

Curriculum Vitae

Herbert J. Eagle
1311 Granger
Ann Arbor, MI 48104
Ph: (734) 662-0581
e-mail: hjeagle@umich.edu

Educational History

Ph.D. (Slavic Languages and Literatures), University of Michigan 1973
M.A. (Slavic Languages and Literatures), University of Michigan 1969
Area Studies Certificate (Soviet Union and Eastern Europe), University of Michigan 1969
B.S. (Humanities and Science), M.I.T. 1963
B.S. (Mathematics), M.I.T. 1963

Professional Experience

Associate Professor, Department of Slavic Languages and Literatures and the Residential College, University of Michigan, 1979-present
Associate Professor and Chairman for Slavic, Purdue University, 1976-79
Assistant Professor and Chairman for Slavic, Purdue University, 1973-76
Visiting Instructor (Mathematics and Physics), Engineering College of Manipal, Mysore, India (Peace Corps Service, 1965)
Visiting Instructor (Mathematics, Physics and Chemistry), St. Paul's Secondary School, Palampur, Punjab, India (Peace Corps Service, 1964-66)

Committees, Chair and Director Positions, Editorial Boards

Chair, Department of Slavic Languages and Literatures, University of Michigan, 2007-2014, 2015-present
Director, The Residential College, University of Michigan, 1989-1996
Interim Director, The Residential College, University of Michigan, 1988-89, May-August 2003, July-Dec. 2005
Director, Program in Film and Video Studies, University of Michigan, 1981-88
Executive Committee, Department of Screen Arts and Cultures, University of Michigan, 1981-94, 2002-2009
Executive Committee, The Residential College, 1987-1996, 2001-2006
Executive Committee, Department of Slavic Languages and Literatures, Univ. of Michigan, 1982-present
Executive Committee, Center for Russian and East European Studies, Univ. of Michigan, 1980-83, 86-89, 1997-98, 2002-04, 2007-present
Executive Committee, Program in American Culture, University of Michigan, 1983-86, 1987-1991
Curriculum Committee, College of Literature, Science and the Arts, Univ. of Michigan, 1986-89
Blue Ribbon Commission, College of Literature, Science and the Arts, Univ. of Michigan, 1983-86
Editorial Board, *Slavic and East European Journal*, 1980-84
Chair, Library Committee, College of Literature, Science and the Arts, Univ. of Michigan, 1982-84
Chair, Slavic Section, Department of Foreign Languages and Literatures, Purdue University, 1973-79
Chair, Interdepartmental Film Studies Committee, Purdue University, 1974-78
Chair, Educational Policy Committee, School of Humanities, Social Science and Education, Purdue University, 1975-77
Faculty Associate, Department of Screen Arts and Cultures, University of Michigan, 1979-present
Faculty Associate, Program in American Culture, 1981- present
Faculty Associate, Center for Russian and East European Studies, 1979-present

Selected Publications

Books

Words in Revolution: Russian Futurist Manifestoes 1912-1928, Anna Lawton and Herbert Eagle, eds. and trans. (Washington: New Academia Publishing, 2005) (Reissue of 1988 Cornell University Press edition).

Russian Futurism Through Its Manifestoes, Anna Lawton and Herbert Eagle, eds. and trans. (with introduction by Anna Lawton and afterword by Herbert Eagle (Ithaca: Cornell University Press, 1988).

Russian Formalist Film Theory, Herbert Eagle, ed. (Ann Arbor: Michigan Slavic Publications, 1981).

Book Chapters

“Power and the Visual Semantics of Polanski’s Films,” in *The Cinema of Roman Polanski: Dark Spaces of the World*, Elzbieta Ostorwska and John Orr, eds. (London: Wallflower Press, 2007), pp.38-50.

“Bipolar Asymmetry, Indeterminacy, and Creativity in Cinema,” in *Lotman and Cultural Studies: Encounters and Extensions* (Madison: University of Wisconsin Press, 2006), pp.229-247.

“Exile and Emigration in the Films of Roman Polanski,” in *Living in Translation: Polish Writers in America*, Halina Stephan, ed. (Amsterdam-New York: Rodopi, 2003), 289-311.

“Appropriation of the American Gangster Film and the Transition to Capitalism: Poland’s ‘Dogs’ and Russia’s ‘Brother,’” in *Kazaam! Splat! Ploof!: The American Impact on European Popular Culture since 1945*, ed. Sabrina Ramet and Gordana Crnkovic (Lanham, MD: Rowman and Littlefield, 2003), 127-147.

“Visual Patterning, Vertical Montage, and Ideological Protest: Eisenstein’s Stylistic Legacy to East European Filmmakers,” in *Eisenstein at 100: A Reconsideration*, Al Lavalley and Barry P. Scherr, eds. (New Brunswick, NJ: Rutgers University Press, 2001), 169-190

“Wygnanie i emigracja w filmach Romana Polanskiego” (“Exile and emigration in the films of Roman Polanski”), in *Zycie w przekladzie (Life in Translation)*, Halina Stephan, ed. (Krakow: Wydawnictwo Literackie, 2001), 202-220 (Polish translation of above article).

“Genre and Paradigm in Milan Kundera’s *The Book of Laughter and Forgetting*,” in *Critical Essays on Milan Kundera*, ed. by Peter Petro (New York: G.K. Hall, 1999), 151-183.

“Eastern European Cinema” in *Eastern Europe: Politics, Culture, and Society since 1939*, ed. by Sabrina Petra Ramet (Bloomington: Indiana University Press, 1998), 330-351.

“Polanski” in the collaborative study *Five Filmmakers: Tarkovsky, Forman, Polanski, Szabo, Makavejev, D. Goulding*, ed. (Bloomington: Indiana University Press, 1994), 92-155.

“Socialist Realism and American Genre Film: The Mixing of Codes in *Jazzman*,” in *The Red Screen: Politics, Society, Art in Soviet Cinema*, A. Lawton, ed. (London: Routledge, 1992), 249-63.

“Capek and Zamiatin--Versions of Dystopia,” in *On Karel Capek*, ed. by Jindrich Toman and Michael Makin (Ann Arbor: Michigan Slavic Publications, 1992), 29-41.

“Afterward: Futurism and Formalism,” *Russian Futurism Through Its Manifestoes* (Ithaca: Cornell University Press, 1988), 281-304.

- “Introduction,” Non-Indifferent Nature, Sergei Eisenstein (Cambridge: Cambridge University Press, 1987), 281-304.
- “Soviet Semiotics of Cinema,” Encyclopedic Dictionary of Semiotics, ed. Thomas Sebeok (Amsterdam: Mouton, 1986), v.2, 118-120.
- “Visual Patterning and Meaning in Eisenstein’s Early Films,” in Russian Literature and American Critics, ed. Kenneth N. Brostrom (Ann Arbor: Michigan Slavic Publications, 1984), 331-46.
- “Yugoslav Marxist Humanism and the Films of Dusan Makavejev,” in Politics, Art and Commitment in the East European Cinema, ed. David W. Paul (London: Macmillan, 1983), 131-48.
- “Eisenstein as a Semiotician of the Cinema” in The Sign: Semiotics Around the World, eds. R.W. Bailey, L. Matejka, and P. Steiner (Ann Arbor: Michigan Slavic Publications, 1978), 173-93.
- “The Czech Structuralist Debate on the Role of Intonation in Verse Structure,” in Sound, Sign and Meaning: Quinquagenary of the Prague Linguistic Circle, ed. Ladislav Matejka (Ann Arbor: Michigan Slavic Publications, 1978), 519-539.
- “Typographical Devices in the Poetry of Andrey Bely” in Andrey Bely: A Critical Review, ed. Gerald Janacek (Lexington: University of Kentucky Press, 1978), 71-85.

Articles

- “How Poetic Structure Counters Socialist Realist Narrative in Illienko’s *White Bird with a Black Spot*,” in Kinokultura: Special Issue 9: Ukrainian Cinema (<http://www.kinokultura.com/specials/9/ukrainian.shtml>), (December 2009).
- “Color in Kieslowski’s Film Trilogy: *Blue, White, Red*,” Periphery: Journal of Polish Affairs, 4-5 (1998/99), 138-145.
- “Pavel Lungin’s *Taxi Blues*,” Slavic Review (Fall 1993).
- “Czechoslovak, Polish and Hungarian Cinema under Communism,” Cross Currents: A Yearbook of Central European Culture 11 (1992), 175-92.
- “Dada and Structuralism in Chytilova’s *Daisies*,” Cross Currents 10 (1991), 223-34.
- “*Little Vera*’s Indexicality and the End of Socialist Realism,” Wide Angle 12, 4 (1990), 26-37.
- “Soviet Cinema Today: On the Semantic Potential of a Discredited Canon,” Michigan Quarterly Review 28, 4 (1989), 743-60.
- “Color and Meaning in *Time Stands Still*,” Cross Currents 8 (1989), 127-42.
- “From the Evening School of Versology,” Poetics Today 8 1, (1987), 163-72.
- “Wajda’s *Danton*,” Cross Currents 3 (1984), 361-374.
- “Human Nature and Politics in Contemporary Hungarian Cinema,” Cross Currents 2 (1983), 389-405.
- “Andrzej Wajda: Film Language and the Artist’s Truth,” Cross Currents 1 (1982), 339-52.
- “Verse as a Semiotic System: Tynjanov, Jakobson, Mukarovsky, Lotman Extended,” Slavic and East European Journal 25, 4 (1981), 47-61.

- “Russian Formalist Contributions to Films Semiotics,” Purdue University Film Conference Proceedings, (W. Lafayette, IN: Purdue University, 1980), 200-206.
- “Film Genre/Genre Film: Mutual Implications,” 1978 Film Studies Annual (W. Lafayette, IN: Purdue University, 1978), 29-32.
- “The Semiotics of Art: A Dynamic View,” Semiotica: Journal of the International Association for Semiotic Studies 19, 3/4 (1977), 367-96.
- “Existentialism and Ideology in The First Circle,” Modern Fiction Studies 23, 1(1977), 47-61.
- “The Syntagmatic and Paradigmatic Axes in Closely Watched Trains,” Film Studies Annual 1997: Part 1 (Explorations in National Cinemas), 45-56.
- “The Semantic Significance of Step-Ladder and Column Forms in the Poetry of Belyj, Majakovskij, Voznesenskij and Rozdestvenskij,” Forum at Iowa on Russian Literature, 1 (1977), 1-19.
- “Collage in the Films of Dusan Makavejev,” Film Studies Annual 1976, 20-37.
- “The Semiotics of Cinema: Lotman and Metz,” Dispositio 1, 3 (1976), 303-13.
- “Miroslav Holub and William Carlos Williams,” Germano-Slavica 6 (1975), 43-52.
- “Some Comparative Aspects of Twentieth Century Russian and Czech Non-Metrical Verse,” Russian Language Journal 29, 103 (Fall 1975), 15-28.
- “Lermontov’s ‘Play’ with Romantic Genre Expectations in A Hero of Our Time,” Russian Literature Triquarterly 10 (1974), 299-315.
- “The Free Verse Structure of Mandelstam’s Horseshoe Finder,” Russian Literature Triquarterly 4 (1972), 332-345.

Book Reviews

- Ewa Mazierska. *Postcommunist Polish Cinema. From Pavement Level* in *The Slavonic and East European Review*, 90 (2012).
- Peter Hames, *Czech and Slovak Cinema: Theme and Tradition* in *The Slavonic and East European Review*, 89, 4 (October, 2011).
- Oksana Bulgakowa, *Sergei Eisenstein: A Biography* in *The Russian Review*, 64, 1 (January 2005).
- Frank Beardow, *Little Vera*, in *The Russian Review*, 63 (2004).
- Michael Brashinsky and Andrew Horton, eds., *Russian Critics on the Cinema of Glasnost* in *Film Quarterly* 49 (1996).
- Janina Falkowska, *The Political Films of Andrzej Wajda* in *Slavic Review* (1997).
- David Bordwell, *The Cinema of Eisenstein* in *Film Quarterly* 48 (1995).
- James Goodwin, *Eisenstein, Cinema and History* in *Film Quarterly* 48, 1 (1994).
- Denise J. Youngblood, *Movies for the Masses: Popular Cinema and Soviet Society in the 1920s* in *Slavic and East European Journal* (Summer 1994).

- David Bordwell, *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema* in *Wide Angle* 12, 3 (1990).
- Kristin Thompson, *Eisenstein's 'Ivan the Terrible': A Neoformalist Analysis* in *Slavic and East European Journal* 27, 2 (1983).
- N. N. Shneidman, *Soviet Literature in the 1970s: Artistic Diversity and Ideological Conformity* in *University of Toronto Quarterly* (Summer 1981).
- Marketa Goetz-Stankiewicz, *The Silenced Theatre: Czech Playwrights Without a Stage* in *University of Toronto Quarterly* (Summer 1981).
- Jurij Tynjanov, *Poetika. Istorija literaturnykh i kinematograficheskikh nauk (Poetics. History of Literature. Cinema)* in *Slavic and East European Journal* 23, 2 (Summer 1979).
- George Saunders, ed., *Samizdat: Voices of the Soviet Opposition* in *Soviet Union* 2, 1 (1975).
- Ruth Crego Benson, *Women in Tolstoy: The Ideal and the Erotic* in *Modern Fiction Studies* 21, 2 (Summer 1975).
- Boris Kuznetsov, *Eisenstein and Dostoevsky* in *Modern Fiction Studies* 21, 2 (Summer 1975).
- Lubomir Dolezel, *Narrative Modes in Czech Literature* in *Books Abroad: An International Literary Quarterly* (January 1975).
- Vladimir Paral, *Mladý muž a bílá velryba (The Young Man and the White Whale)* in *Books Abroad* (May 1975).
- Alfred French, ed., *Czech Poetry: A Bilingual Anthology* in *Books Abroad* (November 1974).

Translations

- “Problems of Cinema Stylistics” by B. Ejxenbaum, “The Nature of Cinema” by B. Kazankij, “On the Foundations of Cinema (translated with Z. Breschinsky),” “The Role of the Cinematographer in the Creation of a Film” by E. Mixajlov and A. Moskvin in *Russian Formalist Film Theory* (Ann Arbor: Michigan Slavic Publications, 1981).
- “A Television for Free” (short story by Igor Efimov) in *Russian Literature Triquarterly* 5 (Winter 1973). Reprinted in *The Ardis Anthology of Recent Russian Literature*, eds. Carl and Ellendea Proffer (Ann Arbor, MI: Ardis, 1976).
- “Literature and Biography” by Boris Tomashevsky, “Problems in the Study of Literature and Language” by Jurij Tynjanov and Roman Jakobson, “The Dominant” by Roman Jakobson, “On the Boundary between the Studies of Folklore and Literature” by Roman Jakobson and Petr Bogatyrev in *Readings in Russian Poetics: Formalist and Structuralist Views*, eds. Ladislav Matejka and Krystyna Pomorska (Cambridge: MIT Press, 1971).

Conference Papers and Invited Lectures

- "Battling Tyranny in Czech New Wave Film," Invited Lecture: Semester Series on Envisioning Europe: Tyranny and Freedom in History, Literature and Film, College of New Jersey, Trenton, NJ, April 4, 2013
- "Eisenstein/Aleksandrov: Aleksandrov: Eisenstein--Stylistic Continuities," 44th National Convention of the Association for Slavic, East European, & Eurasian Studies, Boston, MA, November 17, 2012.
- "Affect in Soviet Montage Cinema," Annual Convention of the Society for Cinema and Media Studies (SCMS), Boston, March 2012.
- "Semantic and Affectual Functions of Camera Movement in Thaw Cinema," National Convention of the American Association for the Advancement of Slavic Studies (AAASS), Boston, November 2009.
- "Andrzej Wajda's *Ashes and Diamonds: Visual Patterning and Ideological Dissent*," Annual Invited Polish Studies Lecture, University of Virginia, Charlottesville, VA, April 2009.
- "Cinematography and Ideological Dissent in Yuri Illienko's *White Bird with a Black Spot*," National Convention of the American Association for the Advancement of Slavic Studies (AAASS), Philadelphia, November 2008.
- "Early Soviet Film Theory and David Bordwell/Kristin Thompson's NeoFormalist Approach," National Convention of the American Association for the Advancement of Slavic Studies (AAASS), New Orleans, November 15-18, 2007.
- "The Globalization of Genre: The Czech New Wave and Hollywood (on recent films of Jan Hrebejk and Jan Sverak)," 2007 Czech Workshop: Czechs in the Old and New Europe: New Approaches, University of Illinois-Champaign-Urbana, March 30-April 1, 2007.
- "Visual Rhyme: Making Meaning in Documentary, from Vertov to Makavejev," National Convention of the American Association for the Advancement of Slavic Studies (AAASS), Washington, D.C., November 16-19, 2006.
- "An Introduction to *Transport from Paradise*," (from short stories to film), Conference on the Life and Works of Arnost Lustig, University of Illinois-Chicago, November 12, 2006.
- "Absurdism, Dadaism, and Surrealism in the Czech New Wave," College of Design, North Carolina State University, April 7, 2006.
- "Eisenstein's Early Montage: Collision or Harmonic Integration," Annual Convention of the Society for Cinema and Media Studies (SCMS), London, England, April 2005.
- "Polish Cinema in the Era of Globalization," National Convention of the American Association for the Advancement of Slavic Studies (AAASS), Boston, MA, December 2004.
- "The Poetic Cinema of Yuri Ilyenko," AAASS National Convention, Toronto, November 2003.
- "Peaceful Coexistence/Fated Ethnic Hostility: Unexplained Gaps in the Films about Yugoslavia's Ethnic Violence," Invited Lecture, Yale University Conference: No Man's Land, Everyone's Image: Cinema in the Balkans, New Haven, February 2003.
- "Jan Hrebejk's Whimsical Realism and the Mediation of Cultural Conflicts," AAASS National Convention, November 2002.
- "Absurdist Realism in Czech Cinema, 1965-2000," Annual Czech Cultural Studies Workshop, Columbia University, New York, April 2002.

- “The Legacy of the Czech New Wave,” AAASS National Convention, Arlington, VA, November 2001.
- “Recent Developments in Hungarian and Czech Cinema,” Invited Lecture, Foreign Service Institute, State Department, Arlington, VA, June 2001.
- “Sexuality and Gender Issues in Czech Cinema of the 1990s,” Biannual Conference of the International Society for the Study of European Ideas (ISSEI), Bergen, Norway, August 2000.
- “Sex in Czech Cinema of the 1990s,” AAASS National Convention, Denver, November 2000.
- “Lotman, Film Theory and Verse Theory,” Conference: The Works of Yuri Lotman in an Interdisciplinary Context,” University of Michigan, Ann Arbor, September 1999.
- “Visual Patterning, Vertical Montage, and Ideological Protest: Eisenstein’s Stylistic Legacy to East European Filmmakers,” Conference on Eisenstein at 100: A Reconsideration, Dartmouth College, Hanover, New Hampshire, November 1998.
- “Metaphor and Allegory: Semantic Strategies of the Czech New Wave,” Conference on National Cinemas in Postwar East-Central Europe, University of Western Ontario, London, Ontario, October 1998.
- “Feminism in Chytilova’s Films Before and After the Fall of Communism,” Conference on Cinema in Russia and East Central Europe (The Perils and Pleasures of Transition), University of California at Santa Cruz, Santa Cruz, March 1997.
- “Innovative Narrative and Thematic Structure in Kieslowski’s Trilogy: *Blue, White, Red*,” Annual Convention of the Society for Cinema Studies (SCS), Dallas, Texas, March 1996.
- “Alexandrov’s Musicals and the American Musical of the 1930s,” AAASS National Convention, Boston, November 1996.
- “Krzysztof Kieslowski’s Recent Films in Poland and France,” AAASS National Convention, Washington, DC, October 1995.
- “Nugmanov’s *The Wild East*, the American Western, and the Russian Counter-Culture--Introductory Remarks,” The Empire Looks Back: Workshop on Ethnicity and Identity in Recent Film from the Former Soviet Union,” Yale University, New Haven, April 1995.
- “East European Cinema after the End of Communism,” Conference on Post-Communist Cinema, Loyola University, New Orleans, February, 1995.
- “Confronting Realities: Representation of Women’s Issues in Russian Film,” Before and After Petestroika: Symposium on Female Identity in Soviet and Russian Art, Film, and Photography, Cranbrook Art Museum, Bloomfield Hills, MI, January 1995.
- “Yuri Ilienکو: Cinematography as Dissent,” AAASS National Convention, Philadelphia, November, 1994.
- “Marta Meszaros and Vera Chytilova: Differing Approaches to Feminism in Cinema,” AAASS National Convention, Honolulu, November 1993.
- “Eisenstein’s *October*: Shostakovich’s Music and Eisenstein’s Vertical Montage,” Conference on Shostakovich: The Man and His Age, 1906-1975, Univ. of Michigan, Ann Arbor, January 1994.
- “Hyper-Realism in the New Russian Cinema,” University Lecture, University of Wisconsin, Madison, April 1993.
- “Contemporary Czech and Polish Cinema,” SCS Annual Conference, New Orleans, 1993.

- “Parallel Cinema,” Annual Conference of the American Association for the Teaching of Slavic and East European Languages (AATSEEL), San Francisco, December 1991.
- “Official Ideology and Individual Moral Sensibility in *Shop on Main Street* and *Man of Marble*,” Symposium on the Revolutions of 1989, Appalachian State University, Boone, NC, November 1990.
- “Dadaist Structure in Chytilova’s *Daisies*,” International Conference on Czechoslovak Literature and Culture, New York University, New York 1990.
- “Compositional and Stylistic Strategies in *Time Stands Still* and *My Friend Ivan Lapshin*,” Ohio University, Athens, Ohio, March 1990.
- “Capek and Zamiatin: Versions of Dystopia,” Colloquium on Karel Capek, University of Michigan, Ann Arbor, March 1989.
- “New Developments in Soviet Cinema,” Grinnell College Convocation, Grinnell, Iowa, February 1989.
- “Disrupting Socialist Realist Norms in Contemporary Soviet Cinema,” AATSEEL Annual Conference, Washington, DC, December 1988.
- “Socialist Realism and *Ivan Lapshin*,” Russian Culture Lecture Series, University of Illinois, Urbana-Champaign, IL, July 1988.
- “Cultural Symbolism in Wajda’s *Ashes and Diamonds*,” Workshop on Soviet and East European Cinema, University of Illinois, Urbana-Champaign, IL, July 1988.
- “Soviet Cinematography,” Knox College USA-USSR Initiative, Galesburg, IL, October 1987.
- “Power of the Abstract/Power in the Abstract: A Response,” Conference on the Abstract, Center for the Humanities, University of Michigan, Ann Arbor, MI, April 1987.
- “Visual Rhetoric and Politics in East European Cinema,” AAASS National Convention, New Orleans, November 1986.
- “*Jazzman* and American Genre Film,” International Conference on Soviet Cinema, Kennan Institute, The Wilson Center, Washington, DC, (September 1986).
- “The Encoding of Dissident Political, Cultural, and Ideological Viewpoints in East European Cinema,” Conference on Popular Culture--East and West, University of Indiana, Bloomington, IN, May 1986.
- “Chytilova’s *Daisies*: Cinematic Space-Time and the Disruption of the Patriarchal Order,” Midwest Slavic Conference, Madison, WI, April 1986.
- “Politics and Humanism in Czech Literature: Kundera’s *The Joke* and Vaculik’s *The Axe*,” Conference on Politics in Literature in Eastern Europe, The Wilson Center, Washington, DC, February 1986.
- “Eisenstein and the Semiotics of Cinema,” Yale Council on Russian and East European Studies’ Conference on Soviet Culture, 1917-41, Yale University, New Haven, CT, March 1985.
- “Motion and Emotion in Eisenstein’s *Strike*,” AATSEEL National Conference, Washington, DC, December 1984.
- “Prague School Contributions to the Theory of Verse Semantics,” Twelfth World Congress of the Czechoslovak Society for Arts and Sciences, Toronto, October 1984.
- “Affectual Devices in Eisenstein’s Early Silents,” SCS Annual Conference, Madison, WE, May 1984.

- “Human Nature and Politics in Contemporary Hungarian Cinema,” Midwest Slavic Conference, Chicago, May 1982.
- “Humanistic Marxism in the Films of Dusan Makavejev,” AAASS National Convention, Philadelphia, PA, November 1980.
- “Cinema’s Relationship to the Visual Arts, Literature and Theater,” AAASS National Convention, Philadelphia, PA, November 1980.
- “The Semantics of Poetry as Distinct from Prose: Tynjanov, Jakobson, and Lotman Extended,” Midwest Slavic Conference, University of Cincinnati, Cincinnati, OH, May 1980.
- “The Syntagmatics of Cinema: Tynjanov, Eisenstein, Lotman, Ivanov,” AATSEEL Annual Conference, San Francisco, CA, December 1979.
- “Inner Speech and Vertical Montage in Eisenstein’s Film Semiotics,” Purdue Film Conference, Purdue University, W. Lafayette, IN, April 1978.
- “Russian Formalism, Czech Structuralism, and the Semiotics of Cinema,” Midwest Slavic Conference, Bloomington, IN, April 1978,
- “Czech National Film Style,” Modern Language Association (MLA) National Convention, Chicago, IL, December 1977.
- “Protest and Paradigm in East European Cinema,” Midwest Slavic Conference, University of Michigan, Ann Arbor, April 1977.
- “The Syntagmatic and Paradigmatic Axes in *Closely Watched Trains*,” Purdue Film Conference, W. Lafayette, IN, March 1977.
- “Film Genre/Genre Film: Mutual Implications,” Purdue Film Conference, W. Lafayette, IN, March 1977.
- “Collage in the Films of Dusan Makavejev,” Midwest Slavic Conference, University of Illinois--Chicago, Chicago, IL, May 1976.
- “Existentialism and Ideology in *The First Circle*,” Kentucky Foreign Language Conference, University of Kentucky, Lexington, KY, April 1976.
- “Individual Freedom and Repression in the Cinema of Dusan Makavejev,” Conference on the Freedom to Create, Florida State University, Tallahassee, Florida, January 1976.
- “Cinema Verite in the Czech Films of Milos Forman,” AATSEEL Annual Conference, Chicago, IL, December 1975.
- “Prose Style and Filmic Style: Hrabal and Menzel’s *Closely Watched Trains*,” Midwest Slavic Conference, Cleveland State University, Cleveland, OH, May 1975.
- “Semantic Aspects of Step-ladder Form in Contemporary Soviet Poetry,” Midwest Slavic Conference, Cleveland State University, Cleveland, OH, May 1975.
- “Typographical Devices in the Poetry of Andrej Belyj,” International Symposium on Andrej Belyj, University of Kentucky, Lexington, KY, March 1975.
- “Miroslav Holub and William Carlos Williams,” MLA National Convention, New York, December 1974.
- “Lermontov’s ‘Play’ with Romantic Genre Expectations in *A Hero of Our Time*,” Central Slavic Conference, University of Missouri-St. Louis, St. Louis, MO, November 1974.

“Ludvik Vaculik’s *The Axe: A Humanist’s Dilemma*,” Midwest Slavic Conference, University of Wisconsin-Milwaukee, Milwaukee, WI, May 1974.

“Comparative Aspects of Russian, Czech and English Free Verse,” Kentucky Foreign Language Conference, University of Kentucky, Lexington, KY, April 1974.

“Syntagmatic Structure in the Free Verse of Miroslav Holub,” Northeast Slavic Conference, Sir George Williams University, Montreal, May 1971.