

CHAPMAN UNIVERSITY
University Honors Program
One University Drive
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Tales of a Creative Mind: Fellini, the Dream-Director

HON 371 — Fall 2023



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Course Description

Prerequisite, acceptance to the University Honors Program, or consent of instructor. The course will explore how a creative's personal vision may be developed within an industrial medium such as cinema. The course follows the case of Federico Fellini, Italy's greatest film director, considered one of the most influential filmmakers worldwide, who came to embody the idea of cinema auteur with unforgettable films such as *La strada* and *8 1/2*, which draw from intimate dream experiences, esotericism, and multimedia. This course investigates the nature, genesis, and impact of Fellini's poetic vision, taken within its cultural and intellectual contexts. Students will engage with a variety of texts and produce projects that are both critical and creative in response.

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 perspectives, stories, poems, correspondence, and testimonies by Fellini and his collaborators.
- Canvas and Communications. This course employs several features of Canvas, including an online syllabus/calendar, modules, handouts, and assignment uploads.

Where to Screen Films

During some weeks, students are responsible for screening a film in preparation for class. While some films might be available through the university streaming service [Kanopy](#), [Swank](#), or Canvas, all assigned films are held on reserve in the Leathery Libraries and can be screened there. It is highly recommended that students create a room booking account and reserve a room in advance, as they can fill up quite quickly. ****A Note about Copyright:** Please understand that any film and/or media material made available to screen for our class is under copyright and should not be shared, downloaded, or disseminated in any other way. Students should not engage in conduct violating copyright protection or unauthorized further dissemination.

CONTENT, TECH, AND LEARNING

A Note on Troubling Content

During the semester, you will read, watch, and listen to a variety of expressions that may be uncomfortable or troubling: this includes modes of speech, rough and/or racialized language, depiction of sex, and other scenarios. Keep in mind that every form of aesthetic or historical text is a time capsule of that socio-cultural moment and may be frowned upon by our contemporary attitudes. Despite any discomfort, you are encouraged to respectfully lean into the discussion (being uncomfortable can be a sign of growth), as all chosen texts are for learning. Trust in the process.

Technology and the Quality of Your/Our Education

We are all challenged these days by the ways in which our digital devices – including laptops, tablets, and phones – can steal our attention away from our immediate surroundings. A significant body of research demonstrates that when students engage in **off-task behavior** on their devices, it **hurts** the learning of the peers sitting near them.

This class depends upon everyone's active engagement. Your ideas will **become richer** when they are articulated and engaged in dialogue with the ideas of your peers. If you are focused on your device, instead of our work, you are **depriving the entire class** of your ideas and questions – both of which we all want to hear. Your attention contributes to all of our learning.

Finally, since so much of the course depends upon discussion, I want to make sure that we all **show respect for one another** by listening to each other. We all have likely had the demoralizing experience of trying to speak or perform with someone who was focused on their phone, and feeling hurt by their lack of attention to us. In this class, I want us to respect everyone's voices by being present and listening to each other.

I'm committed to fostering a **mindful classroom** to make our time together an opportunity for deep learning, inspiration, and meaningful discovery.

- To that end, I strongly discourage idle and off-task laptop use. You may use laptops to read the texts and take notes in the course as you wish and as needed. If you use a laptop, close any tabs unrelated to the course. Consider getting an app or program that can help you take and save notes directly on the texts themselves.
- You may have your phone out on your desk but keep it facedown so you are not continually seeing new notifications that steal away your attention. Those continued flashes of light have been engineered to hijack your attention and can hurt both your learning and the learning of your peers.
- There will be times in class when I want everyone to put their devices away and focus on some activity: a quick writing exercise, a discussion circle, or a worksheet. In those activities, we will all be device free.
- Finally, in order to show everyone that we are listening respectfully to one another, please remove any earbuds at the start of class.

Use of Generative AI Tools in this Class

Generative AI tools, especially large language model chatbots like ChatGPT, are widely used today in many contexts. Learning to use AI responsibly and ethically is thus an important concept to engage with thoughtfully in your work as a student and beyond. Students should, however, be aware of the limits of generative AI tools such as ChatGPT:

- The quality of the prompt fed to the chatbot directly correlates to the quality of the generated text you will receive. Making the most of ChatGPT requires being thoughtful about how you write your prompts.
- Fact-check all AI outputs. Assume it is wrong unless you cross-check the claims with reliable sources. The current AI models will confidently reassert factual errors. You will be responsible for any errors or omissions.
- Full disclosure: Like any other tool, the use of AI should be acknowledged. At the end of your assignment, write a short paragraph to explain which AI tool and how you used it. Include the prompts you used to get the results. Failure to do so is in violation of academic integrity policies.

The following examples demonstrate **approved uses** of AI in this course. You can take advantage of a generative AI to:

- Brainstorm ideas, draft an outline, clarify thoughts, and/or generate keywords.
- Fine-tune, expand, or clarify your research questions.
- Check grammar, writing conversions, and style; help you find an expression.

The use of generative AI tools **is not permitted** in this course for the following activities:

- Using the AI tool to compose a response to discussion board prompt or to enter content into a chat in a classroom context (e.g., Zoom).
- Completing your specific task for assigned group work.
- Writing a draft of a writing assignment.
- Writing entire sentences, paragraphs, or papers to complete class assignments

Caution: Using an AI-content generator such as ChatGPT to complete an assignment without proper attribution violates academic integrity. By submitting assignments in this class, you pledge to affirm that they are your own work, and you attribute the use of any tools and sources.

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 (including during class screenings), 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.

* Participation grade is awarded twice, at midterm and the conclusion of the course, the two grades are averaged. The second grade is subject to an increase or decrease according to the student's ongoing performance.

Screening Notes

This assignment is essential to your success in this course. The activity supports consistent engagement with the screenings, better prepares you for class discussion, and aids the production of detailed notes. These notes 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 the lesson.

Student-Led Class Discussion

This activity gives you an opportunity to expand your (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).

Exploratory Essays

Emerging from your regular screening notes, readings, and class discussion, your exploratory essays give you the opportunity to tackle major questions or topics during the semester. Unlike argumentative essays, exploratory essays do not aim to support a thesis but rather to explore an idea's relevance and feasibility. This assignment, therefore, affords you the necessary freedom to explore an idea from multiple perspectives. Nonetheless, you need to show evidence of early research by exploring at least 3 scholarly sources in addition to those listed in the syllabus. Format: 750-1,000 words (include word count, please), your favorite font, double-spaced, please, MLA style.

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.*

Individual Conference

At the end of the semester, you will schedule an individual conference with me to discuss your overall progress and your plans for the final portfolio. You must schedule your meeting via the link provided in Canvas (Syllabus Tab) at least a week in advance. Failure to schedule or attend the meeting will result in zero points for this portion of the grade and can significantly impact your success in the course.

Final Portfolio and Reflective Letter

Your final portfolio is not seen as an ending or an inert body of writing but as a starting point, the coming into being of a unique form of thinking and writing about your individual relationship to the key themes and issues of this course (which include monumental topics such as creativity, truth, spirituality, society, love, sexuality, innovation, etc.). It will contain your revised exploratory essays and a reflective letter about your performance and learning in the course. The portfolios will be shared and celebrated during finals week.

Language coursework for students of Italian

Students of Italian have several opportunities during the course to integrate practice with Italian. While any writing in Italian is only optional for students at the elementary and intermediate level, students who have completed 201, and who are taking the course for the Italian minor or major, are required to integrate at least one assignment in Italian.

Grade Breakdown¹

Preparation and Participation	20%
Screening Notes (p/np)	12%
Student-Led Class Discussion	10%
Exploratory Essays (2)	20%
Mastorna Project	
— Teamwork scoring rubrics (individual)	3%
— Story board or video (collective)	15%
Final Portfolio (revised work and reflective letter)	20%

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

Total:	100%
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Absences and Punctuality. Each unexcused absence lowers your final grade by 2 percentage points. Two late arrivals (5 minutes or later) count as one absence. In order to be granted an excused absence, you will need to provide evidence that you could not attend for causes beyond your control (illness, accidents, death in the 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.

*** A Note on Toilet Use.** Professor Pacchioni plans his toilet usage around teaching. He respectfully asks that you plan your toilet usage around learning. All restroom-related emergencies will be overlooked, but coming and going from class without explanation is unacceptable.

OUR SCHEDULE

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

AUGUST

WEEK I – THE FELLINIAN SPHERE

Tuesday, 29.

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

Thursday, 31.

Preparation: Today, we will undertake an in-class exploration of the Fellinian Sphere. To prepare, freely explore online filmmakers and artists influenced by Fellini, including areas of pop culture, fashion, and art; here are some keywords (“Fellini and Fashion”, Wes Anderson, Woody Allen, David Lynch, Martin Scorsese, Tim Burton, Terry Gilliam, Emir Kusturica, Donald Sutherland, Paolo Sorrentino, Nanni Moretti, Pedro Almodovar, REM, Qiu Jiongjiong...).

SEPTEMBER

WEEK II – FELLINI’S CULTURAL AND AESTHETIC ROOTS

Tuesday, 5.

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).

Thursday, 7.

Preparation: read Kezich’s *Federico Fellini’s, His Life and Work* (ch. 15). Screen *The White Sheik* (dir. Fellini, 1952) and complete **Screening Notes #1 (to be always submitted via Canvas before class)**. Then examine one of these two 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” (both in PDF).

WEEK III – THE QUESTION OF FELLINI’S IDEOLOGY I

Tuesday, 12.

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

Thursday, 14.

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, 19. 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 “fascist-like” melodramatic cinematography.

Thursday, 21.

Preparation: read Kezich (ch. 21). Screen *The Nights of Cabiria* (Fellini, 1957) 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, 26.

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.

Thursday, 28.

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

Exploratory Essay #1 (due this Friday via Canvas)

OCTOBER

WEEK VI – FELLINI’S ECLECTIC PSYCHOANALYSIS AND ONEIRIC PERSPECTIVE

Tuesday, 3.

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, 5. 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, 10.

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

Thursday, 12.

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, 17. 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, 19.

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, 24.

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, 26.

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

WEEK X

Tuesday, 31. – THE POLITICS OF POETRY

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

NOVEMBER

Thursday, 2. 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

Tuesday, 7. – FELLINI CASANOVA?

Preparation: Kezich (ch. 36). Examine Marcus, “Fellini's *Casanova*. Adaptation by Self-Projection” (PDF). We will screen selections from *Fellini's Casanova* (Fellini, 1976) in class.

Thursday, 9 – FELLINI AND FEMINISM

Preparation: Kezich, ch. 38. Examine Waller, “‘Il Maestro’ Dismantles the Master's House: Fellini's Undoing of Gender and Sexuality” (PDF). We will screen scenes from *The City of Women* (Fellini, 1980, Amazon Prime).

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

WEEK XII – INDIVIDUAL CONFERENCES AND GROUP WORK

*** Make your appointment with me this week to discuss your plan for revising the exploratory essays (pacchioni.youcanbook.me)**

*** Meet your group and advance the Mastorna Project**

**** THANKSGIVING BREAK****

WEEK XIII – FELLINI AND NEW MEDIA

Tuesday, 28.

Preparation: read Kezich (ch. 39) and Bachmann's interview with Fellini, “A Guest in My Own Dreams: An Interview with Federico Fellini” (PDF). We will screen scenes from *And The Ship Sails On* (Fellini, 1983).

Thursday, 30.

Preparation: read Kezich (ch. 41 and 44) and Ravetto-Biagioli, “Remote Control Politics: Federico Fellini and the Politics of Parody” (PDF). We will screen scenes from *Ginger and Fred* (Fellini, 1986).

DECEMBER

WEEK XIV – FELLINI'S FINALE

Tuesday, 5.

Share and discuss Mastorna projects
Complete Mastorna Project
Teamwork Scoring Rubric #2

Thursday, 7.

Preparation: read Kezich (ch. 43) and Marcus, “Fellini's *La voce della luna*. Resisting Postmodernism” (PDF). We will screen scenes from *The Voice of the Moon* (Fellini, 1990).
Course evals

WEEK XV – OUR FINALE

Tuesday, December 12, 4:15-6:45 pm. **Readings from Final Portfolio.**

Submit your final portfolio via Canvas by this day at 4:15 pm.

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.

Social Inquiry Learning Outcome

Students identify, frame and analyze social and/or historical structures and institutions in the world today.

University Policy

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

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

Over the course of the semester, you may experience a range of challenges that interfere with your learning, such as problems with friend, family, and or significant other relationships; substance use; concerns about personal adequacy; feeling overwhelmed; or feeling sad or anxious without knowing why. These mental health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. You can learn more about the scope of campus services available to students at <https://www.chapman.edu/students/health-and-safety/student-concern/scope-of-services.aspx>. The University offers brief therapy at [Student Psychological Counseling Services](#), referrals and ongoing support from the [Dean of Students Office](#), and support through the [Student Health Center](#) and [Disability Services](#).

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.