Негосударственное образовательное учреждение высшего образования
«Школа управления СКОЛКОВО»

Утверждено
ректор С.С. Писарев

«29» августа 2024 г.

РАБОЧАЯ ПРОГРАММА ДИСЦИПЛИНЫ
История кино/ History and Film

Направление подготовки	38.03.02 Менеджмент
Квалификация выпускника	Бакалавр
Образовательная программа	Управление и предпринимательство
Форма обучения	Очная
Рабочая программа дисциплины разработана	

Трудоемкость		Контактная работа		Самостоятельная работа	Форма контроля	Семестр/квартиль
з.е.	часы	лекции	семинарские занятия			
2	72	24	24	24	Экзамен	1/3, 2/2

Москва
2024

1. АННОТАЦИЯ ДИСЦИПЛИНЫ

Few people would argue that films are not products of history. Indeed, at first glance, this might be one way to read the maxim that films are, above all, stories of their own conditions of production: filmmakers avail themselves of historically-specific and -contingent technologies, theories, ways of understanding their own practices, and the collective labour necessary to realize those practices. And, of course, there are myriad films "about" history—such as the genre of the historical re-enactment. Another maxim within the

disciplines of photography and cinema studies holds that films are themselves historical records: point a camera at a scene, fictional or not, real location or filmset, and that scene is preserved to posterity.

However, readers of this syllabus will notice a semantic distance between film and history—namely, the "and". If cinema is not simply, like every other cultural artifact, produced in historical time, but is one of the ways in which history itself is available to us today, then this technical fact has historiographical implications. Put simply, this course does not survey the history of cinema so much as ask, how does cinema record and write history? Does our thinking about what history is and means change with the advent of cinema? Are there particular moments concealed within the continuity of cinematic practices that might, if excavated, demonstrate different modalities of (thinking) history? This course thus imagines film and history as fellow-travelers, not synonyms and not always even allies. Throughout this module we will therefore analyze the ways in which the history of film is also the writing of history.

2. ПЛАНИРУЕМЫЕ РЕЗУЛЬТАТЫ ОСВОЕНИЯ ДИСЦИПЛИНЫ

В случае успешного освоения курса студенты будут:

Знать
- Identify and mobilize relevant historical information surrounding a given film, style, or director

Уметь
- Interpret historically-specific facets of film production or film form within the context of filmic analysis

Владеть
- Deploy varying historiographical approaches that address different scholarly conceptions of cinema's relationship(s) to history.

Дисциплина направлена на развитие следующих компетенций и их индикаторов:

Код компетенции	Формулировка компетенции и/или ее индикатора (ов)
УК-1.	**Способен осуществлять поиск, критический анализ и синтез информации, применять системный подход для решения поставленных задач**
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
УК-2.	**Способен определять круг задач в рамках поставленной цели и выбирать оптимальные способы их решения, исходя из действующих правовых норм, имеющихся ресурсов и ограничений**
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
УК-3.	**Способен осуществлять социальное взаимодействие и реализовывать свою роль в команде**
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
УК-6.	**Способен управлять своим временем, выстраивать и реализовывать траекторию саморазвития на основе принципов образования в течение всей жизни**
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			Самостоятельная работа
		Контактная работа			
		Всего	Лекции	семинары	
Тема 1. Film and History — an Introduction	6	4	2	2	2

Тема 2. Who Speaks? The Sound Film and American Minstrelsy	10	6	4	4	4
Тема 3. Time Presses: Andrei Tarkovsky and Cinematic Modalities of Time	10	6	6	6	6
Тема 4. The Historical Film: Writing the History of the Present	46	32	12	12	12
Итого	72	48	24	24	24

Тема 1. Film and History — an Introduction
How do films do historiographical work? Film as historical record / film as historical author(ity). Siegfried Kracauer, History, the Last Things Before the Last
Reading:

- Michael Rogin, "Blackface, White Noise".

Тема 2. Who Speaks? The Sound Film and American Minstrelsy
Racial asymmetry and audio-visual synchrony. Film form and analogy: how does the cinema record historical difference? Technical practice as historical index: technologies as historical symptoms of (seemingly unrelated) cultural practices.
Reading:

- Michael Rogin, "Blackface, White Noise"

Viewing:

- The Jazz Singer (Alan Crosland, 1927)

Тема 3. Time Presses: Andrei Tarkovsky and Cinematic Modalities of Time
What is the difference between time and history? Is there a properly cinematic notion of time? Doing history in a world of plural temporalities. Historiography and stratigraphy—can different layers of formal analysis access different layers of history?
Reading:

- Andrei Tarkovsky, Sculpting in Time

Viewing:

- Andrei Rublev (Andrei Tarkovsky, 1966)

Тема 4. The Historical Film: Writing the History of the Present
The historical film. Past and present. History and memory. Cultural amnesia. Historical continuities and discontinuities. Remembering and forgetting. Telescoping history. Vision and memory. Vision and the unthought. Film, history, and the unconscious. Histories: factuality and fictions. The visible and the sayable. Imagine the inconceivable.
Fabulations: Reclaiming one's voice. History and imagination. The shadow of the future. In Time, Out of Time: Other Asias. Actuality and Event. Futures Present and Past. Real Time: Film, Television, Internet.
Read:

- Foucault, Michel. "Film, History, and Public Memory."
- Alberto Moravia's novel The Conformist (1951)
- Elsaesser, Thomas. "The BRD Trilogy, or: History: The Love Story?"

- Sosa, Cecilia. "A Counter-Narrative of Argentine Mourning."
- Foucault, Michel. "Nietzsche, Genealogy, History."
- Connoly, Brian. "Psychoanalysis."
- Cadava, Eduardo. "Psyches."
- Rancière, Jacques. "Is History a Form of Fiction?"
- Flusser, Vilem. "The Ground We Tread."
- Gayatri Chakravorty Spivak, Other Asias, selections
- Yuriko Furhata, "Cinema, Event, and Artifactuality"
- Anne Allison, Millennial Monsters, selections
- Tara McPherson, "Reload: Liveness, Mobility and the Web"

View:
- Walker (A. Cox, 1987)
- The Conformist (B. Bertolucci, 1970)
- The Marriage of Maria Braun (R. W. Fassbinder, 1978)
- The Headless Woman (L. Martel, 2008)
- Divine Intervention (E. Suleiman, 2002)
- Bamako (A. Sissako, 2006)
- Blade Runner (R. Scott, 1982)
- he Matrix (Wachowskis, 1999)
- Funeral Parade of Roses (Toshio Matsumoto, 1969)
- Tamala 2010: A Punk Cat in Space (t.o.L, 2002)
- Peep TV Show (Yutaka Tsuchiya, 2003)

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

4.1 Текущий контроль

1. History "of/and" Comparative Assignment, 34% of the final grade

Mobilizing the formal elements of two or more sequences from different films, write an 800-word analysis that speaks to how the formal elements of a film can be used as historical ciphers. Students should combine an orientation based in the history of cinema with an orientation proper to the course's framework of history and cinema. An example of this from the course material might look as follows: a student uses a sequence from The Jazz Singer to examine how the advent of synchronized sound recording (history of cinema) speaks to the American practices of minstrelsy, as well as blackface and yellowface particular to that film's moment of production (history and cinema). Students would then apply the same joint approach to, for example, continuity editing and alternate parallel montage in D.W. Griffith's The Birth of a Nation.

Further guidance will be offered in class.

2. Historiographical Scene Analysis, 33% of the final grade

Films do not "reflect" history—rather they serve as indices of historical conditions and produce events that are more than the sum of those conditions. Students are to choose a scene from one of the films from the course and perform a formal analysis of that scene. Rather than rediscovering the historical context around the film's production or applying course readings to films, the scene should serve as the point of departure for close and rigorous reading based on a historiographical problem or proposition it produces.

Length: 1000-1500 words.

Grading criteria: students will be evaluated on the originality of their analysis and their ability to defend it logically throughout their chosen scene and texts. They will also be marked on

engagement with material—close engagement with at least two course readings—and most importantly, their development of those readings beyond summary.

3. Histories of the Future; 33% of the final grade

Students will select a narrative film (or any other audiovisual fiction) set in the future and analyze the ways in which it constructs a history of the present time (by present time, we mean the time of the film's release). Students are expected to support their argument through the formal analysis of the film's formal elements and structural organizations (you can focus on a sequence, a set of formal strategies recurring throughout the film, or the film's narrative organization). The purpose of the assignment is for students to reflect on the writing of history of the present, by means of fictions and temporal displacements. The expected length of the essay is 800 to 1200 words.

Grading criteria: suitable film selection; the quality of the argument; the student's capability to support the argument through evidence drawn from the analysis of audiovisual and narrative elements; the relevance of the suggested argument; suitable standards of academic writing.

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) analysing 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

4.3 Примеры заданий
Примеры цитат для атрибутирования

	Sample quotation or problem	Key
1	"Two comparable treatments of filmmaking as an event can be foundin Oshima's Diary of a Shinjuku Thief and Matsumoto's Funeral Parade of Roses, two films that best capture the eventful atmosphere of 1968 and 1969. In both films, the filmmakers and their crews appear in what seem like extradiegetic documentary sequences. These self- reflexive moments are further accentuated by the films' deliberate mixing of the diegetic world of fiction and the extradiegetic, nonfictional world of 1968–69."	Yuriko Furuhata, Cinema of Actuality, 79.
2	"One might argue here that history does not know such caesuras; that actually the controversy goes on after an idea, or what remains of it, has gained ascendancy. As a matter of fact, the tradition of any ruling doctrine is a story of continual attempts to adjust it, however precariously, to contemporary demands, ever-changing situations. And these attempts at reinterpretation may lead far away from it; no dogma is immune against heresy and corrosion."	Siegfried Kracauer, "Introduction" in History, the Last Things Before the Last, 7.
3	"In the art film, the status of history is that of either the	Elsaesser, Thomas.

absent cause or the allegorical figuration, while Hollywood uses 'history' as a realistically simulated backdrop, often both paralleling and counterpointing the romance."	Fassbinder's Germany: History, Identity, Subject. Ch: 4; section: Historical Reference of Media Reality?

5. УЧЕБНО-МЕТОДИЧЕСКОЕ И ИНФОРМАЦИОННОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ

5.1 Литература

1. Шипулинский, Ф. П. История кино на Западе / Ф. П. Шипулинский. — Москва : Издательство Юрайт, 2024. — 236 с. — (Антология мысли). — ISBN 978-5-534-12735-5. — Текст : электронный // Образовательная платформа Юрайт [сайт]. — URL: https://urait.ru/bcode/543448 (дата обращения: 11.06.2024).

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://www.skolkovo.ru/sveden/objects/cabinets/study_rooms.html