

CHAPMAN UNIVERSITY  
University Honors Program  
One University Drive  
Orange, CA 92866

## The World of Fellini's Cinema

HON 371 — Fall 2020 — HyFlex



Professor Federico Pacchioni  
Class Meeting Times: T/TH 4:00-5:15 PDT  
Office Hours Appointments: <https://pacchioni.youcanbook.me/>  
E-mail: [pacchion@chapman.edu](mailto:pacchion@chapman.edu)

### Course Description

Federico Fellini, Italy's greatest film director, was voted in 1992 the most important film director in the history of the cinema by 100 directors and people in the industry (edging out Orson Welles); and, in a parallel vote on the best films during the same year, two of Fellini's—*La strada* and *8 1/2*—were selected in a list of the best 10 films ever made. This course investigates the nature, development, and impact of Fellini's artistic, taken within its cultural and intellectual contexts. The course will explore how a personal vision, even a poetic and fantastic perspective, may be developed in a medium that is too often seen as only a business or a low-brow form of entertainment.

*Prerequisite: acceptance to the University Honors Program, or consent of instructor.* (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. Students will engage in explorative and critical writing, as well as in creative/scholarly collaborative projects.

### Required Texts and Tools

- Kezich, Tullio. *Federico Fellini: His Life and Work*. New York: Faber and Faber, 2006.
- Fellini, Federico, et. al *The Journey of G. Mastorna: The Film Fellini Didn't Make*. Translated by Marcus Perryman. 2013. ISBN: 978-1782382300
- The instructor will provide essays exemplifying various theoretical and ideological perspectives; stories, poems, correspondence, and testimonies by Fellini and his collaborators.
- WIFI, computer, table and headphones.
- Canvas and Communications. This course employs several features of Canvas, including online syllabus/calendar, modules, handouts, and assignment uploads. We strongly suggest that you set the following Notifications to DAILY: "Announcements", "Invitation" "Added to Conversation", "Conversation Message" "Global Announcements".
- GoogleDrive Space: needed for in class group activities and resources (the professor will provide an access link, make sure to test accessing the folder ahead of time.

## COURSE ACTIVITIES

### 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.


*When online:* a) when attending lessons remotely students must wear classroom appropriate attire; b) keep their camera on during class meetings (use virtual background or green screen if needed); c) use headphones if needed.

\* A first and provisional participation grade is awarded midterm and is subject to increase or decrease according to the student's ongoing performance.

### Where to Screen Films

You are often responsible for screening a film in preparation for class. While most of the films are available through the university streaming service [Kanopy](#), [Swank](#), or our class [Google Drive](#) space, a few will be available through Amazon Prime for a small rental fee. All assigned films are held on reserve in the Leathery Libraries and can be screened there as well. It is highly recommended that students create a room booking account and reserve a room in advance, as they can fill up quite quickly.

### Critical Thinking and Writing

1. Screening Notes: This assignment is essential in your success in this course. The activity supports consistent engagement with the films, better prepares you for class discussion, and it aids the generation of detailed notes that lead to and enrich your exploratory essays and your final research essay. You are asked to compile guided Screening Notes through Canvas for the major films screened, and submit your notes before the start of lesson.
2. Exploratory Essays: Emerging from your regular screening notes, readings and class discussion, your two exploratory essays give you the opportunity to tackle two major questions or topics during the semester. Since unlike argumentative essays, exploratory essays are not bound to a specific thesis and its structure, affording you the necessary freedom to explore an idea from multiple perspectives. 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.*
3. Argumentative/Research Essay: Likely matured through the process of note taking and exploratory writing, your argumentative and research final essay is your chance to bring your scholarly skills to another level and develop your original contribution to the study of Fellini's cinema. This is a well-structured and thesis-driven project, which aims at developing both argumentative and research skills, and requiring you to sustain an organic dialogue with at least 6 other scholarly voices pertinent to their chosen focus (beginning with any related scholarly source listed in the syllabus). Format: 8-10 pages, Times 12, double-spaced, MLA style. *See the grading rubric for suggestions and other details.*

### Student-Led Class Discussions

This activity gives you an opportunity to expand yours (and the class's) understanding of the broader influence and cultural context around Fellini's cinema. It will also be a way for you to practice your presentation skills. During the semester, you 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).

### 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 ancillary 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 the style and concerns of Fellini's cinema, 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 handout 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.

### Grade Breakdown<sup>1</sup>

Participation	15%
Screening Notes (p/np)	12%
Student-Led Class Discussion	10%
Exploratory Essays (2)	15%
Argumentative/Research Essay	30%
<i>Mastorna Project</i>	
— Teamwork scoring rubrics (individual)	3%
— Story board or video (collective)	10%
Reflective Letter	5%
Total:	100%

### Absences

You are allowed one unexcused absence, each additional unexcused absence lowers your final 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). Permission to submit assignments late or make-up examinations will be granted only with excused absences. You should contact your instructor with any questions.

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<sup>1</sup> 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

## OUR SCHEDULE

(Aspects of this calendar might change; always refer to the most recent online version)

SEPTEMBER

### WEEK I – THE BEGINNINGS: FELLINI’S CULTURAL AND AESTHETIC ROOTS

Tuesday, 3.

Preparation: read syllabus; read Bondanella’s *The Cinema of Federico Fellini* (ch. 1, 3-29, PDF) and “What They Say About Fellini” (PDF).

Thursday, 3.

Preparation: read Fellini’s and Pinelli’s unrealized early screenplay *Happy Country* (1949, PDF, the file also contains the original Italian version).

### WEEK II – FELLINI’S CHOICE OF REALITY

Tuesday, 8.

Preparation: read Bondanella’s *The Cinema of Federico Fellini* (ch. 2, 30-67) and screen the short film *The Miracle* (written by Fellini and Pinelli for director Roberto Rossellini, 1948, Google Drive).

Thursday, 10.

Preparation: read Kezich’s *Federico Fellini’s, His Life and Work* (ch. 15). Screen *The White Sheik* (dir. Fellini, 1952, Google Drive) and complete **Screening Notes #1 (always submitted via Canvas)**. Then examine one of these two PDF articles: Risset, “*The White Sheik*: The Annunciation Made to Federico” OR Picchetti, “When in Rome Do As the Romans Do? Federico Fellini’s Problematization of Femininity.”

### WEEK III – THE QUESTION OF FELLINI’S IDEOLOGY I

Tuesday, 15.

Preparation: read Kezich (ch. 16) and screen *I Vitelloni* (Fellini, 1953, Kanopy).

Thursday, 17.

Preparation: read Kezich (ch. 18). Screen *La strada* (Fellini, 1954, Kanopy) and complete **Screening Notes #2**. Then examine the early enthusiastic discussion by Cahiers du Cinéma’s critic André Bazin “*La strada* a Phenomenology of the Soul” (PDF).

### WEEK IV – THE QUESTION OF FELLINI’S IDEOLOGY II

Tuesday, 22. Continue lesson on *La strada*

Preparation: read “Letter to a Marxist Critic” (PDF), which Fellini wrote in response to the accusation of having betrayed neorealism and indulged in melodramatic fascist cinematography.

Thursday, 24.

Preparation: read Kezich (ch. 21). Screen *The Nights of Cabiria* (Fellini, 1957, Google Drive) and complete **Screening Notes #3**. Then read André Bazin’s “*Cabiria*: The Voyage to the End of Neorealism” (PDF).

### WEEK V – GENESIS AND IMPACT OF LA DOLCE VITA

Tuesday, 29.

Preparation: read Kezich (ch. 23). Screen *La dolce vita* (Fellini, 1960, Swank) and complete **Screening Notes #4**. Then examine passages from the diary of the film’s main screenwriter, Ennio Flaiano’s *The Via Veneto Papers* (PDF), written during the making of the film.

OCTOBER

Thursday, 1.

Preparation: read Kezich (ch. 24) and Pier Paolo Pasolini, “The Catholic Irrationalism of Fellini” (PDF).

**Exploratory Essay #1** (due this Friday via Canvas)

### WEEK VI – FELLINI’S ECLECTIC PSYCHOANALYSIS AND ONEIRIC PERSPECTIVE

Tuesday, 6.

Preparation: read Kezich (ch. 26) and Bondanella's *The Cinema of Federico Fellini* (ch. 4, 150–163, PDF). Screen *The Temptation of Dottor Antonio* (contained in *Boccaccio 70*, 1962, Kanopy) and complete **Screening Notes #5**.

Thursday, 8. Dream Laboratory

Preparation: read Kezich, ch. 27 and Suderburg, "In Bed with Fellini: Jung, Ernst Bernhard, Nightwork and *Il libro dei sogni*" (PDF). Special dream book activity: a) explore Fellini's *Book of Dreams* on reserve (*Il libro dei sogni*, PN1998.3.F45); b) choose two dreams and write informal notes on their relevance to Fellini's films as well as his creative process; c) take a photo of the pages and upload them in canvas prior to class. In class we will compare notes. \*During the semester, you are encouraged to practice recording your dreams.

WEEK VII

Tuesday, 13.

Preparation: read Kezich (ch. 28). Screen *8 1/2* (Fellini, 1963, Kanopy) and complete **Screening Notes #6**.

Thursday, 15.

Preparation: read Meiri and Raz, "Fellini's *8 1/2*: Dreams, Guilt, Casting and 'the Code of Codes' of the Cinematographic Image" (PDF).

WEEK VIII. FELLINI AND THE BEYOND

Tuesday, 20. Introduction to *The Voyage of G. Mastorna* and Collaborative Project.

Preparation: read Kezich (ch. 29-30-31) and begin reading *The Voyage of G. Mastorna* (main script only).

Thursday, 22.

Preparation: screen *Juliet of the Spirits* (Fellini, 1965, Kanopy) and complete **Screening Notes #7**. Then examine Pacchioni, "Fellini and Esotericism: An Ambiguous Adherence" (PDF).

WEEK IX – JOURNEY TO PLANET ROME

Tuesday, 27.

Preparation: read Kezich (ch. 32). Screen *Fellini-Satyricon* (Fellini, 1969, Swank) and complete **Screening Notes #8**. Then read Dick, "Adaptation as Archeology..." (PDF). Continue reading *The Voyage of G. Mastorna*.

Thursday, 29.

Preparation: read Kezich (ch. 34). Screen *Fellini's Roma* (Fellini, 1972, Swank). **Exploratory Essay #2** (due Friday via Canvas)

NOVEMBER

WEEK X

Tuesday, 3. – THE POLITICS OF POETRY

Preparation: read Kezich (ch. 35). Screen *Amarcord* (Fellini, 1974, Kanopy) and complete **Screening Notes #9**.

Thursday, 5. Continue discussion of *Amarcord*.

Preparation: read Bondanella's *The Cinema of Federico Fellini* (ch 6, 262-284, PDF). \*Finish reading *The Voyage of G. Mastorna*.

WEEK XI

**\* Make your appointment with me to discuss your exploratory essays and your direction for the final essay.**

**\* Meet your group and begin working on the Mastorna Project**

**\* No regular class meetings this week.**

WEEK XII

Tuesday, 17. – FELLINI CASANOVA?

Preparation: Kezich (ch. 36). *Fellini's Casanova* (Fellini, 1976, Swank) and complete **Screening Notes #10**. Then examine Marcus, "Fellini's *Casanova*. Adaptation by Self-Projection" (PDF).

Thursday, 19 – FELLINI AND FEMINISM

Preparation: read Kezich, ch. 38. Screen *The City of Women* (Fellini, 1980, Amazon Prime). Then examine Waller, "‘Il Maestro’ Dismantles the Master’s House: Fellini’s Undoing of Gender and Sexuality" (PDF).

**Mastorna Project Teamwork Scoring Rubric #1 (via Canvas).**

\*\*\*\* THANKSGIVING BREAK\*\*\*\*

DECEMBER

WEEK XIII – FELLINI AND NEW MEDIA (CONTINUED)

Tuesday, 1.

Preparation: read Kezich (ch. 39). Screen *And The Ship Sails On* (Fellini, 1983, Google Drive) and complete **Screening Notes #11**. Read Bachmann’s interview of Fellini, "A Guest in My Own Dreams: An Interview with Federico Fellini" (PDF).

Thursday, 3.

Preparation: read Kezich (ch. 41 and 44). Screen *Ginger and Fred* (Fellini, 1986, Google Drive). Then examine Ravetto-Biagioli, "Remote Control Politics: Federico Fellini and the Politics of Parody" (PDF).

WEEK XIV – FINALE

Tuesday, 8.

**Share and discuss Mastorna projects.**

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

Thursday, 10.

Preparation: read Kezich (ch. 43). Optional screening *The Voice of the Moon* (Fellini, 1990, Amazon Prime). Examine Marcus, "Fellini’s *La voce della luna*. Resisting Postmodernism" (PDF).

**Reflective Letter** (submit via Canvas before class)

Online course evals. See upcoming email from [survey@chapman.edu](mailto:survey@chapman.edu)

December 17, 11:59pm. **Argumentative Research Essay Due** (send copy via email)

## Learning Objectives

### 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).

### 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 Safety Protocol

In response to the current COVID-19 pandemic, Chapman University has developed the CU Safely Back program (CUSBP) and mandatory safety measures (<https://news.chapman.edu/coronavirus/>). The University's mandatory safety measures may be stricter than local, state or federal guidelines and may be subject to change at any time. Students are expected to adhere to the University's safety measures while attending classes, including when entering and exiting classrooms, laboratories, or other instructional areas. Individual faculty may choose to have requirements for their courses that are stricter than the University's\*. Safety precautions and procedures may change in response to emerging findings and the recommendations of scientific experts and authorities. Refusal to abide by the University's mandatory safety measures or to the safety requirements specific to this course will result in your being asked to leave the area immediately, and may result in an administrative dismissal from this course.

The COVID-19 pandemic requires all of us to accept the possibility that changes in how this course is taught may be required and that some changes may occur with little or no notice. For example, some or all of the in-person aspects of a course may be shifted to remote instruction. If this occurs, you will be given clear instructions as to how to proceed. The uncertainty of the situation is not ideal for any of us. We must all try to approach this situation with good-will, flexibility, and mutual understanding.

- In the event this course will be allowed to be taught in hybrid format, some lessons will be taught from the classroom and broadcast live via zoom. If/when hybrid teaching is allowed, the professor will promptly collect students' preferences and coordinate any needed group alternation and schedule. Students who are not able to attend in person during hybrid teaching will have the option of attending solely online.

### Chapman University's Academic Integrity Policy

Chapman University is a community of scholars that 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 be subject to sanction by the instructor/administrator and referral to the University Academic Integrity Committee, which may impose additional sanctions including expulsion. Please see the full description of Chapman University's policy on Academic Integrity at [www.chapman.edu/academics/academic-integrity/index.aspx](http://www.chapman.edu/academics/academic-integrity/index.aspx)

### Chapman University's 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 contact the [Disability Services Office](#). If you will need to utilize your approved accommodations in this class, please follow the proper notification procedure for informing your professor(s). This notification process must occur more than a week before any accommodation can be utilized.

Please contact Disability Services at (714) 516-4520 if you have questions regarding this procedure, or for information and to make an appointment to discuss and/or request potential accommodations based on documentation of your disability. Once formal approval of your need for an accommodation has been granted, you are encouraged to talk with your professor(s) about your accommodation options. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

### Chapman University's Equity and Diversity Policy

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](#). Any

violations of this policy should be discussed with the professor, the [Dean of Students](#) and/or otherwise reported in accordance with this policy.

### **Religious Accommodation at Chapman University**

Your instructor will provide a course syllabus at the beginning of each term that specifies dates of exams and due dates of assignments. It is the responsibility of each student to review these syllabi as soon they are distributed, as well as final examination schedules (within the first three weeks of the semester) and to consult the faculty member promptly regarding any possible conflicts with major religious holidays where those holidays are scheduled in advance and where those holidays constitute the fulfillment of their sincerely held religious beliefs. Upon the timely request of one or more students, your instructor will work with student(s), whenever possible, to accommodate the student(s) using reasonable means, such as rescheduling exams and assignment deadlines that fall on major religious observances and holidays. Please see the full description of Chapman University's policy on Academic Integrity at <https://www.chapman.edu/about/our-family/leadership/provosts-office/religious-accomodation.aspx>

### **Student Support at Chapman University**

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](#). Any violations of this policy should be discussed with the professor, the [Dean of Students](#) and/or otherwise reported in accordance with this policy.

### **Course Materials and Intellectual Property**

According to Chapman University's policy, as well as the California Education Code, all course materials belong to the professor who created them. If you upload course materials to websites or share them without the professor's written, signed and dated permission, then you have violated the professor's copyright. Such actions may be subject to sanctions by both Chapman University and the state of California. This includes the unlawful recording of a professor's class.