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Lingua di pubblicazione	Inglese
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Nota di contenuto	Three Degrees of Exemplary Boyhood in Boris Kustodiev's Soviet Paradise / Helena Goscilo -- How the Revolution Triumphed: Alisa Poret's Textbook of Cultural Iconography / Yuri Leving -- Foto-glaz: Children as Photo-Correspondents in Early Soviet Pioneer Magazines / Erika Wolf -- Autonomous Animals Animated: Samozveri as a Constructivist Pedagogical Cine-dispositive / Aleksandar Boskovic -- The Fragile Power of Paper and Projections / Birgitte Beck Pristed -- From Nature to "Second Nature" and Back / Larissa Rudova -- Autonomy and the Automaton: The Child as Instrument of Futurity / Sara Pankenier Weld -- Spells of Materialist Magic, or Soviet Children and Electric Power / Kirill Chunikhin -- "Do It All Yourself!" Teaching Technological Creativity during Soviet Industrialization / Maria Litovskaya -- The Camel and the Caboose: Viktor Shklovsky's Turksib and the Pedagogy of Uneven Development / Michael Kunichika -- Aeroplane, Aeroboat, Aerosleigh: Propelling Everywhere in Soviet Transportation / Katherine M.H. Reischl -- Spatializing Revolutionary

Temporality: From Montage and Dynamism to Map and Plan / Kevin M. F. Platt -- "Poor, Poor Il'ich": Visualizing Lenin's Death for Children / Daniil Leiderman and Marina Sokolovskaia -- Young Soldiers at Play: The Red Army Soldier as Icon / Stephen M. Norris -- The Working Body and Its Prostheses: Imagining Class for Soviet Children / Alexey Golubev -- Amerikanizm: The Brave New New World of Soviet Civilization / Thomas Keenan.

Sommario/riassunto

"In the 1920s, with the end of the Revolution, the new Soviet government began investing resources and energy in creating a new type of the book for the first Soviet generation of young readers. In a sense, these early Soviet books for children were the ABCs of Soviet modernity. Creatively illustrated and intricately designed, they were manuals and primers that helped the young reader enter the field of politics through literature. Children's books provided the basic vocabulary and grammar for understanding new, post-revolutionary realities, but they also taught young readers how to perceive modern events and communist practices. Relying on a process of dual-media rendering, illustrated books presented propaganda as a simple, repeatable narrative or verse, while also casting it in easily recognizable graphic images. A vehicle of ideology, an object of affection, and a product of labour, the illustrated book for the young Soviet reader emerged as an important cultural phenomenon. Communist in its content, it was often avant-gardist in its form. Spotlighting three thematic threads--communist goals, pedagogy, and propaganda--Pedagogy of Images traces the formation of a mass modern readership through the creation of the communist-inflected visual and narrative conventions that these early readers were supposed to appropriate. "--
