

Abstract

This bachelor's thesis consists of two parts of a bachelor project, which includes a documentary film and a theoretical study. The theoretical part first addresses the topic of documentary film, its relation to genre theory, and the depiction of reality. Within the documentary field, it further analyses the need for narrative patterns and storyline construction. These schemas and the motive of sport are further discussed from the audience's perspective using examples from the documentary series *30 for 30* by ESPN and the documentary film *The Deepest Breath*. It also briefly presents the role of sports documentary film in the production of television stations or streaming platforms, and the motivation for television stations to include more documentary films. Moreover, with the help of Bill Nichols's theory, it provides a basic introduction to documentary modes, which, besides the possible characterization of the documentary's expressive means, raises the question of the connection between the content and form of the documentary film. The goal of the theoretical work is to provide a basic introduction to the topic of sports documentaries, which directly leads to the practical part. The practical part is a sports documentary capturing a female athlete's fondness for triathlon. Observing the six-month preparation for the Czechman race reveals, through sudden turn of events, the theme of dealing with one's own limits.