blood ties. It also evokes a moral bondage that can limit the expression of love to others. Mafiosi, for instance, employ this term with their own conceit. As she writes at the end of chapter two, Tolstoy’s families are so strong that he “will need to break down some of these ties.” Imagining universal community as “brotherhood” introduces possibilities, but also problems. Berman demonstrates over the course of the book that she understands the latter very well, and indeed she devotes the end of chapter 3 and much of chapter 5 to it. But as we continue to explore the issues she has so effectively raised here, we will find ourselves circling back to this question. How does a closeness that can be described as a bond not constrain our ability to love strangers?

Berman concludes her book with an effective discussion of the context that brought such questions to the fore in Russian literature and allowed writers to explore sibling relations as a philosophical category. Her book demonstrates that these texts form their own philosophies of love with all of the sustaining provocation of art, allowing us to continually gain new perspective on the fundamental questions they pose by shifting our point of approach. Its strongest contribution is to be found in this achievement: the presentation of a highly effective framework for new interpretation of these universally known works.

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