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**Негосударственное образовательное учреждение высшего образования  
«Школа управления СКОЛКОВО»**



Утверждено

Ректор С.С. Писарев

16” января 2025 г.

**РАБОЧАЯ ПРОГРАММА ДИСЦИПЛИНЫ  
Кино и Теория / Cinema and Theory**

<b>Направление подготовки</b>	38.03.02 Менеджмент
<b>Квалификация выпускника</b>	Бакалавр
<b>Образовательная программа</b>	Управление и предпринимательство
<b>Форма обучения</b>	Очная
<b>Рабочая программа дисциплины разработана</b>	Peter Lesnik, PhD

Трудоемкость		Контактная работа		Самостоятельная работа	Форма контроля	Семестр/кв артиль
з.е.	часы	лекции	семинарские занятия			
2	72	24	24	24	Экзамен	2/3

**Москва  
2025**

## 1. АННОТАЦИЯ ДИСЦИПЛИНЫ

Film theory is traditionally conceived as an activity and a body of knowledge, the philosophical reflection concerning cinema and moving images and the academic field organized around such discourses. By engaging canonical and contemporary texts and perspectives, this course aims at pushing the conceptual boundaries of the conventional understanding of film theory. First of all, we will abandon the reductive identification of cinema with the material support of celluloid film. In doing so, the course will advocate for a broader understanding of cinematic images and visibility, a diffused phenomenon spanning across time, cultures, and technologies. Through this broader understanding of the cinematic, the course will situate moving images in the context of the theory of communication and the history of technical images and technologically mediated vision. Secondly, by combining ontological, phenomenological, and epistemological perspectives, the course will dislodge the cinematic from notions of medium specificity. Presenting cinema as a constellation of audiovisual dispositives, the course will invite students to expand the conventional focus on the ontological properties of images and to approach them through a processual point of view that highlights their operations and the effects they produce on the viewers. Such an operational understanding of animated images will allow us to configure the phenomenon of cinema at the intersection of audiovisual representations, technological apparatuses, and the embodied experience of viewers. Finally, the course will push back against the prevalent view of theory as something that is superimposed on cinema from the outside. We will try instead to think with and through moving images, to conceive them as enablers and producers of theoretical work. Throughout the course, students will apply the acquired knowledge to the discussion of audiovisual works, while also collaborating on a group project that will require them to produce a short essay film.

## 2. ПЛАНИРУЕМЫЕ РЕЗУЛЬТАТЫ ОСВОЕНИЯ ДИСЦИПЛИНЫ

В случае успешного освоения курса студенты будут:

### знать

- canonical and contemporary debates concerning the intersections of cinema and theory.

### уметь

- demonstrate an ability to understand, identify and interpret cinematic images;
- apply tools of audiovisual works production in groups or individually.

### владеть

- demonstrate an ability for oral discussion and presenting in conformity with academic conventions.

Дисциплина направлена на развитие следующих компетенций и их индикаторов:

Код компетенции	Формулировка компетенции и/или ее индикатора (ов)
УК-1.	<b>Способен осуществлять поиск, критический анализ и синтез информации, применять системный подход для решения поставленных задач</b>
УК-1-1.	Анализирует задачу, осуществляет ее декомпозицию, определяет приоритетность и этапность действий, направленных на решение задачи

УК-1-2.	Находит и критически анализирует информацию, необходимую для решения поставленной задачи
УК-1-3.	Выбирает оптимальный вариант решения задачи, аргументируя свой выбор
<b>УК-2.</b>	<b>Способен определять круг задач в рамках поставленной цели и выбирать оптимальные способы их решения, исходя из действующих правовых норм, имеющихся ресурсов и ограничений</b>
УК-2-1.	Ставит задачи, необходимые для достижения цели с учетом правовых норм
УК-2-2.	Рассматривает возможные, в том числе нестандартные решения задач, оценивает достоинства и риски возможных решений, выбирает оптимальные решения с учетом ресурсов и ограничений
<b>УК-3.</b>	<b>Способен осуществлять социальное взаимодействие и реализовывать свою роль в команде</b>
УК-3-1.	Знает принципы эффективной командной работы; участвует в распределении ролей в команде, взаимодействует с членами команды в соответствии со своей ролью
УК-3-2.	Участвует в обмене информацией, знаниями и опытом, в презентации результатов работы команды
<b>УК-6.</b>	<b>Способен управлять своим временем, выстраивать и реализовывать траекторию саморазвития на основе принципов образования в течение всей жизни</b>
УК-6-1.	Планирует и решает перспективные задачи собственной деятельности с учетом условий, средств, личностных возможностей, этапов карьерного роста, временной перспективы развития деятельности и требований рынка труда
УК-6-2.	Владеет навыками управления своим временем
УК-6-3.	Проявляет интерес к образованию и использует предоставляемые возможности для приобретения новых знаний и навыков

### 3. СОДЕРЖАНИЕ И СТРУКТУРА ДИСЦИПЛИНЫ

Название раздела/темы	Всего часов	Трудоемкость (час.) по видам учебных занятий			
		Контактная работа			Самостоятельная работа
		Всего	Лекции	семинары	

Tema 1. Film as Theory: The Essay Film	8	6	4	2	2
Tema 2. Is Cinema Dead?	12	8	4	4	4
Tema 3. Cinematic Images and the Theory of Communication	10	6	4	2	4
Tema 4. Images as Epistemological Devices	12	10	6	4	2
Tema 5. The Effects of Cinematic Images	18	12	6	6	6
Tema 6. Discussing final essays	12	6		6	6
Итого	72	48	24	24	24

### **Topic 1. Film as Theory: The Essay Film**

Introduction to the tradition of the essay film. The Ethnographic Film: Images, Otherness, and Mastery. Travelogues: Film as Journey.

Reading:

Raymond Williams, "Theory"

Gilles Deleuze, "The Usefulness of Theory in the Cinema"

Timothy Corrigan, "'On Thoughts Occasioned by...' Montaigne to Marker"

Volker Pantenburg, Farocki/Godard: Film as Theory [Excerpt]

Trinh T. Minh-ha, "Outside In Inside Out"

André Bazin's review of Letter from Siberia

Viewing:

Inextinguishable Fire (H. Farocki, 1969)

Reassemblage (M. Trinh, 1982)

Letter from Siberia (C. Marker, 1957)

### **Topic 2. Is Cinema Dead?**

The ontology of moving images and the question of medium specificity. The phenomenology of moving images and the history of audiovisual dispositives. The cinematic experience and the relocation of cinema.

Reading:

Bazin, "The Ontology of the Photographic Image"

Lev Manovich, "What Is Digital Cinema?"

Gunning Tom, "The Transforming Image"

Siegfried Zielinski, "The Idea of a Deep Time of the Media"

Erkki Huhtamo, "Natural Magic"

Francesco Casetti, "Relocation"

Viewing:

Media Magica 1: Film Before Film (W. Nekes, 1985)

Recording of the installation Film by Tacita Dead at the Turbine Hall

Tacita Dean on Film

### **Topic 3. Cinematic Images and the Theory of Communication**

The theory of human communication: dialogue, discourse, and the production of new information. Traditional Images and Technical Images. Cinema and the production of improbabilities.

Reading:

Vilém Flusser, *Communicology* [Excerpts]

Flusser, *Into the Universe of Technical Images* [Excerpts]

### **Topic 4. Images as Epistemological Devices**

Images as epistemological devices. Visuality and the scopic regimes of Western modernity. Images: immanence and contingency. The transcendental organization of vision. The vectorial qualities of moving images.

Reading:

Martin Jay, "Scopic Regimes of Modernity"

Sean Cubitt, "Temporal Film"

Cubitt, "Magical Film"

Cubitt, "Graphical Film"

Viewing:

Workers Leaving the Factory (A. and L. Lumière, 1895)

Syndromes and a Century (A. Weerasethakul, 2006)

Counter Music (H. Farocki, 2004)

The Watered Gardener (A. and L. Lumière, 1896)

TBA

Humorous Phases of Funny Faces (J. S. Blackton, 1906)

Man with a Movie Camera (D. Vertov, 1929)

Daisies (V. Chytilová, 1966)

### **Topic 5. The Effects of Cinematic Images**

The physiology of vision, the tenth of a second, and the subliminal. The theory of the cinematic apparatus. Screen Theory and the question of universality. Embodied vision and the sense of presence. Cinematic images and mental images. Cinematic consciousness. Cinema and containment. Classical cinema. Cinema as a reservoir of possibilities. The improbable.

Reading:

Hugo Münsterberg, *The Photoplay* [Excerpts]

Flusser, "Our Rhythm"

Jean-Louis Baudy, "Ideological Effects"

John Berger, *Ways of Seeing* [Excerpt]

Laura Mulvey, "Visual Pleasures"

Vivian Sobchack, "The Scene of the Screen"

Béla Balázs, *The Visible Man* [Excerpts]

Edgar Morin, *The Cinema, or, the Imaginary Man* [Excerpts]

Gilbert Simondon, *Introduction to Imagination and Invention*

Bernard Stiegler, "Cinematic Time"

Deleuze, *Cinema 1* [Excerpts]

Deleuze, *Cinema 2* [Excerpts]

Viewing:

Rear Window (A. Hitchcock, 1954)

Vertigo (A. Hitchcock, 1958)

Psycho (A. Hitchcock, 1960)

Memento (C. Nolan, 2000)

TBA

Je t'aime, je t'aime (A. Resnais, 1968)

**Topic 6. Discussing final essays**

**4. ОЦЕНОЧНЫЕ СРЕДСТВА И ПРИМЕРЫ ЗАДАНИЙ ДЛЯ ОЦЕНКИ РЕЗУЛЬТАТОВ ОСВОЕНИЯ ДИСЦИПЛИНЫ**

**4.1 Текущий контроль**

Оценка за курс складывается из следующих видов заданий текущего контроля:

READING and VIEWING QUIZZES - 25% of final grade

A close reading of the mandatory texts and an attentive viewing of the assigned audiovisual materials is required each week. Students are expected to annotate the texts and take notes while viewing the audiovisual materials.

To increase your familiarity and confidence with the material, you will complete daily quizzes (or brief, informal tests) based on the readings for the course.

CLASS PARTICIPATION - 25% of final grade

During each class, specific sections of the assigned readings and viewings will be discussed. Students are expected to engage in a meaningful conversation, by contributing thoughts and questions on the course materials. In addition to the assigned course materials, students are also expected to acquire basic information on the topics listed in the syllabus prior to each class.

STUDENTS' ESSAY - 50% of final grade

**4.2 Промежуточная аттестация**

The examination will consist of a 90-minute written test that includes the identification of ten quotations from required course readings and a written essay. The use of any electronic devices is prohibited. The student must: 1) Attribute the given quotations; identify the sections of the texts (such as a chapter) where the quotations are taken from as well as their authors, titles, and year of publication. 2) Based on the given quotations, write an essay in English (1000–1500 words) analyzing semantic relationships between the texts where these quotations are taken from.

Assessment Criteria

Grade		Criteria
Excellent (5)	10	can be given for the essay (no less than 1000 words) if 2 elements are present: 1) the student identified all quotes correctly; 2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 10 exact quotations, different from the attributed quotations in assignment
	9	can be given for the essay (no less than 1000 words) if 2 elements are present: 1) the student identified all quotes correctly;

		2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 9 exact quotations, different from the attributed quotations in assignment
Good (4)	8	can be given for the essay (no less than 1000 words) if 2 elements are present: 1) the student identified all quotes correctly; 2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 8 exact quotations, different from the attributed quotations in assignment
	7	can be given for the essay (no less than 1000 words) if 2 elements are present: 1) the student identified all quotes correctly; 2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 7 exact quotations, different from the attributed quotations in assignment
Satisfactory (3)	6	can be given for the essay (no less than 1000 words) if 2 elements are present: 1) the student identified all quotes correctly; 2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 6 exact quotations, different from the attributed quotations in assignment
	5	can be given for the essay (no less than 1000 words) if 2 elements are present: 1) the student identified all quotes correctly; 2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 5 exact

		quotations, different from the attributed quotations in assignment.
Unsatisfactory (2)	4	can be given for the essay (no less than 1000 words) if 2 elements are present: 1) the student identified all quotes correctly; 2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 4 exact quotations, different from the attributed quotations in assignment
	3	can be given for the essay (no less than 1000 words) if 2 elements are present: 1) the student identified all quotes correctly; 2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 3 exact quotations, different from the attributed quotations in assignment
	2	can be given for the essay (no less than 1000 words) if at least one quote is identified incorrectly
	1	can be given for the essay (no less than 1000 words) if at least one quote is identified incorrectly

## **5. УЧЕБНО-МЕТОДИЧЕСКОЕ И ИНФОРМАЦИОННОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ**

### **5.1 Литература**

1. Шипулинский, Ф. П. История кино на Западе / Ф. П. Шипулинский. — Москва : Издательство Юрайт, 2025. — 236 с. — (Антология мысли). — ISBN 978-5-534-12735-5. — Текст : электронный // Образовательная платформа Юрайт [сайт]. — URL: <https://urait.ru/bcode/567120> (дата обращения: 16.01.2025).

### **5.2 Электронные образовательные ресурсы**

Материалы дисциплины размещены в LMS: <https://l.skolkovo.ru/login/index.php>

### **5.3 Профессиональные базы данных и информационные справочные системы (при наличии)**

нет



## **6. ЛИЦЕНЗИОННОЕ И СВОБОДНО РАСПРОСТРАНЯЕМОЕ ПРОГРАММНОЕ ОБЕСПЕЧЕНИЕ**

Операционная система Simple Linux, браузер Yandex браузер, антивирусное ПО Calmantivirus;

Свободно распространяемое ПО, в том числе отечественного производства:

Офисный пакет Libre Office, Okular PDF Reader, 7-Zip Архиватор, GIMP Редактирования фотографий, Inkscape Векторная графика, Blender 3D графика, Kdenlive Видеоредактор, Audacity Аудиоредактор, VLC Медиаплеер, Thunderbird Почтовый клиент, Flameshot Создание скриншотов

## **7.МАТЕРИАЛЬНО-ТЕХНИЧЕСКОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ**

Учебная аудитория для проведения занятий лекционного типа, оснащенная мультимедийным оборудованием, учебной мебелью, доской или со стенами с маркерным покрытием.

Учебная аудитория для проведения занятий семинарского типа, оснащенная мультимедийным оборудованием, учебной мебелью, доской или со стенами с маркерным покрытием.

Аудитория (коворкинг) для самостоятельной работы оснащенная учебной мебелью, ноутбуками.

Материально-техническое обеспечение аудиторий представлено на официальном сайте <https://bbask.ru/sveden/objects/>