The World of Fellini’s Cinema

HON 371

Spring 2018

Professor Federico Pacchioni
Office Hours: Fridays, 10am-12pm in DeMille Hall 126
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Catalog Description
Prerequisite: acceptance to the University Honors Program, or consent of instructor. This course investigates the work of the Italian filmmaker Federico Fellini, including both the aesthetic innovations of his films and the cultural and philosophic context surrounding them. (Offered as needed.) 3 credits.

Class Format
The lessons will build on the student’s own understanding of assigned readings and screenings, and on their research of and creative engagement with the subject matter. Lessons will present contextual background and interpretative models through interactive and multi-media lectures.

Course Learning Outcomes
- Appreciate the nuances and complexities of a single master’s entire artistic trajectory (relating to the evolution of an authorial voice, cultural and biographic intersections, and the development of a unique approach to creativity).
- Demonstrate an overarching understanding of Fellini’s work through individual and collaborative projects.
- Understand and identify aesthetic innovations of Fellini’s opus, and the spiritual, philosophic, cultural and societal value of major films as well as writings, drawing and other production.
- Discuss and research various influences and roots of Fellini’s films and creativity (including, but not limited to, Italian folklore and popular culture, psychoanalysis, the occult, fascism, neorealism, existentialism, Catholicism, literary and visual sources).

COURSEWORK

Required Texts
- The instructor will provide a number of essays exemplifying various theoretical and ideological perspectives; stories, poems, correspondence, and testimonies by Fellini and his collaborators.
- The most significant full-feature and short films directed by Fellini.

Participation
A student receives an outstanding participation grade (A) when he or she is on time, brings readings and necessary materials to class, avoids distractive use of technology, contributes regularly and in an informed manner to the class discussions, successfully collaborates with others, participates in all class activities, manifests professional behavior (also in email exchanges), and helps others to do all of the above.

Screening Sheets
Students are responsible to screen the films listed in the syllabus in preparation for class. They are asked to complete guided notes sheets for a number of the films screened, and hand them in on the day the film is scheduled for discussion. While the activity prepares the students for class discussion, it is also a way to record concrete details and ideas that will enrich other class projects. Screenings in the library: Students can watch DVDs on reserve directly in the library. There are six media rooms that can be used for this purpose. It is highly recommended that students create a room booking account and reserve a room in advance, as they can fill up quite quickly. This can done here: http://www1.chapman.edu/library/info/roombooking.html
Student-Led Class Discussions
During the semester, students will guide one class discussion (about 10 minutes). The presentations must focus on a secondary text related to the class (such as a film, novel, or other cultural artifact inspired by or related to Fellini, or comparing another artist or thinker to Fellini). This activity gives students an opportunity to lead group work and practice presentation and analytic skills.

Exploratory Essays
During the semester students will compose two explorative essays. Exploratory essays are different from argumentative essays in that they are concerned with the process of spawning and exploring ideas rather than proving a particular thesis statement or arguing for a particular point of view on an issue. These essays count as a portion of the final grade and must be completed if the student wants to be considered eligible to turn the critical essay later in the semester. Format: 750-1,000 words (include word count please), your favorite font, double-spaced please, MLA style. See handout for guidelines. Students of Italian who have completed ITAL201 are required to complete one of these essays in Italian.

Critical Essay
The critical essays help the students to develop their scholarly skills with a humanistic and cultural studies approach. Students are encouraged to draw from ideas discovered during the semester and especially while writing their explorative essays, and design a thesis-driven essay on one or more of Fellini’s films. This assignment aims at both argumentative and research skills, therefore students sustain an organic dialogue with at least 3 other scholarly voices (from the syllabus or beyond) pertinent to their chosen disciplinary focus and topic. Format: 5-6 pages, Times 12, double-spaced, MLA style. See the professor's grading rubric for suggestions and other details.

The Mastorna Project
The last phase of the semester will be dedicated to the analysis of Fellini’s unrealized and monumental film project The Voyage of G. Mastorna, which has been often referred to as the most famous unrealized film in the history of cinema. Students will form groups and examine the screenplay, the director’s notes, and subsidiary materials, and collaborate in the creation of a storyboard or video containing a sequence of the film. The project shall reflect the group’s understanding of Fellini’s cinematographic style, and will be discussed at the end of the semester. The project is organized in various phases, entailing the awarding of points both individually and collectively. See bandout for guidelines.

Reflective Letter
This is an opportunity to think about your course and clarify—for yourself and your professor—how your knowledge and awareness of creativity, film, and culture have grown this semester. Organize your letter in a way that is easy to follow. Be specific and use detailed examples, anecdotes and explanations. Format: 750-1,000 words (include word count please), your favorite font, double-spaced please, MLA style.
Absences and Punctuality

You are allowed two unexcused absences. Each additional unexcused absence lowers your grade of 2 percentage points. Two late arrivals (5 minutes or more late) count as one absence. In order to be granted an excused absence, you will need to provide evidence that you were unable to attend for causes beyond your control (illness, accidents, death in family, etc); a general note from Health Center is not considered acceptable documentation. Permission to submit assignments late or make-up examinations will be granted only with absences excused through appropriate documentation (e.g. a doctor’s note specifically mentioning the student’s inability to attend class). You should contact your instructor with any questions.

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1 A 100-94; A- 93-90; B+ 89-87; B 86-84; B- 83-80; C+ 79-77; C 76-74; C- 73-70; D+ 69-67; D 66-64; D- 63-60; F 59-0
SCHEDULE
(Please refer to the online version of the syllabus, as it is subject to change)

JANUARY

WEEK I – THE BEGINNINGS: FELLINI’S CULTURAL AND AESTHETIC ROOTS
Tuesday, 30.

FEBRUARY

WEEK II – FELLINI’S CHOICE OF REALITY
Tuesday, 6.

THURSDAY, 8.
Screening: The White Sheik

WEEK III – THE QUESTION OF FELLINI’S IDEOLOGY I
Tuesday, 13.
Readings: Kezich, ch. 16. Making a Film, ch. 3 (85-86). Baranski, “Antithesis in Fellini’s I vitelloni”.
Screening: I Vitelloni

THURSDAY, 15.
Screening: La strada

WEEK IV – THE QUESTION OF FELLINI’S IDEOLOGY II
Tuesday, 20. Continue lesson on La strada

THURSDAY, 22.
Screening: The Nights of Cabiria

EXPLORATIVE ESSAY #1

MARCH

WEEK V – GENESIS AND IMPACT OF LA DOLCE VITA
Tuesday, 27.
Reading: Kezich, ch. 23. Flaiano, selections from the The Via Veneto Papers.
Screening: La dolce vita

THURSDAY, 1.

WEEK VI – FELLINI’S ECLECTIC PSYCHOANALYSIS AND ONEIRIC PERSPECTIVE
Tuesday, 6.
Screening: The Temptation of Dottor Antonio (in Boccaccio 70).
Thursday, 8. Dream Laboratory
Prepare for in-class participation activity: Explore Fellini's Book of Dreams on reserve (Il libro dei sogni, PN1998.3.F45), choose two dreams and write informal notes on their relevance to Fellini's films as well as his creative process. Share your notes in class. *During the semester, you are encouraged to practice recording your dreams.

WEEK VII
Tuesday, 13. Reading: Kezich, ch. 28. Making a Film, ch. 6.
Screening: 8 1/2
Thursday, 15.
Reading: Metz, “Mirror Construction in Fellini's 8 1/2”.

*Spring Break*

WEEK VIII. – FELLINI AND THE BEYOND
Tuesday, 27.
Reading: Kezich, ch. 29. Making a Film, ch. 7. Selections from “The Unbelievable Gustavo Rol”.
*Begin reading The Voyage of G. Mastorna (script only).
Screening: Juliet of the Spirits
Thursday, 29. A NEW BEGINNING: FELLINI’S DEMONS
Screening (not required): Toby Dammit (episode in Spirits of the Dead, 1968)

WEEK IX – JOURNEY TO PLANET ROME
Tuesday, 3.
Reading: Kezich, ch. 32. Making a Film, ch. 8. Dick, “Adaptation as Archeology…”
Screening: Fellini-Satyricon
Thursday, 5.
Reading: Kezich, ch. 34. Making a Film, ch. 11. Tassone, “From Romagna to Rome: The Voyage of a Visionary Chronicler” (till page 275).
Screening: Roma
**Explorative Essay #2**

WEEK X
Tuesday, 10. THE POLITICS OF POETRY
*Finish reading The Voyage of G. Mastorna.
Screening: Amarcord
Thursday, 12. FELLINI CASANOVA?
Screening: Fellini’s Casanova

WEEK XI
Tuesday, 17. *Professor away for conference.
**Meet your group and begin working on the Mastorna Project**
Thursday, 19. *Professor away for conference
**Begin working on critical essay. Send critical essay abstract to professor via email.**

WEEK XII
Tuesday, 24. – FELLINI AND FEMINISM
Reading: Kezich, ch. 38. Lederman, “Dreams and Vision in Fellini’s City of Women.”
Screening: *The City of Women.*
Thursday, 26 – FELLINI AND NEW MEDIA
Reading: Kezich, 39. Bachmann, “A Guest in My Own Dreams: An Interview with Federico Fellini”
Screening: *And The Ship Sails On*
Submit Mastorna Project teamwork rubric #1

**WEEK XII – FELLINI AND NEW MEDIA (CONTINUED)**

Tuesday, 1. Lesson and in-class abstract workshop
   Reading: Kezich, ch. 41 and 44. Marcus, “Ginger and Fred: Fellini after Fellini.” Ginsborg, selection from *Silvio Berlusconi. Television, Power and Patrimony* (PDF)
   Screening: *Ginger and Fred.*

Thursday, 3.
   Reading: Kezich, ch. 42. Burke, “Fellini: Changing the Subject”
   Screening: *Intervista*

**Mastorna Project Reflection Paper**

**WEEK XV – FINALE**

Tuesday, 8. **Share and discuss Mastorna projects.**
   Complete Mastorna Project and teamwork rubric #2.

Thursday, 10.
   Reading: Kezich, ch. 43. Marcus, “Fellini’s *La voce della luna.* Resisting Postmodernism.”
   Screening (not required): *La voce della luna*

**Critical Essay** (submit hard copy in class)
Program Objectives

Honors Program Learning Outcomes:
Upon completing a course in the University Honors Program students will have:

a. Obtained a starting point for integrative exploration of the development of cultures and intellectual achievements through a variety of disciplinary and interdisciplinary perspectives;

b. Sharpened their ability to critically analyze and synthesize a broad range of knowledge through the study of primary texts and through engagement in active learning with fellow students, faculty, and texts (broadly understood);

c. Understood how to apply more integrative and interdisciplinary forms of understanding in the advancement of knowledge and in addressing complex challenges shaping the world;

d. Developed effective communication skills.

Artistic Inquiry Learning Outcome:
Composes critical or creative works that embody or analyze conceptually an artistic form at a baccalaureate / pre-professional level.

University Policy

Chapman University Academic Integrity Policy
Chapman University is a community of scholars which emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and academic dishonesty of any kind will not be tolerated anywhere in the university.

Use of Technology
The mis-use of laptops is prohibited since it distracts fellow students and creates a barrier between me and you during class. Cellphones must be turned off and stored away. Distractive use of technology is considered unprofessional behavior and negatively affects your participation grade. This course employs features of Blackboard, some of which are directly connected to your success in the course. It is your responsibility to learn to use all the web functions which are relevant to this course ahead of time. You can access Blackboard through “My Chapman” on the Chapman University homepage. The course homepage also contains the updated version of the syllabus, which I recommend you refer to during the semester.

Students with Disabilities Policy
In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to inform the instructor at the beginning of the term. The University, through the Center for Academic Success, will work with the appropriate faculty member who is asked to provide the accommodations for a student in determining what accommodations are suitable based on the documentation and the individual student needs. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

Equity and Diversity
Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in Chapman’s Harassment and Discrimination Policy: http://tinyurl.com/CUHarassment-Discrimination. Any violations of this policy should be discussed with the professor, the Dean of Students and/or otherwise reported in accordance with this policy.