

Media, Culture, and Society in the Soviet Union from Stalin to 1991

Course tutor: Dr Kristin Roth-Ey

This course explores the history of the Soviet Union's experiment in creating a socialist "culture for the masses" from Stalinism through to 1991. In lectures and discussions, we will analyze the relationship of cultural developments to key issues in the history of the late USSR, such as the nature of power in the Soviet system, Stalinist and post-Stalinist, the question of national and supra-national, or Soviet, identity formations, issues of generational conflict, "lifestyle" politics, and the cold war, and the impact of technological and sociological modernization. The course follows a rough chronological order. After a brief introduction to the cultural battles of the early Soviet period, we will discuss the development of Stalinist cultural institutions and modes in the 1930s, WWII, and the early cold war era. Next we consider the development of Soviet culture as a "post-Stalinist" project (or not) and ask how it shaped and was shaped by the great sea changes of the postwar era, particularly urbanization, the media boom and the early tides of globalization, and the rise of youth culture and consumerism. Much of our reading will be in secondary sources (articles and excerpts from monographs), but we will also examine available documents in translation and focus on one critical sphere for cultural production and consumption in the USSR (indeed, the form Lenin famously proclaimed the "most important of all the arts"): cinema. The course will conclude with a consideration of Soviet culture's fortunes in the post-Soviet context.

Main topics for lecture & discussion:

Term One

1. Introduction: Bolshevism and the idea of a socialist culture for the masses
2. Revolution and the theatre of everyday life
3. New economics, new culture?
4. Cinema in the 1920s: whose golden era?
Preparatory viewing: *Battleship Potemkin* (1925)
5. Stalinism and socialist realism
6. Soviet cinema as Soviet Hollywood?
Preparatory viewing: *Circus* (1936)
7. National in form, socialist in content: Soviet cultural imperialism?
8. Cultures of war, 1939-1945: Soviet "motherland" and the question of national identity
9. Enemies within, enemies without: Soviet culture and the early cold war
10. An empire, an emperor: Soviet culture and the leader cult

Term Two

11. Khrushchev and de-Stalinization,
12. Soviet culture after Stalin: "unvarnishing reality"?
Preparatory viewing: *Spring on Zarechnaia Street* (1956)
13. Information and the cultural cold war

14. Youth cultures: a Soviet generation gap?
15. The TV boom and the problem of cultured leisure
16. Rural crisis and Russian national consciousness
17. Developed socialism” and the Soviet way of life
- **Preparatory viewing: *Moscow Does Not Believe in Tears* (1982)
18. Brezhnevism and the Cult of WWII
19. Public music for private values?: Bards and rockers
20. Glasnost and Soviet collapse: the end of Soviet culture?
- **Preparatory viewing: *Little Vera* (1988)**

Assessment:

Coursework: Two essays of 2,000- 2,500 words each, with bibliography and footnotes. Both essays should be completed satisfactorily for the component to be passed. The aggregate mark of the two essays counts for 25 percent of the total mark for the course.

Due dates:

December
March

Examination: A three-hour written examination of twelve questions, of which three must be answered. All questions are of equal weight. The aggregate mark counts for 75 percent of the total mark for the course.

100% fulfillment of coursework is required for the successful completion of this course. If this requirement is not met by the final departmental deadline, it will normally lead to you being debarred from the exam and the course unit being marked as incomplete on your final degree transcript.

Reading:

This course includes three types of **mandatory** reading:

- /1/ articles and book excerpts (in the coursepack or available online)
- /2/ documents from the website “Seventeen Moments in Soviet History”
(<http://www.soviethistory.org/>)
- /3/ chapters from Geoffrey Hosking’s, *The First Socialist Society* (textbook)

Students are expected to complete the assigned readings prior to class meetings and to bring the readings to class whenever possible (excluding Hosking).

Hosking’s textbook will be particularly valuable for those students without a background in Soviet history, but I strongly advise all students to buy and befriend a copy. It is widely available online (amazon etc.)

Other textbooks and surveys:

- Vladimir Andrle, *A Social History of Twentieth-Century Russia* (1994)
John Keep, *The Last of the Empires: A History of the Soviet Union, 1945-1991* (1995)
Peter Kenez, *A History of the Soviet Union from the Beginning to the End* (1999)

Martin Malia, *The Soviet Tragedy: A History of Socialism in Russia, 1917-1991* (1995)
Richard Stites, *Russian Popular Culture: Entertainment and Society Since 1900* (1992)
R. Service, *A History of Twentieth-Century Russia* (1999)
Ronald Grigor Suny, *The Soviet Experiment: Russia, the USSR, and the Successor States*
(1998)
James von Geldern and Richard Stites, eds. *Mass Culture in Soviet Russia, 1917-1953*
(1995)

Film screenings:

Students are required to make their own arrangements for screening the assigned films *prior* to class. The SSEES library has facilities for this (see <http://www.ssees.ucl.ac.uk/libguide/howuse.htm#audiovisual>) and a terrific collection of Soviet-era cinema.

1. Introduction: Bolshevism and the idea of a socialist culture for the masses

Textbook: Chs. 1 & 2 (Introduction, The October Revolution)

Peter Kenez, *The Birth of the Propaganda State, 1917-1929* (1986), Introduction, "The Soviet Concept of Propaganda," 1-17 XEROX

Lev Trotsky, *Literature and Revolution* (1924), Chapter 7, "Communist Policy Towards Art," 243-257

http://www.marxists.org/archive/trotsky/1924/lit_revo/index.htm

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1917: Death of the Old Culture

1917: Culture and Revolution

1917: Culture and Revolution: Revolution and the Cultural Tasks of the Proletariat

1917: Culture and Revolution: The Proletarian and Art

1917: Culture and Revolution: The Propaganda Trains

Discussion:

How do we define "propaganda," "culture," "mass culture," "revolutionary culture"? How did the Bolsheviks understand these terms? How did the Bolsheviks define the relationship between culture and revolution? Culture and propaganda? Culture and everyday life?

Further reading:

Fredrick Corney, *Telling October: Memory and the Making of the Bolshevik Revolution* (2004)

Sheila Fitzpatrick, *The Cultural Front: Power and Culture in Revolutionary Russia* (1992), esp. Introduction ("On Power and Culture")

Michael David-Fox, *Revolution of the Mind: Higher Learning and the Bolsheviks, 1918-1939* (1997)

A. Gleason, P. Kenez, & R. Stites, eds. *Bolshevik Culture: Experiment and Order in the Russian Revolution* (1985)

Alex Inkeles, *Public Opinion in Soviet Russia: A Study in Mass Persuasion* (1950)

Catriona Kelly & David Shepherd, *Constructing Russian Culture in the Age of Revolution, 1881-1940* (1998)

Stephen Lovell, *The Russian Reading Revolution: Print Culture in the Soviet and Post-Soviet Eras* (2000)

William Rosenberg, ed. *Bolshevik Visions: the First Phase of Cultural Revolution in Soviet Russia* (1990)

2. Revolution and the theatre of everyday life

Textbook: Ch. 3 (War Communism)

Rene Fueleop-Miller, *The Mind and Face of Bolshevism: An Examination of Cultural Life in the Soviet Union* (1927), Chapter 7, "Theatricalized Life," 133-151 XEROX

Katerina Clark, *Petersburg: Crucible of Cultural Revolution* (1995), ch. 5 ("Petrograd: Ritual Capital of the Revolution"), 122-142 XEROX

“For the Cause of the Red Soviets: A One-Act Play by Pavel Arksey,” in James von Geldern and Richard Stites, eds. *Mass Culture in Soviet Russia, 1917-1953*, 23-29
XEROX

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1921: Rosta Windows Close

1924: Workers' Clubs: Club and Factory Theaters

Discussion:

Why and how was theatre so important to the Soviet cultural project in its early years? What was the role of the artist in this vision of a Soviet socialist culture? Of the “masses”? Would you describe the “thearticalized life” of the early Soviet years as democratic? Authoritarian?

Further reading:

John Bowlt, “The Construction of Caprice: The Russian Avant-Garde on Stage,” in Nancy van Norman Baer, ed. *Theater in Revolution: Russian Avant-Garde Stage Design, 1913-1935* (1991), 60-83

Nancy van Norman Baer, “Design and Movement in the Theater of the Russian Avant-Garde,” in *Ibid.*, 34-59

James von Geldern, *Bolshevik Festivals, 1917-1920* (1993)

Lynne Mally, *The Proletkult Movement in Revolutionary Russia* (1990)

Lynn Mally, *Revolutionary Acts: Amateur Theater and the Soviet State, 1917-1938* (2000)

William Rosenberg, ed. *Bolshevik Visions: the First Phase of Cultural Revolution in Soviet Russia* (1990)

3. New economics, new culture?

Textbook: Ch. *5* (The New Economic Policy)

Anne E. Gorsuch, “NEP Be Damned! Young Militants in the 1920s and the Culture of Civil War,” *Russian Review*, 56, (1997), 564-580. JSTOR.

Robert A. Rothstein, “Popular Song in the NEP Era” and Richard Stites, “Bolshevik Ritual Building in the 1920s” in S. Fitzpatrick, A. Rabinowitch, & R. Stites, eds. *Russia in the Era of NEP: Explorations in Soviet Society and Culture* (1991), 268-309 XEROX

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1924: Nepmen

1924: Young Communists

1924: Young Communists: Bringing Up the Young Generation

1921: The New Economic Policy: Moscow from ARA to NEP

Discussion:

How did the new economic, social, and political realities of the NEP period influence the cultural sphere? What was controversial about NEP culture (or cultures)? Was the culture of the new Soviet Union a socialist culture?

Further reading:

Eliot Borenstein, *Men Without Women: Masculinity and Revolution in Russian Fiction, 1917-1929* (2000)

Katerina Clark, *Petersburg: Crucible of Cultural Revolution*, esp. chs. 6 & 7 (“NEP and the ‘Art of Capitulation’”, “Revolutionary Culture Meets the Jazz Age”)

Sheila Fitzpatrick, “The ‘Soft Line’ on Culture and Its Enemies: Soviet Cultural Policy 1922-1927,” *Slavic Review*, vol. 33, no. 2 (June 1974), 267-287 JSTOR

Also ch. 5 of her *The Cultural Front: Power and Culture in Revolutionary Russia* (1992)

S. Fitzpatrick, ed. *Cultural Revolution in Russia, 1928-1931* (1978)

S. Fitzpatrick, A. Rabinowitch, & R. Stites, eds. *Russia in the Era of NEP: Explorations in Soviet Society and Culture* (1991)

Anne Gorsuch *Youth in Revolutionary Russia: Enthusiasts, Bohemians, Delinquents* (2000)

Christina Kiaer, *Imagine No Possessions: The Socialist Objects of Russian Constructivism* (2005)

Christian Kiaer & Eric Naiman, eds. *Everyday Life in Early Soviet Russia: Taking the Revolution Inside* (2005)

Matthew Lenoe, “NEP Newspapers and the Origins of Soviet Information Rationing,” *Russian Review* vol. 62, no. 4 (October 2003), 614-636

Matthew Lenoe, *Closer to the Masses: Stalinist Culture, Social Revolution, and Soviet Newspapers* (2004)

Eric Naiman, *Sex in Public: The Incarnation of Early Soviet Ideology* (1997)

Roger Pethybridge, *One Step Forward, Two Steps Back: Soviet Society and Politics in the New Economic Policy* (1990)

S. Frederick Starr, *Red and Hot: The Fate of Jazz in the Soviet Union, 1917-1991* (1983)

Richard Stites, *Revolutionary Dreams: Utopian Vision and Experimental Life in Soviet Russia* (1989)

Margarita Tupitsyn, *The Soviet Photograph, 1924-1937* (1996)

4. Cinema in the 1920s: the golden era?

Preparatory viewing: *Battleship Potemkin* (1925)

David Bordwell, *The Cinema of Eisenstein* (1993), 61-79, 111-138 XEROX

Richard Taylor, “From October to *October*: the Soviet Political System in the 1920s and Its Films”, in M. J. Clark, ed, *Politics and the Media* (1979), 31-42 XEROX

Jay Leyda, ed. *Sergei Eisenstein: Film Essays and a Lecture* (1982), 13-31 XEROX

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1924: Socialist Cinema

1924: Socialist Cinema: Leon Trotsky, “Vodka, the Church and the Cinema”

1924: Socialist Cinema: Vladimir Lenin, “Directives on the Film Business”

1924: Socialist Cinema: Sergei Eizenshtein, “The Method of Making Workers Films”

Discussion:

What challenges and opportunities did Soviet filmmakers face in the ‘20s? Who – or what—was the hero of Soviet avant-garde cinema?

Further reading:

Lynne Attwood, *Red Women on the Silver Screen* (1993)
Oksana Bulgakowa, *Sergei Eisenstein: A Biography* (2001)
Huntley Carter, *The New Theater and Cinema of Soviet Russia* (1924)
James Goodwin, *Eisenstein, Cinema, and History* (1993) (ch. 3 on *Battleship Potemkin*)
Peter Kenez, *Cinema and Soviet Society* (2001)
Jay Leyda, *Kino: A History of Russian and Soviet Film* (1960, 1983)
L. and J. Schnitzer and Marcel Martin, *Cinema in Revolution: the Heroic Era of Soviet Film* (1973)
Richard Taylor and Ian Christie, eds. *Inside the Film Factory: New Approaches to Russian and Soviet Cinema* (1991)
Richard Taylor, *Film Propaganda: Soviet Russia and Nazi Germany* (1979,1998)
Richard Taylor, ed. *The Eisenstein Reader* (1998)
Richard Taylor, *The Battleship Potemkin* (2000) (in KINOfiles Film Companion series)
Denise Youngblood, *Soviet Cinema in the Silent Era, 1918-1935* (1991)
Neya Zorkaya, *The Illustrated History of Soviet Cinema* (1989)

5. Stalinism and socialist realism

Textbook: Chs. 6 & 7 (Revolution from Above, Stalin's Terror)

Boris Groys, "The Birth of Socialist Realism from the Spirit of the Russian Avant Garde," in Hans Gunther, ed. *The Culture of the Stalin Period* (1990), 123-148 XEROX
Richard Stites, "Stalinism and the Restructuring of Revolutionary Utopianism," in *The Culture of the Stalin Period*, 78-94 XEROX

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1934: Writers' Congress: Maksim Gorky, "Soviet Literature" (Speech at The First All-Union Congress of Soviet Writers)

1934: Writers' Congress: Andrei Zhdanov, "Soviet Literature--the Richest in Ideas, the Most Advanced Literature"

1936: Upheaval in Opera: Chaos Instead of Music

Discussion:

What was socialist—and realist—about socialist realism? What were its origins? Goals? Modes of operation? How did socialist realism relate to Stalinist political and social agendas?

Further reading:

Jeffrey Brooks, *Thank You, Comrade Stalin: Soviet Public Culture from Revolution to Cold War* (2000)
Evgeny Dobrenko, "The Disaster of Middlebrow Taste, or Who 'Invented' Socialist Realism?," in T. Lahusen & E. Dobrenko, eds. *Socialist Realism Without Shores* (1997), 135-164
Evgeny Dobrenko, *The Making of the State Reader: Social and Aesthetic Contexts of the Reception of Soviet Literature* (1997)
Katerina Clark, *The Soviet Novel: History as Ritual* (1985)

Boris Groys, *The Total Art of Stalinism* (1992)
 T. Lahusen, *How Life Writes the Book: Real Socialism and Socialist Realism in Stalin's Russia* (1997)
 Matthew Lenoe, *Closer to the Masses: Stalinist Culture, Social Revolution, and Soviet Newspapers* (2004)
 V. Papernyi, *Architecture in the Age of Stalin: Culture Two* (2002)
 Karen Petrone, *Life Has Become More Joyous, Comrades: Celebrations in the Time of Stalin* (2000)
 Susan Reid, "Socialist Realism in the Stalinist Terror: *The Industry of Socialism Art Exhibition, 1935-1941*," *Russian Review*, 60/2 (2001), 143-84
 Régine Robin, *Socialist Realism: An Impossible Aesthetic* (1992)
 Andrei Sinyavsky (Abram Tertz), "On Socialist Realism," in *The Trial Begins* (1967,1982)
 Richard Stites, *Revolutionary Dreams: Utopian Vision and Experimental Life in Soviet Russia* (1989)

6. Soviet cinema as Soviet Hollywood?

Textbook: Ch. 8 (Stalinist Society)

Preparatory viewing: *Circus* (1936)

Richard Dyer, "Entertainment and Utopia," in Simon During, ed. *The Cultural Studies Reader* (1993), 271-283 XEROX
 Richard Taylor, "Boris Shumyatsky and the Soviet Cinema in the 1930s: Ideology as Mass Entertainment," *Historical Journal of Film, Radio and Television*, 6:1 (1986), 43-64 UCL ONLINE JOURNALS [21] **OR** (better version)
 Richard Taylor, "Ideology as Mass Entertainment: Boris Shumyatsky and Soviet Cinema in the 1930s," in R. Taylor and I. Christie, eds. *Inside the Film Factory: New Approaches to Russian and Soviet Cinema* (1991), 193-216

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1934: Popular Film Industry: "The Whole Country is Watching Chapaev"

1934: Popular Film Industry: "A Cinema for the Millions"

1936: Year of the Stakhanovite: Stalin at the Conference of Stakhanovites

Discussion:

What aspects of the Hollywood film industry did Stalinist cinema seek to emulate? Why? How did the films of this period differ from those produced in the West? In your view, does *Circus* present a smooth synthesis of ideology and entertainment?

Further reading:

Evgeny Dobrenko, *Stalinist Cinema and the Production of History* (2008)

John Haynes, *New Soviet Man: Gender and Masculinity in Stalinist Soviet Cinema* (2004)

Lilia Kaganovsky, *How the Soviet Man was Unmade: Cultural Fantasy and Male Subjectivity Under Stalin* (2008)

Peter Kenez, *Cinema and Soviet Society* (2001)

Jay Leyda, *Kino: A History of Russian and Soviet Film* (1960, 1983)
 Jamie Miller, "Soviet Cinema, 1929-1941: The Development of Industry and Infrastructure," *Europe-Asia Studies*, vol. 58, no. 1 (January 2006), 103-124
 Jamie Miller, *Soviet Cinema: Politics and Persuasion Under Stalin* (2010)
 Moira Ratchford, "Circus of 1936: Ideology and Entertainment under the Big Top," in Andrew Horton, ed. *Inside Soviet Film Satire* (1993)
 Boris Shumyatsky, "A Cinema for the Millions," in Richard Taylor & Ian Christie, eds., *The Film Factory: Russian and Soviet Cinema in Documents* (1988), 358-369
 Richard Taylor and Ian Christie, eds. *Inside the Film Factory: New Approaches to Russian and Soviet Cinema* (1991)
 R. Taylor and D. Spring, eds. *Stalinism and Soviet Cinema* (1993)
 Richard Taylor, *Film Propaganda: Soviet Russia and Nazi Germany* (1979, 1998)
 Maya Turovskaya, "The Taste of Soviet Moviegoers during the 1930s," in T. Lahusen, ed. *Late Soviet Culture: From Perestroika to Novostroika* (1993), 95-107
 Emma Widdis, *Visions of a New Land: Soviet Film from the Revolution to the Second World War* (2003)
 Denise Youngblood, "The Fate of Soviet Popular Cinema During the Stalin Revolution," *Russian Review*, vol. 50, no. 2 (April 1991), 148-162
 Neya Zorkaya, *The Illustrated History of Soviet Cinema* (1989)

7. National in form, socialist in content: Soviet cultural imperialism?

Textbook: Ch. *4* (The Making of the Soviet Union), optional: Ch. 9 (Religion and Nationality under the Soviet State)

Douglas Northrop, "Hujum, 1927," in *Veiled Empire: Gender and Power in Stalinist Central Asia* (2004), 69-101 XEROX
 Yuri Slezkine, "The USSR as Communal Apartment, or How a Socialist State Promoted Ethnic Particularism," *Slavic Review*, vol. 53 (1994), 414-452 JSTOR

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1934: Socialist Realism: Political Tasks of the University of the Peoples of the East
 1936: Creation of the Ethnic Republics: Korenizatsiia: How the National School Is Made Indigenous

Discussion:

What was Soviet policy toward national languages and cultures? What was the meaning of "national in form, socialist in content"? Did this constitute a form of Soviet cultural imperialism? Russian cultural imperialism? Multiculturalism?

Further reading:

David Brandenberger, *National Bolshevism: Stalinist Mass Culture and the Formation of Modern Russian National Identity, 1931-1956* (2002)
 David Brandenberger and A.M. Dubrovsky, "'The People Need a Tsar': the Emergence of National Bolshevism as Stalinist Ideology, 1931-1941," *Europe-Asia Studies* 50:5 (1998), 871-890

Greg Castillo, "Peoples at an Exhibition: Soviet Architecture and the National Question," in T. Lahusen & E. Dobrenko, eds. *Socialist Realism Without Shores* (1997), 91-119

Adrienne Lynn Edgar, *Tribal Nation: The Making of Soviet Turkmenistan* (2004)

Adrienne Lynn Edgar, "Emancipation of the Unveiled: Turkmen Women under Soviet Rule," *Russian Review* 62 (January 2003), 132-149

Francine Hirsch, *Empire of Nation: Ethnographic Knowledge and the Making of the Soviet Union* (2005)

Terry Martin, *An Affirmative Action Empire: Nations and Nationalism in the Soviet Union, 1923-1939* (2001)

Douglas Northrop, "Subaltern Dialogues: Subversion and Resistance in Soviet Uzbek Family Law," *Slavic Review* 60 (Spring 2001), 115-139

David Shneer, *Yiddish and the Creation of Soviet Jewish Culture, 1918-1930* (2004)

Yuri Slezkine, *Arctic Mirrors: Russia and the Small Peoples of the North* (1994)

Yuri Slezkine, *The Jewish Century* (2004), esp. chapter 3

Jeffrey Viedlinger, *The Moscow State Yiddish Theater: Jewish Culture on the Soviet Stage* (2000)

R. Yangirov and R. Taylor, "Soviet Cinema in the Twenties: National Alternatives," *Historical Journal of Film, Radio and Television*, 11:2 (1991), 129-139

Serhy Yekelchuk, "Diktat and Dialogue in Stalinist Culture: Staging Patriotic Historical Opera in Soviet Ukraine." *Slavic Review*, vol. 59, no. 3 (Autumn, 2000), 597-624

8. Cultures of war, 1939-1945: Soviet "motherland" and the question of national identity

Textbook: Ch. 10 (The Great Fatherland War)

Lisa Kirschenbaum, "'Our City, Our Hearths, Our Families': Local Loyalties and Private Life in Soviet World War II Propaganda," *Slavic Review*, vol. 59, no. 4 (Winter 2000), 825-847 JSTOR

Richard Stites, ed. *Culture and Entertainment in Wartime Russia*, chapter 2, J. Brooks, "Pravda Goes to War," 9-27, and chapter 4, J. von Geldern, "Radio Moscow: The Voice from the Centre," 44-61 XEROX

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1943: Cult of Leadership: Stalin: Brothers and Sisters!

1943: Love and Romance in War

1943: The New National Anthem

Discussion:

What, if anything, was new and distinctive about Soviet culture during the Second World War? How might it compare with cultures in the other warring states (the UK, the US, Germany, Italy, Japan)?

Further reading:

<http://www.sovlit.com/war/> Soviet Writers at War (translated texts)

John Barber & Mark Harrison, *The Soviet Home Front, 1941-1945: A Social and Economic History* (1991)

David Brandenberger, *National Bolshevism: Stalinist Mass Culture and the Formation of Modern Russian National Identity, 1931-1956* (2002)

J. Brooks, "Socialist Realism in Pravda: Read All About It!," *Slavic Review*, vol. 53, no. 4 (1994)

Anna Krylova, "'Healers of Wounded Souls': The Crisis of Private Life in Soviet Literature, 1944-1946," *Journal of Modern History* vol. 73, no. 2 (Summer 2001), 307-331

Susan Linz, ed., *The Impact of World War II on the Soviet Union* (1985)

Daniel Peris, "'God Is Now On Our Side: the Religious Revival on Unoccupied Soviet Territory during World War Two,'" *Kritika*, vol 1 (2000), 97-118

S. Frederick Starr, *Red and Hot: The Fate of Jazz in the Soviet Union, 1917-1991* (1983)

Amir Weiner, *Making Sense of War: The Second World War and the Fate of the Bolshevik Revolution* (2001)

Alexander Werth, *Russia at War, 1941-1945* (1964).

9. Enemies within, enemies without: Soviet culture and the early cold war

Textbook: Ch. 11 (The Last Years of Stalin)

Konstantin Azadovskii & Boris Egorov, "From Anti-Westernism to Anti-Semitism: Stalin and the Impact of the 'Anti-Cosmopolitan' Campaigns on Soviet Culture," *Journal of Cold War Studies* vol. 4, no.1 (Winter 2002), 66-80

Richard Stites, "Heaven and Hell: Soviet Propaganda Constructs the World," in Gary Rawnsley, ed. *Cold-War Propaganda in the 1950s* (1999) XEROX

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1947: Zhdanov: The Zvezda Affair

1947: Xenophobia

1954: Stilyaga: Krokodil on Stilyaga

1954: Stilyaga: In Search of Melancholy Baby

Discussion:

How was Soviet culture (re)defined in the early cold war period? What purposes did the construction of internal and external enemies serve? What impact did official xenophobia and the anti-cosmopolitanism campaign have on Soviet culture? In your view, did they succeed in eradicating popular sympathy with the West?

Further reading:

Vladimir Aksyonov, *In Search of Melancholy Baby*, trans. Michael Henry Heim and Antonia W. Bouis (1985)

David Caute, *The Dancer Defects: The Struggle for Cultural Supremacy during the Cold War* (2003)

Mark Edele, "Strange Young Men in Stalin's Moscow: The Birth and Life of the Stiliagi, 1945-1953," *Jahrbücher für Geschichte Osteuropas* 50 (2002), 37-61

Juliane Furst, ed. *Late Stalinist Russia: Society between Reconstruction and Reinvention* (2006)

Walter Hixson, *Parting the Curtain: Propaganda, Culture, and the Cold War, 1945-1961* (1997)

Paul Josephson, "Atomic-Powered Communism: Nuclear Culture in the Postwar USSR," *Slavic Review* vol. 55, no. 2 (Summer 1996), 297-234
Czeslaw Milosz, *The Captive Mind* (1951, 1981)
S. Frederick Starr, *Red and Hot: The Fate of Jazz in the Soviet Union, 1917-1991* (1983)
Maya Turovskaya, "Soviet Films of the Cold War," in Richard Taylor and Derek Spring, eds. *Stalinism and Soviet Cinema* (1993), 130-141

10. An empire, an emperor: Soviet culture and the leader cult

David Brandenberger, "Stalin as Symbol: a Case Study of the Cult of Personality and its Construction," in Sarah Davies & James Harris, eds. *Stalin: A New History* (2005), 249-270 XEROX
Susan Reid, "All Stalin's Women: Gender and Power in Soviet Art of the 1930s," *Slavic Review*, vol. 57 no. 1 (1998), 133-173 JSTOR

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1924: Death of Lenin: Stalin on the Death of Lenin
1939: Cult of Personality
1943: The Cult of Leadership: Stalin on Ivan the Terrible
1954: Succession to Stalin: Mourners Crushed at Stalin's Funeral
1954: Succession to Stalin: Announcement of Stalin's Death

Discussion:

Why is the Stalin-centric culture of the Soviet Union described as a "cult"? Is this an apt term, in your view? What are the origins of the Stalin cult? Goals? Uses? How did it manifest itself in different forms of cultural production?

Further reading:

Digital Library of Staliniana <http://images.library.pitt.edu/cgi-bin/i/image/image-idx?c=stalinka>
D. Apor, J.C. Behrends, P. Jones, & E.A. Rees, *The Leader Cult in Communist Dictatorships* (2004)
Victoria Bonnell, "The Leader's Two Bodies: Iconography of the Vozhd'," in *Iconography of Power: Soviet Political Posters under Lenin and Stalin* (1997), 136-185.
David Brandenberger, *National Bolshevism: Stalinist Mass Culture and the Formation of Modern Russian National Identity, 1931-1956* (2002)
Jeffrey Brooks, *Thank You, Comrade Stalin: Soviet Public Culture from Revolution to Cold War* (2000)
Vera Dunham, *In Stalin's Time: Middleclass Values in Soviet Fiction* (1976, 1990)
Hans Günther, "Wise Father Stalin and His Family in Soviet Cinema," in *Socialist Realism without Shores* (1997)
David King, *The Commissar Vanishes: The Falsification of Photographs and Art in Stalin's Russia* (1997)
Jan Plamper, "Spatial Poetics of the Stalin Cult" in E. Dobrenko, E. Naiman, *The Landscape of Stalinism: The Art and Ideology of Soviet Space* (2003)
Nina Tumarkin, *Lenin Lives! The Lenin Cult in Soviet Russia* (enlarged ed. 1997)
Richard Taylor, "Red Stars, Positive Heroes and Personality Cults," in R. Taylor and D. Spring, eds. *Stalinism and Soviet Cinema* (1993), 69-89

TERM TWO

11. De-Stalinization and Khrushchevism: a new Soviet order?

Textbook: Ch. 12 (Khrushchev and de-Stalinization)

Elena Zubkova, "The Decision on the Cult of Personality and Its Social Impact," in *Russia after the War. Hopes, Illusions and Disappointments, 1945-57* (1998), 178-190
XEROX

Susan E. Reid, "Cold War in the Kitchen: Gender and the De-Stalinization of Consumer Taste in the Soviet Union under Khrushchev," *Slavic Review*, Vol. 61, No. 2 (Summer 2002), 211-252 JSTOR

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1954: Prisoners Return

1954: The Thaw: What's a Woman to Think?: Fadeev on the Housewife

1961: The Khrushchev Slums (*including images, video, music, photoessay*)

Discussion:

What was the goal (or goals) of de-Stalinization? Unintended consequences? What was the goal of Khrushchev's reforms? Did the Khrushchev regime's vision of a modern Soviet society differ from Stalinist ones? How did housing and domesticity figure in the Khrushchev reforms?

Further reading:

Miriam Dobson, *Khrushchev's Cold Summer: Gulag Returnees, Crime, and the Fate of Reform After Stalin* (2009)

Don Filtzer, *The Khrushchev Era. De-Stalinization and the Limits of Reform in the USSR, 1953-64* (1993)

Polly Jones, "From the Secret Speech to the Burial of Stalin: Real and Ideal Responses to de-Stalinization", in P. Jones, ed. *The Dilemmas of De-Stalinization: Negotiating Cultural and Social Change in the Khrushchev Era* (2006), 41-63

P. Jones, "From Stalinism to Post-Stalinism: De-Mythologising Stalin, 1953-56," in H. Shukman, ed., *Redefining Stalinism* (2003)

Paul Josephson, *New Atlantis Revisited: The Siberian City of Science* (1997)

N.S. Khrushchev, *Khrushchev Remembers*, trans. and ed. by Strobe Talbott (1974)

Leszek Kolakowski, *Main Currents of Marxism*, vol 3: *The Breakdown* (1978)

Susan E. Reid, "Destalinization and Taste," 1953-1963, *Journal of Design History*, vol. 10, no. 2 (1997), 177-207

Susan Reid, "Khrushchev Modern: Agency and Modernization in the Soviet Home," *Cahiers du monde russe*, 47/1-2 (January-June 2006), 227-268

Susan E. Reid & David Crowley, eds. *Style and Socialism: Modernity and Material Culture in Postwar Eastern Europe* (1999)

Susan E. Reid & David Crowley, eds. *Socialist Spaces: Sites of Everyday Life in the Eastern Bloc* (2002)

V. Shlapentokh, *Soviet Intellectuals and Political Power: The Post-Stalin Era* (1990)

William Taubman, *Khrushchev: The Man and His Era* (2003)

C. Varga-Harris, "Forging Citizenship on the Home Front: Reviving the Socialist Contract and Constructing Soviet Identity during the Thaw," in P. Jones, ed., *The Dilemmas of De-Stalinization: Negotiating Cultural and Social Change in the Khrushchev Era* (2006), 101-116

12. Soviet culture after Stalin: "unvarnishing reality"?

**Preparatory viewing: *Spring on Zarechnaia Street* (1956)

Susan E. Reid, "In the Name of the People: The Manège Affair Revisited," *Kritika* vol. 6, no. 4 (Fall 2005), 673-716 / PROJECT MUSE online journals

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1954: The Thaw: On Those Who Do Not Love to Talk about Love

1961: Khrushchev on the Arts: /1/Khrushchev on Modern Art; /2/Khrushchev on the Lofty Calling of Soviet Art; /3/Khrushchev on Music in Soviet Society

Discussion:

What did de-Stalinization mean for Soviet culture? How did Soviet artists understand de-Stalinization and their role? Was Khrushchev a "Stalinist" in his approach to cultural questions? What makes *Spring on Zarechnaia Street* a post-Stalinist (de-Stalinizing?) film?

Further reading:

<http://www.sovlit.com/thawcenter/> Center for Thaw Studies: A compendium of resources for the study of the Thaw in Soviet Literature, 1954-1957

Lynne Atwood, *Red Women on the Silver Screen* (1993)

Stephen V. Bittner, "Remembering the Avant-Garde: Moscow Architects and the 'Rehabilitation' of Constructivism, 1961-64," *Kritika*, vol. 2, no. 3 (2001), 533-576

Stephen Bittner, *The Many Lives of Khrushchev's Thaw: Experience and Memory in Moscow's Arbat* (2008)

Victor Buchli, "Khrushchev, Modernism, and the Fight against 'Petit-bourgeois' Consciousness in the Soviet Home," *Journal of Design History*, vol. 10, no. 2 (1997)

Katerina Clark, "Changing Historical Paradigms in Soviet Culture," in T. Lahusen, ed. *Late Soviet Culture: From Perestroika to Novostroika* (1993), 290-306

N. Condee, "Cultural Codes of the Thaw," in A. Gleason, S. Khrushchev, and W. Taubman, eds, *Nikita Khrushchev* (2000)

Maurice Friedberg, *A Decade of Euphoria: Western Literature in Post-Stalin Russia, 1954-64* (1977)

Julian Graffy, "Film Adaptations of Aksenov: the Young Prose and the Cinema of the Thaw," *Russian and Soviet Film Adaptations of Literature, 1900-2001: Screening the Word* (2005), 100-115

Priscilla Johnson, *Khrushchev and the Arts: The Politics of Soviet Culture, 1962-1964* (1965)

Polly Jones, ed. *The Dilemmas of De-Stalinization: Negotiating Cultural and Social Change in the Khrushchev Era* (2006), esp. part III ("Rewriting Stalinism: In Search of a New Style")

Denis Kozlov, "'I Have Not Read, but I Will Say...': Soviet Literary Audiences and Changing Ideas of Soviet Membership, 1958-66," *Kritika*, vol. 7, no. 3 (2006)
Alexander Prokhorov, "The Adolescent and the Child in the Cinema of the Thaw," *Studies in Russian and Soviet Cinema* 1.2 (2007), 115-129
Alexander Prokhorov, ed. *Springtime for Soviet Cinema: Re/Viewing the 1960s* (2001)
Thomas Wolfe, *Governing Soviet Journalism: The Press and the Socialist Person after Stalin* (2005)
Josephine Woll, *Real Images: Soviet Cinema and the Thaw* (2000)

13. Information and the cultural cold war

Textbook: Ch. 13 (Soviet Society under 'Developed Socialism')

Michael Nelson, *War of the Black Heavens: The Battles of Western Broadcasting in the Cold War*, Chapter 6, "The Beginnings of Détente, 1956-1963," 91-106 XEROX
S. Frederick Starr, "New Communications Technologies and Civil Society," in Loren Graham ed., *Science and the Soviet Social Order* (1990), 19-50 XEROX
Steven Richmond; Vladimir Solodin, "'The Eye of the State': An Interview with Soviet Chief Censor Vladimir Solodin," *Russian Review*, vol. 56, no. 4. (Oct., 1997), 581-590 JSTOR

Discussion:

Is information a right? (If yes, which information)? A privilege? (If yes, for whom?)
How would the Soviet censor answer these questions? Why did the US, the UK, and other countries broadcast to the USSR? Why did the Soviets jam them? What is Starr's argument about communications technologies ("horizontal," "vertical") and civic life? Do you agree?

Further reading:

Frank Ellis, "The Media as Social Engineer," in C. Kelly & D. Shepherd, eds. *Russian Cultural Studies: An Introduction* (1998), 192-222
Walter Hixson, *Parting the Curtain: Propaganda, Culture, and the Cold War, 1945-1961* (1997)
Matthew Lenoe, *Closer to the Masses: Stalinist Culture, Social Revolution, and Soviet Newspapers* (2004)
Maury Lisann, *Broadcasting to the Soviet Union: International Politics and Radio* (1975)
Ellen Mickiewicz, *Media and the Russian Public* (1981)
Gayle Durham Hollander, *Soviet Political Indoctrination: Developments in Mass Media and Propaganda Since Stalin* (1972)
Alex Inkeles, *Public Opinion in Soviet Russia: A Study in Mass Persuasion* (1958)
Burton Paulu, *Radio and Television Broadcasting in Eastern Europe* (1974)
Arch Puddington, *Broadcasting Freedom: the Cold War Triumph of Radio Free Europe and Radio Liberty* (2000)
Thomas Remington, *The Truth of Authority: Ideology and Communication in the Soviet Union* (1988)
Gene Sosin, *Sparks of Liberty: An Insider's Memoir of Radio Liberty* (1999)
G.R. Urban, *Radio Free Europe and the Pursuit of Democracy: My War Within the Cold War* (1999)

Thomas Wolfe, *Governing Soviet Journalism: The Press and the Socialist Person after Stalin* (2005)

14. Youth cultures: a Soviet generation gap?

Juliane Fürst, "The Arrival of Spring? Changes and Continuities in Soviet Youth Culture and Policy between Stalin and Khrushchev," in P. Jones, ed. *The Dilemmas of De-Stalinization* (2006) XEROX

Mark Allen Svede, "All You Need is Lovebeads: Latvia's Hippies Undress for Success," in S.E. Reid & D. Crowley, eds. *Style and Socialism: Modernity and Material Culture in Post-War Eastern Europe* (2000), 189-208 XEROX

William Taubman, *The View from Lenin Hills: Soviet Youth in Ferment* (1967), chapter 13 ("A Taste for the New"), 135-152 XEROX

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1956: International Youth Festival (*including images, music, video*)

1968: Generation Gap (*including images, music, video*)

1973: Soviet Consumerism: Good for the People

Discussion:

What were possible sources of intergenerational solidarity in the USSR in different periods (pre and post-WWII Stalinism, Khrushchev and Brezhnev eras)? Possible sources of conflict? Did Soviet society face a "generation gap" in the post-Stalinist period? Was culture part of the problem or part of the solution?

Further reading:

P. Blake & M. Hayward, eds., *Half-way to the Moon: New Writing from Russia* (1965)

L. Alexeyeva and P. Goldberg, *The Thaw Generation: Coming of Age in the Post-Stalin Era* (1990)

Sheila Fitzpatrick, "Social Parasites: How Tramps, Idle Youth and Busy Entrepreneurs Impeded the Soviet March to Communism," *Cahiers du monde russe*, 47/1-2 (January-June 2006), 377-408

Juliane Fürst, 'Friends in Private, Friends in Public: The Phenomenon of the Kompaniia among Soviet Youth in the 1950s and 1960s', in Lewis Siegelbaum, ed. *Borders of Socialism: Private Spheres of Soviet Russia* (2006)

S. Frederick Starr, *Red and Hot: The Fate of Jazz in the Soviet Union* (1983)

Allen Kassof, *The Soviet Youth Program: Regimentation and Rebellion* (1965)

Hilary Pilkington, "'The Future is Ours': Youth Culture in Russia, 1953 to the Present," in Catriona Kelly & David Shepherd, eds. *Russian Cultural Studies: An Introduction*.(1998)

Hilary Pilkington, *Russia's Youth and its Culture: A Nation's Constructors and Constructed* (1994)

William Risch, "'Soviet Flower Children': Hippies and the Youth Counter-Culture in 1970s L'viv," *Journal of Contemporary History* 40.3 (July 2005), 565-84.

James Riordan, ed. *Soviet Youth Culture* (1989)

Kristin Roth-Ey, "'Loose Girls' on the Loose: Sex, Propaganda, and the 1957 Youth Festival" in Susan E. Reid & Melanie Ilic, eds. *Women in the Khrushchev Era* (2004)

Gleb Tsipursky, "Citizenship, Deviance, and Identity: Soviet Youth Newspapers as Agents of Social Control in the Thaw-Era Leisure Campaign," *Cahiers du monde russe* 49.4 (October-December 2008), 629-49.

15. The TV boom and the problem of cultured leisure

John Bushnell, "Urban Leisure Culture in Post-Stalin Russia: Stability as a Social Problem?" in Terry L. Thompson and Richard Sheldon, eds., *Soviet Society and Culture. Essays in Honor of Vera S. Dunham* (1988) XEROX

Kristin Roth-Ey, "Finding A Home for Television in the USSR, 1950-1970," *Slavic Review*, vol. 66, no. 2 (Summer 2007), 278-306 JSTOR

<http://www.cccp-tv.ru/> click on 1958, *Novosti Moskovskogo teledeniia* (program in English for London TV)

Discussion:

Is television culture or leisure? Social or anti-social? How did the Soviets approach these questions? Was television broadcasting a boon or a bane for the Soviet regime? For Soviet audiences?

Further reading:

Wilson Dizard, "Television in the USSR," *Problems of Communism*, no. 12 (1963)

Frank Ellis, "The Media as Social Engineer," in C. Kelly & D. Shepherd, eds. *Russian Cultural Studies: An Introduction* (1998), 192-222

Ellen Mickiewicz, *Media and the Russian Public* (1981)

Ellen Mickiewicz, *Split Signals: Television and Politics in the Soviet Union* (1988)

Gayle Durham Hollander, *Soviet Political Indoctrination: Developments in Mass Media and Propaganda Since Stalin* (1972)

Sergei Muratov, "Soviet Television and the Structure of Broadcasting Authority," *Journal of Communication*, vol. 41, no. 2, (June 1991), 172-172/ also in Masha Seifert, ed. *Mass Culture and Perestroika in the Soviet Union* (1991)

Mark Hopkins, *Mass Media in the Soviet Union* (1970)

Burton Paulu, *Radio and Television Broadcasting in Eastern Europe* (1974)

16. Rural crisis and Russian national consciousness

Textbook: Ch. 14 (Religion, Nationality, Dissent)

Geoffrey Hosking, "The Russian Peasant Rediscovered: 'Village Prose' of the 1960s," *Slavic Review*, Vol. 32, No. 4. (Dec. 1973), 705-724 JSTOR

Valentin Rasputin, "Live and Love," in V. Rasputin, *Money for Maria: Stories*, trans. Alexei Semyonov (1989), 187-231 XEROX

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1968: The Russian Village

1968: The Russian Village: Chalmaev on Inevitability

1980: The Dying Village (*including images, video*)

Discussion:

What ailed the Soviet countryside in the Khrushchev and Brezhnev eras? How did “village prose” address the problems of the village - and of modern society, more broadly? Was it anti-modern? Anti-Soviet?

Further reading:

Edward Allworth, ed. *Ethnic Russia in the USSR* (1980)

Yitzhak Brudny, *Reinventing Russia: Russian Nationalism and the Soviet State, 1953-1991* (1998)

Katerina Clark, *The Soviet Novel: History as Ritual* (1985)

John Dunlop, *The Faces of Contemporary Russian Nationalism* (1983)

John Dunlop, *The Rise of Russia and the Fall of the Soviet Empire* (1995)

D. Gillespie, *Valentin Rasputin and Soviet Village Prose* (1986)

D. Gillespie, “Apocalypse Now: Village Prose and the Death of Russia,” *The Modern Language Review*, Vol. 87, No. 2 (Apr., 1992), 407-417

Denis Kozlov, “The Historical Turn in Late Soviet Culture: Retrospectivism, Factography, Doubt,” *Kritika*, Vol 2 (2001), 577-600

Geoffrey Hosking, *Beyond Socialist Realism. Soviet Fiction since Ivan Denisovich* (1980)

P. Lewis, “Peasant Nostalgia in Contemporary Russian Literature,” *Soviet Studies*, Vol. 28, No. 4 (Oct., 1976), 548-569

K. Parthe, *Russian Village Prose. The Radiant Past* ((1992)

D. Peterson, “Samovar Life:” Russian Nurture and Russian Nature in the Rural Prose of Valentin Rasputin, *Russian Review*, Vol. 53, No. 1 (Jan.1994), 81-96

Anatolii Streliański, “Khrushchev and the Countryside,” in A. Gleason, S. Khrushchev, and W. Taubman, eds, *Nikita Khrushchev* (2000)

M. Winchell, “‘Live and Love:’ The Spiritual Path of Valentin Rasputin,” *The Slavic and East European Journal*, Vol. 31, No. 4 (Winter, 1987), 533-547

Alexander Yanov, *The Russian New Right: Right-Wing Ideologies in the Contemporary USSR* (1978)

17. “Developed socialism” and the Soviet way of life

**Preparatory viewing: *Moscow Does Not Believe in Tears* (1982)

James Millar, “The Little Deal: Brezhnev's Contribution to Acquisitive Socialism,” *Slavic Review*, Vol. 44, No. 4. (Winter, 1985), 694-706 JSTOR

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1973: Soviet Consumerism (*including images, video*)

1973: Soviet Consumerism: Goods for the People

1980: Moscow Does Not Believe in Tears

1980: Moscow Does Not Believe in Tears: Equal Rights, Unequal Burdens

Discussion:

How can we compare the Brezhnev regime’s vision of the “Soviet way of life” to that promoted in the Khrushchev era? To Stalinist ideals? How does *Moscow Does Not Believe in Tears* represent the “Soviet way of life” over the decades? Is it a socialist realism film? Feminist?

Further reading:

Lynne Atwood, *Red Women on the Silver Screen* (1993)

Birigt Beumers, "Soviet and Russian Blockbusters: A Question of Genre," *Slavic Review* Vol. 62, no. 3 (Fall 2003), 441-454

Mary Buckley, *Women and Ideology in the Soviet Union* (1989)

John Bushnell, "The 'New Soviet Man' Turns Pessimist," in S. Cohen, A. Rabinowitch, and R. Sharlet, eds. *The Soviet Union Since Stalin* (1980), 179-199/ also in G. Suny, *The Structure of Soviet History* (2003), 360-369

George Faraday, *Revolt of the Filmmakers: The Struggle for Artistic Autonomy and the Fall of the Soviet Film Industry* (2000)

Basile Kerblay, *Modern Soviet Society* (1983)

Lewis H. Siegelbaum, 'Cars, Cars, and More Cars: The Faustian Bargain of the Brezhnev Era', in L. Siegelbaum, ed. *Borders of Socialism: Private Spheres of Soviet Russia* (2006)

Hedrick Smith, *The Russians* (1976)

18. Brezhnevism and the Cult of WWII

Nina Tumarkin, *The Living and the Dead: the Rise and Fall of the Cult of WWII in Russia* (1995), chapter 6, "No One is Forgotten, Nothing is Forgotten," 125-157 XEROX

Michael Ignatieff, "Soviet War Memorials," *History Workshop Journal*, Vol 17, no. 1, 1984, 157-163 JSTOR

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1980: Our Little Father: Victory Day Speech in Moscow (in audio section)

1980: Our Little Father: Brezhnev Autobiography

Discussion:

What were the major themes and modes of the WWII cult in the Brezhnev era? What were its goals? How did the WWII cult compare to Soviet culture during the war itself?

Further reading:

Jeffrey Brooks, *Thank You, Comrade Stalin: Soviet Public Culture from Revolution to Cold War* (2000)

Catherine Merridale, *Night of Stone: Death and Memory in Russia* (2001)

William Tompson, *The Soviet Union under Brezhnev* (2003)

Amir Weiner, *Making Sense of War: The Second World War and the Fate of the Bolshevik Revolution* (2001)

Amir Weiner, "The Making of a Dominant Myth: The Second World War and the Construction of Political Identities within the Soviet Polity," *Russian Review*, Vol. 55, No. 4. (Oct. 1996), 638-660

Denise Youngblood, "A War Remembered: Soviet Films of the Great Patriotic War," *American Historical Review* 106: 3. (2006), 839-856

Victor Zaslavsky, *The Neo-Stalinist State: Class, Ethnicity and Consensus in Soviet Society* (1982)

19. Public music for private values?: Bards and rockers

Polly McMichael, “‘After All, You’re a Rock and Roll Star (At Least, That’s What They Say)’: *Roksi* and the Creation of the Soviet Rock Musician,” *The Slavonic and East European Review*, Vol. 83, No. 4, October 2005, 664-684 JSTOR

Alexei Yurchak, *Everything Was Forever Until It Was No More*, Chapter 6, “True Colours of Communism: King Crimson, Deep Purple, Pink Floyd,” 207-237 XEROX

Christopher Lazarski, “Vladimir Vysotsky and His Cult,” *Russian Review*, Vol. 51, No. 1, 58-71 JSTOR

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1973: Soviet Consumerism: audio” A. Galich, “Ballad of Surplus Value”

1973: Rock Goes Russian (*including images, music, video*)

1980: Vladimir Vysotsky (*including images, music, video*)

Discussion:

Was rock music anti-Soviet, implicitly or explicitly? What about bard music—Vysotskii, for example? What accounts for the popularity of rock and the bards? What was the attitude of the Soviet authorities, and how did it vary over time and in different contexts? Was Soviet-produced rock and bard music *Soviet* culture?

Further reading:

<http://www.sovlit.com/bulat/> (Bulat Okudzhava)

<http://www.kulichki.com/vv/eng/index.html> (Vladimir Vysotskii)

Yuri Andreyev, Iosif Boguslavsky, eds. *Vladimir Vysotsky: Hamlet with a Guitar*, trans. Sergei Roy (1990)

Thomas Cushman, *Notes from Underground: Rock Music Counterculture in Russia* (1995)

David MacFayden, *Red Stars: Personality and the Soviet Popular Song, 1955-1991* (2001)

Sabrina Petra Ramet, ed. *Rocking the State: Rock Music and Politics in Eastern Europe and Russian* (1994)

Timothy W. Ryback, Timothy W. *Rock Around the Bloc: A History of Rock Music in Eastern Europe and the Soviet Union* (1991)

G.S. Smith, *Songs to Seven Strings: Russian Guitar Poetry and Soviet “Mass Song”* (1993)

Yngvar B. Steinholt, *Rock in the Reservation: Songs from the Leningrad Rock Club, 1981-1986* (2004)

Artem Troitsky, *Back in the USSR: The True Story of Rock in Russia* (1988)

Sergei Zhuk, *Rock and Roll in the Rocket City: The West, Identity, and Ideology in Soviet Dnepropetrovsk, 1965-1980* (2010)

20. Glasnost and Soviet collapse: the end of Soviet culture?

Textbook: Ch. 15 (The Decline and Fall of the Soviet Union)

Preparatory viewing: *Little Vera* (1988)

Victoria E. Bonnell and Gregory Freidin, "Teleovorot: The Role of Television Coverage in Russia's August 1991 Coup," *Slavic Review*, Vol. 52, No. 4 (Winter, 1993), 810-838
JSTOR

Frank Beardow, *Little Vera: KINOfiles Film Companion* (2003), 97-112 XEROX

Seventeen Moments in Soviet History (<http://www.soviethistory.org/>)

1985: Perestroika and Glasnost (*including images, audio, video*)

1985: Turbulent Youth

Discussion:

What was the goal of glasnost? Did glasnost mean an end to Soviet culture? How does *Little Vera* discuss the state of Soviet society (the meaning of socialism, the place of Soviet culture)? Is it a realist film?

Further reading:

Archie Brown et al, eds. *Conversations with Gorbachev: On Perestroika, the Prague Spring, and the Crossroads of Socialism* (2002)

John Bushnell, *Moscow Graffiti: Language and Subculture* (1990)

Stephen Cohen & Katrina vanden Heuvel, *Voices of Glasnost: Interviews with Gorbachev's Reformers* (1990)

George Faraday, *Revolt of the Filmmakers: The Struggle for Artistic Autonomy and the Fall of the Soviet Film Industry* (2000)

Gladys Ganley, *Unglued Empire: The Soviet Experience with Communications Technologies*.(1996)

Helena Goscilo, "Domostroika or Perestroika? The Construction of Womanhood in Soviet Culture under Glasnost", in Thomas Lahusen, ed. *Late Soviet Culture: From Perestroika to Novostroika* (1993)

Julian Graffy & Geoffrey A. Hosking, eds. *Culture and Media in the USSR Today* (1989)

Andrew Horton & Michael Brashinsky, *The Zero Hour: Glasnost and Soviet Cinema in Transition* (1999)

Geoffrey Hosking, *The Awakening of the Soviet Union* (1991)

Anne Lawton, *Kinoglasnost: Soviet Cinema in Our Time* (1992)

Yegor Ligachev, *Inside Gorbachev's Kremlin: The Memoirs of Yegor Ligachev* (1996)

John Murray, *The Russian Press from Brezhnev to Yeltsin: Behind the Paper Curtain*, , (1994)

Ellen Mickiewicz, *Changing Channels: Television and the Struggle for Power in Russia* (1999)

Reino Paasilinna, *Glasnost and Soviet Television* (1995)

Thomas Remington, *The Truth of Authority: Ideology and Communication in the Soviet Union* (1988)

Scott Shane, *Dismantling Utopia: How Information Ended the Soviet Union* (1994)

Masha Siefert, ed. *Mass Culture and Perestroika in the Soviet Union* (1991)

William & Jane Taubman, *Moscow Spring* (1989)

Nina Tumarkin, *The Living and the Dead: The Rise and Fall of the Cult of WWII in Russia* (1994), chapter 7, "Glasnost and the Great Patriotic War," 158-201

Thomas Wolfe, *Governing Soviet Journalism: The Press and the Socialist Person after Stalin* (2005)