



VISUAL AND PERFORMING ARTS STUDIES
ACADEMIC YEAR 2023-2024
RESEARCH WORKSHOP ON THE SOURCES AND ARCHIVES OF FILM HISTORY

General information	
Year of the course	II Year
Academic calendar (starting and ending date)	I Semester (25/09/2023 – 13/12/2023)
Credits (CFU/ETCS):	3
SSD	L-ART/06
Language	Italian
Mode of attendance	Attendance is regulated by Article 4(2) of the Study Course Regulations

Professor/ Lecturer	
Name and Surname	Andrea Gelardi
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Department and address	Faculty of Languages, IV floor, Garruba 6 street, Ufficio assegnisti
Virtual room	Teams, after requesting an appointment by e-mail.
Office Hours (and modalities: e.g., by appointment, on line, etc.)	The lecturer receives every Friday between 9 a.m. and 10 a.m., after requesting an appointment by e-mail.

Work schedule			
Hours			
Total	Lectures	Hands-on (laboratory, workshops, working groups, seminars, field trips)	Out-of-class study hours/ Self-study hours
75		30	45
CFU/ETCS			
3		3	

Learning Objectives	The course is intended to provide students with methodological training in the identification and interpretation of sources of film histories.
Course prerequisites	There are no specific requirements different from those of the admission to the degree program. However, it is recommended to have taken at least one course in film history and to be familiar with the terminology of the field.

Teaching strategies	Teaching is mainly delivered through frontal teaching activities with the support of PowerPoint presentations. In addition, several laboratory activities are planned, such as watching short films and documentaries, collective reading and analysis of sources, and individual writing of short research papers.
Expected learning outcomes in terms of	
Knowledge and understanding on:	The workshop is intended to provide an understanding of the documents for reconstructing film histories, as well as how to find, enjoy and interpret

	these documents. By the end of the course, male and female students will have learned to know and employ the main research methodologies in the field of film historiography.
Applying knowledge and understanding on:	Students should acquire the tools to understand how film histories are reconstructed and written about, taking into consideration the functions of film and non-film archives. Students are expected to demonstrate the ability to classify and interrogate relevant sources pertaining to film histories within a research context.
Soft skills	<ul style="list-style-type: none"> • <i>Independent thought</i> Students will be expected to demonstrate the ability to identify and interpret the documentary basis of film historiography independently, with critical application of the methodologies discussed in the workshop. • <i>Communication Skills</i> Students should demonstrate mastery of the terminology of the field and the ability to use it to structure their own reading and interpretation of sources. • <i>Ability to learn independently</i> Based on the sources and methodologies discussed in the workshop, students should demonstrate the ability to independently choose documents and interpretive methods suitable for particular case studies, expanding and deepening the field of study independently.
Syllabus	
Content knowledge	<p>The workshop proposes a training course that is developed through thematic nodes:</p> <ul style="list-style-type: none"> - Film historiography: theoretical perspectives, objectives and objects. - The sources: film materials and film-historical documents. - The places and moments of fruition: the theater and film festivals. - The archive: theoretical readings, institutions and operations. - Reading the sources: accessibility, inventory and interpretation. <p>Primarily organized through face-to-face lectures, the workshop is designed to introduce students to the historiography of cinema, giving an account of the varieties of sources employed in the field, the institutions involved in this field of research and the methodologies of study developed in the international arena.</p> <p>In addition, the workshop will introduce a practical application of film historiography in the field of preservation, restoration and enhancement of film histories, highlighting, on the one hand, the ephemeral nature of the material body of cinema and, on the other hand, the potential of the archive in the creative processes of contemporary documentary filmmaking. In this sense, male and female students are invited to view:</p> <ul style="list-style-type: none"> - <i>Celluloid Man</i> (Shivendra Singh Dungarpur, India, 2012). - <i>In the Intense Now</i> (João Moreira Salles, Brazil, 2017).
Texts and readings	Students are required to study:



	<p>- Paolo Caneppele e Denis Lotti, <i>La documentazione cinematografica, ovvero le fonti storico-cinematografiche. Manuale per studiosi, studenti e appassionati</i>, Bologna: Persiani, 2014.</p> <p>Recommended study:</p> <p>- Fabio Andreazza, <i>Fare storia del cinema. Metodi, oggetti, temi</i>, Roma: Carocci.</p> <p>- Michele Lagny, "Il cinema come fonte di storia", in <i>Storia del cinema mondiale</i>, a cura di Gian Piero Brunetta, Torino: Einaudi, 2001, pp. 265-291.</p> <p>- Paolo Cherchi Usai, "Filologia e restauro. La cineteca di Babele", in <i>Storia del cinema mondiale</i>, a cura di Gian Piero Brunetta, Torino: Einaudi, 2001, pp. 965-1027.</p> <p>- Giovanna Fossati, <i>Dai grani ai pixel. Il restauro del film</i>, traduzione a cura di Rossella Catanese, Bologna: Persiani, 2021.</p> <p>Other study materials will be provided in digital format by the lecturer.</p>
Notes, additional materials	
Repository	The slides and teaching materials will be made available through Teams.

Assessment	
Assessment methods	<p>The achievement of the expected learning outcomes will be tested as follows:</p> <p>- A written paper of about 3,500 characters dedicated to the film <i>Rocco e i suoi fratelli</i> by Luchino Visconti (Italy, 1960), its production and distribution history, and the historical context in which the film is presented. Students will be distributed primary and secondary sources and will be asked to find other sources to structure their paper. Students should send the paper to the email address andrea.gelardi@uniba.it, at least 24 hours before the chosen roll call.</p> <p>- Alternatively, students may choose another title for the paper. In this case, the title and its sources must be agreed in advance with the lecturer, the paper must be about 3,500 characters and must be sent to the email address andrea.gelardi@uniba.it, at least 24 hours before the chosen roll call.</p>
Assessment criteria	<ul style="list-style-type: none">• <i>Knowledge and comprehension skills</i> The ability to distinguish, categorize and interpret different sources related to film histories will be assessed.• <i>Applied knowledge and understanding skills</i> The ability to use notions and methodologies in the field, fielding relevant sources with historical research work will be assessed.• <i>Independent thought</i> The ability to discriminate among different sources and select them according to their consistency with the historical and cultural contexts of the film under study will be assessed.



	<ul style="list-style-type: none">• <i>Communication skills</i> The possession of technical language and the ability to construct relevant reasoning through effective communication will be examined.• <i>Ability to learn</i> The ability to learn and put to use the concepts, tools and documents studied in the lab and through individual study will be measured.
Final exam and grading criteria	The laboratory allows the achievement of a passing grade. The exam is considered passed when the grade corresponds to suitable. The assessment of the paper aims to ascertain the knowledge of the types of historical sources, methodological skills, mastery of the terminology of the field, autonomy of judgment and the skills of exposition and argumentation, acquired by the students or students during the course of training. Specifically, a test in which students produce a historical research by using primary and secondary sources collected through specialized sites is considered suitable. Conversely, a test is considered unsuitable in which students fail to propose a paper that is consistent with the formative objectives of the workshop, using language that is not sufficiently clear and without using sources to support the proposed arguments.
Further information	
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