Reading prompts 1: Complete for Wednesday, 4/7.

1.) Summarize Eisenstein’s insistence on “conflict” or “collision” as opposed to “linkage” for example. What does he mean by this?

2.) Eisenstein identifies the possibility of “conflict” or oppositions within the single frame (as opposed to between multiple shots). What are some of the ways he identifies that this can be achieved?

3.) What do you think it means to suggest that 1+1=3?

4.) Identify some of Eisenstein’s metaphors / analogies. What might they suggest about the nature of his films?

5.) Murch is puzzled about “why cuts work.” Without trying to give a definitive explanation, he offers that a cut that *doesn’t work* is “neither subtle nor total.” What does he mean by this? Consider the analogy made to a beehive in footnote 5.

6.) Why do cuts work?