



Soviet Cinema: The Silent Era

1. In the late 1910s and early 1920s, Russian cinema split into two camps. How are the camps identified? And what are the characteristics, objectives, film styles of each?

Camp #1: _____

Camp #2: _____



Figure 1. Eisenstein's *Battleship Potemkin*

2. Who is Lev Kuleshov? What is the Kuleshov effect? What was the result of this experiment?
3. What are *agitki* (or *agit-prop*) films? The "unplayed film"?
4. How did the Soviet Style filmmakers (Kuleshov, Eisenstein, Vertov) feel about the concept of the actor? What is *kino-pravada*?
5. What is the "montage of attractions" (also known as *intellectual* or *dialectical montage*)?
6. Alongside "played" and "unplayed films" developed the "historical revolutionary epic." Describe this film type.
7. Why did the Soviet Montage movement die out?
8. **Sergei Eisenstein insert:** What are the "cornerstones of Eisenstein's aesthetic," and what does each mean? How do his films mesh with the dictates of the Soviet government?