

Subject card

Subject name and code	Poetics and history of documentary cinema, PG_00166238						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2026		Academic year of realisation of subject		2028/2029		
Education level	Bachelor's studies		Subject group		Obligatory subject group in the field of study Subject group related to practical vocational preparation		
Mode of study	full-time studies		Mode of delivery		at the university		
Year of study	3		Language of instruction		Polish		
Semester of study	5		ECTS credits		2.0		
Learning profile	practical		Assessment form		credit		
Conducting unit	Division of Film and Media -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Krzysztof Kornacki				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		18.0	50
Subject objectives	To introduce the basic concepts and definitions related to documentary filmmaking. To familiarise students with the most important phenomena in the history of documentary cinema in their relation to the social-cultural context of the emergence of a particular trend, direction or issue. Other objectives are to present the contemporary condition of documentary films and to familiarise students with the most important issues of documentary cinema aesthetics.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAL3_U06] He/she can search, analyze, critically evaluate and select information using spoken and written sources.	Is able to search, analyse, critically evaluate and select information on the poetics and history of documentary cinema using oral and written sources.	[SU4] test/exam - oral or written
	[WOFKAL3_U01] He/she can search, analyze, evaluate, select and use information using modern technologies and in accordance with the guidance of the supervisor/lecturer.	Is able to search, analyse, evaluate, select and use information on the poetics and history of documentary cinema using modern technology and according to the guidance of the tutor/lecturer.	[SU4] test/exam - oral or written
	[WOFKAL3_K09] He/she is aware of the responsibility for preserving the cultural heritage (especially film heritage) of the region, country and Europe.	Is aware of the responsibility for the preservation of the cultural heritage (especially in the field of documentary film) of the region, the country and Europe.	[SK4] test/exam - oral or written
	[WOFKAL3_W03] He/she has a well-organized knowledge of the history and principles of functioning of new media and the history of cinema.	Has a structured knowledge of the history and rules of operation and the history of documentary cinema.	[SW4] test/exam - oral or written
	[WOFKAL3_W02] He/she has advanced knowledge of the historical and cultural context of cinema and the media and their relationship with other areas of science and areas of contemporary life.	Has an advanced knowledge of the historical and cultural context of documentary cinema and its relationship to other areas of study and fields of contemporary life.	[SW4] test/exam - oral or written
Subject contents	Defining documentary filmmaking. Types of audiovisual non-fiction. Different definitions of documentary cinema. M. Przyłipiak's normative definition of documentary filmmaking. Models (types) of documentary film: persuasive, artistic, observational and others. Documentary cinema versus experimental cinema. Documentary cinema versus ethnographic cinema. Documentary cinema versus educational cinema. Basic methods of documentary filmmaking. The problem of staging in documentary cinema. Major genres of documentary cinema. The origins of documentary cinema. Robert Flaherty. In the circle of the propaganda avant-garde: Dziga Vertov. In the circle of the avant-garde: city symphonies. John Grierson and the British documentary school. Propaganda cinema of the 1930s: Leni Riefenstahl. Documentary film on the warpath: English, American and German wartime propaganda. Free Cinema. Cinéma vérité. Direct cinema. Personal documentary. Creation and animation documentary.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	attendance and active participation in classes	80.0%	30.0%
	oral or written credit test	51.0%	70.0%

Recommended reading	Basic literature	M. Przyłipiak, Poetyka kina dokumentalnego, Gdańsk-Słupsk 2004. Metody dokumentalne w filmie, pod red. D. Rode i M. Pieńkowskiego, Łódź 2013. M. Przyłipiak, Kino bezpośrednie 1960-1963, Gdańsk 2007. S.C. Bernard, Film dokumentalny: Kreatywne opowiadanie, Warszawa 2011. D. Bordwell, K. Thompson, Film Art. Sztuka Filmowa. Wprowadzenie, Warszawa 2010, rozdz. Film dokumentalny. Klucze do rzeczywistości: Szkice i rozmowy o polskim filmie dokumentalnym po roku 1989, red. Małgorzata Hendrykowska, Poznań 2005. L. Zonn, O montażu w filmie dokumentalnym, Warszawa 1986. J. Bławut, Bohater w filmie dokumentalnym, Łódź 2010. S. Bruzzi, New Documentary: A Critical Introduction, London 2000. Dokument filmowy i telewizyjny, red. Maciej Szczurowski, Toruń 2004. Herzog. Przewodnik Krytyki Politycznej, red. Agnieszka Wiśniewska, Julian Kutyła, Warszawa 2010.
	Supplementary literature	M. Jazdon, Kino dokumentalne Kazimierza Karasza, Poznań 2009. K. Karasza, Bez fikcji: Z notatek filmowego dokumentalisty, Warszawa 1985. A. Kołodyński, Tropami filmowej prawdy, Warszawa 1981. Polskie kino dokumentalne 1989-2009: Historia polityczna, red. Agnieszka Wiśniewska, Warszawa 2011. M. Salska-Kaca, Człowiek, słowo, świat w filmie dokumentalnym, Łódź 1995. M. Salska-Kaca, Film dokumentalny w Niemczech Zachodnich po 1960, Łódź 1989. M. Salska-Kaca, Słowo w filmie dokumentalnym: Z problemów semantycznych wypowiedzi słownej w filmie, Łódź 1992.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Leni Riefenstahl's film documentaries Characteristics of city symphonies (using selected examples, e.g. Berlin - the great city symphony and the films of Joris Ivens)	
Work placement	Not applicable	

Document generated electronically. Does not require a seal or signature.