HON 371 The World of Fellini’s Cinema
Spring 2014

COURSE SYLLABUS
Description and Objectives

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.

Course Learning Outcomes:
Upon completing this course students will be able to:
• discuss and research the various influences on 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);
• analyze Fellini’s films as well as other primary texts such as screenplays and diaries, identifying aesthetic innovations as well as specific cultural, artistic, and philosophic dynamics at play;
• present and discuss arguments, creative work, and complex issues in writing and public speaking;
• explore complex issues related to spirituality, creativity, and identity through journaling and class discussion;
• and collaborate with classmates in conceptualizing, planning, and creating a filmic product relating to an overarching understanding of Fellini’s work.

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.

Content:
• Evolution of Fellini’s cinematic career.
• Artistic influences on Fellini’s films (street art, comics, literature, visual arts, and popular cinema).
• Philosophic influences on Fellini’s films (psychoanalysis, existentialism, Catholicism, and the occult).
• Relationship of Fellini’s films to neorealism.
• The philosophic and aesthetic ramifications of Fellini’s creative practices (the dream book, collaboration, and improvisation).
• Commentary and representation of Italian identity and social changes in modern Italy as represented in Fellini’s films (fascism, Hollywood by the Tiber, paparazzi, anthropological transformations after the Boom, terrorism, Berlusconi’s TV, and advertisement culture).
• The myth of the woman in Fellini’s films (the Great Mediterranean Mother, feminist perspectives, and psychoanalysis).

Current Required Texts:

Other texts provided by the instructor
• A number of critical essays exemplifying various theoretical and ideological perspectives.
• Short stories, poems, correspondence, and testimonies by Fellini and his collaborators.
• The most significant of the full-feature and short films directed by Fellini.

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

Methods of Evaluation

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.

Screenings
Students are responsible to screen the films listed in the syllabus in preparation for class. They are required to complete a guided reflection sheet for a number of films screened. This activity trains the student in various types of film and textual analysis. While the activity prepares the students for class discussion, it is also a way to record ideas and details that can extend to 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

Class Discussions Led
During the semester, each student will guide 2 class discussions (about 10 minutes each). One of the presentations must focus on scholarly articles assigned as class homework on that day, while the other presentation can be on a secondary text related to the class (such as a film, novel, or other cultural artifact inspired by or related to Fellini). This activity gives students an opportunity to lead group work and practice presentation and analytic skills. Students must select an essay from the syllabus by week V (first come first serve).

Critical Essays
During the semester students will design and write 3 critical essays focusing on one or more of Fellini’s films, and engage in dialogue with at least 3 related scholarly sources (such as: scholarly articles, book chapters, books). While the essays are a self-directed assignment, students are encouraged to meet with the professor to discuss their structure and thesis ahead of time. Format: 3-4 pages each, Times 12, double-spaced, MLA style. The first essay can be rewritten for an improved grade.

Exam
This exam is designed to test students’ familiarity with all readings, screenings, lectures, and discussions. The format consists of true/false, multiple-choice, identification questions, and short essay questions. The final exam is cumulative.

Final Research Essay
In consultation with the professor, students will choose one of their shorter critical essays and develop it in a longer and more in-depth research paper. Format: 10-15 pages, Times 12, double-spaced, MLA style. The ideal essay will point to an original contribution to the film either by introducing new sources, proposing an innovative method, or presenting an original perspective on Fellini.

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 5-10 minute video containing a scene of the film. The video shall reflect the group’s understanding of Fellini’s cinematographic style, and will be screened and discussed at the end of the semester. The project is organized in various phases, entailing the awarding of points both individually and collectively. A specific handout will be provided.

Pop quizzes
Failing to diligently complete screening and readings assignments will severely impact the grade received for participation, forms, discussions, essays, and other assignments. In
addition, if necessary, the professor reserves the right to institute a regiment of surprise quizzes and modify the grade distribution accordingly.

Grade Breakdown
10%: Participation
16%: Screening Sheets (16)
10%: Class discussion led (2)
24%: Critical essays (3)
20%: Research paper
   2%: abstract
   3%: progress class report
   15%: paper
20%: Mastorna Project
   1%: teamwork scoring rubrics (individual)
   2%: production schedule (collective)
   3%: story board (collective)
   7%: critical reflection (individual)
   7%: video (collective)

SCHEDULE
(Please refer to the online version of the syllabus, as it is subject to change)

WEEK I – THE BEGINNINGS: FELLINI’S CULTURAL AND AESTHETIC ROOTS
Tuesday, 4.
Thursday, 6.
   Readings: *Happy Country* (unrealized screenplay)

WEEK II – FELLINI’S CHOICE OF REALITY
Tuesday, 11.
   Readings: Bondanella, *The Cinema of Federico Fellini*, ch. 2 (30-67)
   Screening: *The Miracle* (dir. Rossellini, 1948)
Thursday, 13.
   Screening: *The White Sheik*
WEEK III – THE QUESTION OF FELLINI’S IDEOLOGY I  
Tuesday, 18.  
*Guest lecturer: Valentino Misino, “The Case Study of Fellini’s Commercials”  
Readings/screenings: tba  
Thursday, 20.  
Readings: Kezich, ch. 16. Baranki, “Antithesis in Fellini’s *I vitelloni*.  
Screening: *I Vitelloni*  
**Critical essay #1**

WEEK IV – THE QUESTION OF FELLINI’S IDEOLOGY II  
Tuesday, 25.  
Screening: *La strada*  
Thursday, 27.  
Screening: *The Nights of Cabiria*  
* Evening event: “Ties That Bind: The Folk Roots of Italian Music” by Professor Alessandro Carrera, 7:30-9:00pm. Salmon Recital Hall.

WEEK V – GENESIS AND IMPACT OF LA DOLCE VITA  
Tuesday, 4.  
Reading: Kezich, ch. 23. Flaiano, selections from the *The Via Veneto Papers*.  
Screening: *La dolce vita*  
Thursday, 6.  
**Critical essay #2**

WEEK VI – FELLINI’S ECLECTIC PSYCHOANALYSIS AND ONEIRIC PERSPECTIVE  
Tuesday, 11.  
Screening: *The Temptation of Dottor Antonio*  
Thursday, 13.  
Screening: *8 1/2*  

WEEK VII – FELLINI AND THE BEYOND  
Tuesday, 18. Dream Laboratory  
Writing: Explore Fellini’s *Book of Dreams* on reserve, choose two dreams and discuss their relevance in writing.

MARCH
Writing (optional): You have been encouraged to practice recording your dreams. Now consider writing a reflection on the effect you think that this process might have on an artist’s perspective.

Thursday, 20.
Reading: Kezich, ch. 29. Backman and Fellini, “A Guest in My Own Dreams: An Interview with Federico Fellini.” Franco Rol, selections from “The Unbelievable Gustavo Rol”.
Screening: Juliet of the Spirits
Critical essay #3

WEEK VIII. SPRING BREAK.
*Begin reading The Voyage of G. Mastorna.

APRIL

WEEK IX – A NEW BEGINNING: FELLINI’S DEMONS
Tuesday, 1.
Screening: Toby Dammit

Thursday, 3. *Lesson cancelled: professor away at conference*
Reading: Continue reading The Voyage of G. Mastorna

WEEK X – JOURNEY TO PLANET ROME
Tuesday, 8.
Screening: Fellini-Satyricon

Thursday, 10.
Reading: Kezich, ch. 34. Tassone, “From Romagna to Rome: The Voyage of a Visionary Chronicler.”
Screening: Roma

Submit Mastorna Project Production Schedule

WEEK XI – THE POLITICS OF POETRY
Tuesday, 15.
Screening: Amarcord

Thursday, 17.
Reading: Kezich, ch. 373. Bondanella, The Cinema of Federico Fellini (284-291)
Screening: Orchestra Rehearsal

Submit Mastorna Project Storyboard and teamwork rubric #1

**WEEK XII – FELLINI, EROTISM, AND FEMINISM**

Tuesday, 22.
- Screening: *Fellini’s Casanova*

Thursday, 24.
- Screening: *The City of Women*.

**WEEK XIII – FELLINI VS. BERLUSCONI**

Tuesday, 29.
- Screening: *And the Ship Sails On*

**Research Paper Progress Class Report**

Thursday, 3
- Screening: *Ginger and Fred*.

**WEEK XIV – FELLINI AND FELLINI**

Tuesday, 6.
- Reading: Kezich, ch. 42. Bondanella, *The Cinema of Federico Fellini* (205-213.)
- Burke, “Fellini: Changing the Subject”
- Screening: *Intervista*

Thursday, 8.
- Screening: *The Voice of the Moon*

**Mastorna Reflection Paper**

**WEEK XV – MASTORNA REVEALED**

Tuesday, 13. Screen and discuss Mastorna projects.

**Complete Mastorna video and teamwork rubric #2.**

Thursday, 15. Screen and discuss Mastorna projects.

**Final research essay deadline: ______________**
Course Policy

Absences and Punctuality:
You are allowed 2 unexcused absences. Each additional unexcused absence lowers your grade of 2 percentage points. Two late arrivals count as one unexcused 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). Assignments submitted late or make-up examinations will be granted full credit only in connection to with excused absences. You should contact your instructor with any questions.

Use of Technology:
The use of laptops is prohibited since they tend to distract fellow students and create 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.

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

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.

Prepared by: Federico Pacchioni, Spring 2014
Last revised: Federico Pacchioni, Spring 2014