



SUBJECT DATASHEET

Analysis of East European Documentary Films from a Creator's Perspective

BMEGT43YYXX

I. SUBJECT DESCRIPTION

1. SUBJECT DATA

Subject name

Analysis of East European Documentary Films from a Creator's Perspective

ID (subject code)

BMEGT43YYXX

Type of subject

class

Course types and lessons

<i>Type</i>	<i>Lessons</i>	<u>Type of assessment</u>
Lecture	0	term mark
Practice	2	<u>Number of credits</u>
Laboratory	0	2

Subject Coordinator

<i>Name</i>	<i>Position</i>	<i>Contact details</i>
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Dr. Gács Anna	associate professor	gacs.anna@gtk.bme.hu
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Educational organisational unit for the subject

Department of Sociology and Communication

Subject website

<https://edu.gtk.bme.hu>

Language of the subject

English - EN

Curricular role of the subject, recommended number of terms

Programme: **Communication and media studies Bachelor's Programme from 2021/22/Term 1**

Subject Role: **Elective**

Recommended semester: **0**

Programme: **MA in Communication and Media Studies**

Subject Role: **Elective**

Recommended semester: **0**

Direct prerequisites

Strong None

Weak None

Parallel None

Exclusion None

Validity of the Subject Description

Approved by the Faculty Board of Faculty of Economic and Social Sciences, Decree No: 580466/11/2025registration number. Valid from: 2025.06.25.

2. OBJECTIVES AND LEARNING OUTCOMES

Objectives

Learning about the East-European tradition of documentary filmmaking, learning methods to analyse and understand documentary films.

Academic results

Knowledge

1. Solid knowledge of documentary filmmaking concepts and methods.
2. Solid knowledge of the conceptualization for studying social processes
3. Magabiztos módszertani tudással rendelkezik, érti és átlátja a módszertani innováció lehetőségeit és perspektíváit.
Társadalomtudományi módszertanok ismerete Basic knowledge of social science methodologies

Skills

1. Skills of making independent analysis, knowledge claims, explanations and drawing valid conclusions.
2. Ability to accomplish scientific literature research
3. Ability to participate in argumentative and rational debate

Attitude

1. Awareness of the historical and social embeddedness of cultural processes and institutions
2. Awareness of the historical and social embeddedness of cultural processes and institutions
3. Professional and moral stand

Independence and responsibility

1. Independence, constructivity, assertivity either in one's own organization or interorganizational cooperations
2. Proficiency in professional communication both in oral and written form
3. Adoption and enforcement of professional standards

Teaching methodology

In-class analyses of films.

Materials supporting learning

- 1. Berlin: Symphony of a Metropolis (W. Ruttmann, 1927), Man with a Movie
- Camera (Dziga Vertov, 1929), Triumph of the Will (L. Riefenstahl, 1935),
- Budapest in Winter (János Dáloky, 1940)
- 2. Newsreels from the 1930s, 1940s and 1950s
- 3. Siege of Sarajevo (SaGA Production, 1994, excerpts), Bosansko Grahovo
- (private, 1997) The Tank and the Topolino (Zagreb TV, 1991)
- 4. Pócspetri (Judit Ember, 1983, excerpt), Recsk 1950-1953: The Story of a Secret Concentration Camp in Communist Hungary (Livia Gyarmathy, Géza
- Böszörményi, 1988, excerpt), Life of Ernő Fisch (Judit Elek, 1988, excerpt),
- Children of the Apocalypse (Ibolya Fekete, 1991, excerpt)
- 5. Polish documentaries from the 1970s
- 6. Selection (Gyula Gazdag, 1970), Your long run can always be counted on (Schirilla film) (Gyula Gazdag, 1969), The Resolution (Judit Ember, Gyula Gazdag, 1972, excerpt)
- 7. Serbian epics (Pawel Pawlikowski, 1992)
- 8. Living together (Gyarmathy Livia, 1983)
- 9. Photography (Pál Zolnay, 1973)
- 10. Gyuri Cséplő (Pál Schiffer, 1978)
- 11. Chico (Ibolya Fekete, 2001)
- 12. Family Nest (Béla Tarr, 1979)

II. SUBJECT REQUIREMENTS

TESTING AND ASSESSMENT OF LEARNING PERFORMANCE

General Rules

Participation is mandatory. No more than 3 missed classes.

Performance assessment methods

Assessment of classwork and homework,

Percentage of performance assessments, conducted during the study period, within the rating

- Classwork: 50
- Homework: 50
- sum: 100

Percentage of exam elements within the rating

Conditions for obtaining a signature, validity of the signature

Participation

Issuing grades

Excellent	97
Very good	90-96
Good	80-89
Satisfactory	70-79
Pass	60-69
Fail	0-59

Retake and late completion

Retake and make-up test options are defined by the valid regulations of the University's Code on Education and Examination.

Coursework required for the completion of the subject

Classwork	42
Homework	18
sum	60

Approval and validity of subject requirements

Consulted with the Faculty Student Representative Committee, approved by the Vice Dean for Education, valid from: 02.06.2024.

III. COURSE CURRICULUM

THEMATIC UNITS AND FURTHER DETAILS

Topics covered during the term

The course addresses the secret of the strength and credibility of the genre. What are the tools and filmmaking techniques at disposal, how dominant can be the attitude and intentions of the filmmaker in the process of capturing the real events? What are the dramaturgical possibilities for organising the captured material into a story – obviously with much less chances for action-elements than a fiction film?

- 1 the tension between ideology and documents
- 2 the length of a documentary shot as the key to credibility
- 3 documentary vs. journalism
- 4 the interview: layers of information and poetry
- 5 the political manifesto
- 6 the invisible presence of the author I.
- 7 history in procession; the invisible presence of the author II.
- 8 historical panorama behind a family drama
- 9 the magic of capturing found stories
- 10 fictionalization of the documentary
- 11 documentary material in a fictional narrative
- 12 blurring of the boundaries between documentary and fiction, the pitfalls of storytelling

Additional lecturers

Approval and validity of subject requirements