

Документ подписан простой электронной подписью  
 Информация о владельце:  
 ФИО: Писарев Сергей Станиславович  
 Должность: Ректор  
 Дата подписания: 19.01.2025 11:35:57  
 Уникальный программный ключ:  
 b9d7463b91f434da3d4dc1afa9a0cf32d3c58650

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



Утверждено  
 Ректор С.С. Писарев  
 19 декабря 2024 г.

**РАБОЧАЯ ПРОГРАММА ДИСЦИПЛИНЫ  
 Документальное кино/Documentary Cinema**

<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>	

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

**Москва  
 2025**

## 1. АННОТАЦИЯ ДИСЦИПЛИНЫ

While we usually associate cinema with narrative films, non-fiction film practices have played a major role in the development of the medium since its emergence. Such a disregard is due to the fact that, for a long time, documentary films have been marginalized within the distribution circuits of the film industry. To add injury to insult, when documentaries found a home in the programming of broadcast television in the 1960s and 1970s, documentary practices underwent a formal and conceptual pauperization, which still resonates in the depreciative expression “TV documentary.” Whereas with the advent of digital technologies, non-fiction cinema and documentaries regained center stage within the contemporary media landscape, their reputation has hardly been rehabilitated. This course aims at illuminating the potentiality of documentary cinema and at problematizing commonsensical assumptions linked to this film practice.

We will begin by analyzing definitions of the documentary and the limits they impose on our understanding of this film practice. Throughout the course, we will push the boundaries of received definitions, with the purpose of expanding and refining our awareness of the potentialities inherent to non-fiction moving image works. This course does not aim at providing a historical survey of notable documentaries and film movements. The purpose of the course is, instead, that of exploring some of the most productive directions in contemporary documentary and non-fiction cinema, by focusing on a series of techniques and approaches that defy the emphasis on factuality and immediacy, which characterizes the conventional understanding of the documentary.

## 2. ПЛАНИРУЕМЫЕ РЕЗУЛЬТАТЫ ОСВОЕНИЯ ДИСЦИПЛИНЫ

В случае успешного освоения курса студенты будут:

### знать

- the foundational knowledge of documentary film practices and theories;

### уметь

- persuasively analyze, interpret, and write about documentary films;

### владеть

- apply theoretical knowledge to the design and execution of film projects.

Дисциплина направлена на развитие следующих компетенций и их индикаторов:

Код компетенции	Формулировка компетенции и/или ее индикатора (ов)
<b>УК-1.</b>	<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	
Тема 1. Introduction to Documentary Cinema (I)	8	6	4	2	2
Тема 2. Introduction to	10	6	2	4	4

Documentary Cinema (II)					
Тема 3. Mockumentaries and Fake Documentaries	10	6	4	2	4
Тема 4. Documentary Reenactments	10	6	2	4	4
Тема 5. Performative Documentaries	8	6	4	2	2
Тема 6. Political Documentaries (History and Memory)	8	6	2	4	2
Тема 7. Documenting the Physical World	8	6	4	2	2
Тема 8. Documentary Work	10	6	2	4	4
Итого	72	48	24	24	24

### **Topic 1. Introduction to Documentary Cinema (I)**

a) Topic: Introduction to the course and to the documentary film practice

Introduction to the course; Assumptions about the documentary film; The boundaries of the documentary

View: Sunless (C. Marker, 1982)

b) Topic: Defining Documentary Cinema

Definitions of documentary; Limits and potentials of definitions

Read: Nichols, Bill. "How Can We Define Documentary Film?"

View: Why We Fight (E. Jarecki, 2005)

c) Topic: Documentary cinema vis-à-vis narrative cinema

View: Aileen: Life and Death of a Serial Killer (N. Broomfield, 1992)

View: Monster (P. Jenkins, 2003)

### **Topic 2. Introduction to Documentary Cinema (II)**

a) Topic: Formal and structural features of the documentary

The history of the documentary; Expositions and rhetorical positions; Documentary traditions

Read: Corrigan and White, "Documentary Films."

View: People's Republic of Desire (H. Wu, 2018)

b) Topic: Non-fiction cinema and the documentary

Non-fiction cinema; The emergence and definition of documentary cinema

Read: Gunning, Tom. "Before Documentary."

Read: Nichols, Bill. "How Did Documentary Filmmaking Get Started?"

View: selection of short films available on Canvas

View: Nanook of the North (R. Flaherty, 1922)

c) Topic: The Voice in the Documentary

The question of the voice; The question of authorship

Read: Nichols, Bill. "To See the World Anew"

Read: Godmilow, Jill. "Abandon the Conventional Documentary"

View: *An Injury to One* (T. Wilkerson, 2002)

### **Topic 3. Mockumentaries and Fake Documentaries**

a) Topic: The Power of the False

Mockumentaries and fake documentaries; The tradition of the ethnographic film; Exotism and science; Surrealist politics

Read: Conley, Tom. "Documentary Surrealism"

Read: Sobchack, Vivian. "Synthetic Vision"

View: *Land Without Bread* (L. Buñuel, 1933)

b) Topic: The Truth of Fictions

Documentary intimacy; Participatory practices; Complicity: makers and spectators

Read: Roscoe, Jane. "Man Bites Dog: Deconstructing the Documentary Look"

c) Topic: The Virtual and the Actual

Students' presentations on the films; Class discussion of the films

View: *Tehran Has No More Pomegranates!* (M. Bakhshi, 2006)

View: *Houston, We Have a Problem* (Ž. Virc, 2016)

### **Topic 4. Documentary Reenactments**

a) Topic: Reenactments and the question of evidence

Documentary evidence; Forms of evidence; Fictions that make a change

Read: Nichols, Bill. "Documentary Reenactments"

View: *The Thin Blue Line* (E. Morris, 1988)

b) Topic: Spectral Reenactments

Reenactments and exorcisms; Trauma and memory

Read: Matusiak, Thomas. "One More Time: Reenactments in Contemporary Latin American Documentary"

View: *Chile, Obstinate Memory* (P. Guzmán, 1997)

c) Topic: Reenactments and the Unthought

Students' presentations on the films; Class discussion of the films

View: *The Missing Picture* (R. Pahn, 2013)

View: *The Act of Killing* (J. Oppenheimer, 2012)

### **Topic 5. Performative Documentaries**

a) Topic: Performing the Ethnographic Look

Performative ethnography; Participatory ethnography; A look from the South

Read: Beattie, Keith. "The Truth of the Matter."

View: *Me, a Black Man* (J. Rouch, 1958)

b) Topic: Performing Cinema

Filmmaking as gleaning; Performative authorship

Read: Bruzzi, Stella. "The Performative Documentary"

View: *The Gleaners and I* (A. Varda, 2000)

c) Topic: Performance and Factuality

Students' presentations on the films; Class discussion of the films

View: *Sherman's March* (R. McElwee, 1985)

View: *Close-Up* (A. Kiarostami, 1990)

### **Topic 6. Political Documentaries (History and Memory)**

a) Topic: Cinema within the Anti-Colonial Struggle

Third Cinema; Cinema as instigator; Revolutionary cinema

Read: Solanas, Fernando, and Octavio Getino. "Toward a Third Cinema."

Read: Stam, Robert. "The Two Avant-Gardes."

View: *Now!* (S. Alvarez, 1965)

View: The Hour of the Furnaces (O. Getino and F. Solanas, 1968) [Watch part one of the film, “Neo-Colonialism and Violence”]

b) Topic: The Politics of the Archive

Archives and found footage; Appropriating the archives

Read: Christie, Ian. “What Are Film Archives For?”

View: The Atomic Cafe (J. Loader, K. Rafferty, and P. Rafferty, 1982)

c) Topic: Questioning Historical Narratives

Students’ presentations on the films; Class discussion of the films

View: Fahrenheit 9/11 (M. Moore, 2004)

View: The Power of Nightmares: The Rise of the Politics of Fear (A. Curtis, 2004)

### **Topic 7. Documenting the Physical World**

a) Topic: Documenting the Environment

Ecological documentaries; The politics of eco-cinema; The popular documentary

Read: MacDonald, Scott. “Ruminating on the Ideologies of Nature Film”

View: The Vampire (J. Painlevé, 1945)

View: Earth (A. Fothergill and M. Linfield, 2007)

b) Topic: Wilderness Untamed

Into the wild; Documenting encounters

Read: Austin, Thomas. “... To Leave the of His Humanness.”

View: Grizzly Man (W. Herzog, 2005)

c) Topic: Into the Mesh of the World

Students’ presentations on the films; Class discussion of the films

View: Leviathan (V. Paravel and L. Castaing-Taylor, 2012)

View: Communication Los Angeles (A. Levine and P. Bo Rappmund, 2018)

### **Topic 8. Documentary Work**

a) Topic: Workshop on film projects

b) Topic: Documenting the Work of Cinema in the 21st Century

Non-fiction cinema in the 21st century; Operational images

View: Counter Music (H. Farocki, 2004)

View: All Light Everywhere (T. Anthony, 2021)

c) Topic: Presentations of Students’ Films

## **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’ FILMS - 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**

#### **Основная**

1. Гук, А. А. История любительского кино-, фото- и видеотворчества : учебное пособие для вузов / А. А. Гук. — 2-е изд. — Москва : Издательство Юрайт, 2022. — 132 с. — (Высшее образование). — ISBN 978-5-534-14435-2. — Текст : электронный // Образовательная платформа Юрайт [сайт]. — URL: <https://urait.ru/bcode/496993> (дата обращения: 07.05.2024).

#### **Дополнительная**

1. Austin, Thomas, and Wilma de Jong, eds. Rethinking Documentary: New Perspectives, New Practices. New York: Open University Press, 2008.
2. Beattie, Keith. Documentary Screens: Non-Fiction Film and Television. New York: Palgrave Macmillan, 2004.
3. Bruzzi, Stella. New Documentary. New York: Routledge, 2006.
4. Corrigan, Timothy, and Patricia White. The Film Experience: An Introduction. Boston: Bedford/St. Martin's, 2012.
5. Godmilow, Jill. Kill the Documentary: A Letter to Filmmakers, Students, and Scholars. New York: Columbia University Press, 2022.
6. Grant, Barry K., and Jeannette Sloniowski, eds. Documenting the Documentary: Close Readings of Documentary Film and Video. Detroit: Wayne State University Press, 2014.
7. Kahana, Jonathan, ed. The Documentary Film Reader: History, Theory, Criticism. New York: Oxford University Press, 2016.
8. La Rocca, David, ed. The Philosophy of Documentary Film: Image, Sound, Fiction, Truth. New Lanham: Lexington Books, 2017.
9. Nichols, Bill. Introduction to Documentary. Bloomington: University of Indiana Press, 2010.
10. Speaking Truths with Film: Evidence, Ethics, Politics in Documentary. Oakland: University of California Press, 2016.
11. Rhodes, Gary D., and John P. Springer, eds. Docufictions: Essays on the Intersection of Documentary and Fictional Filmmaking. Jefferson: McFarland & Company, 2006.

### **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/>