Department of Cinematography

_____

Final Thesis Evaluation

Author: **Faraz Alam**

Title: **"CINEMATOGRAPHY IN VIRTUAL REALITY"**

CHALLENGES AND OPPORTUNITIES FOR A NEW VISUAL STORYTELLING

Evaluation by the Thesis Mentor   X   Evaluation by the Opponent ☐

Author of Evaluation (name, surname, department): **MgA. Klaus Fuxjäger** , **KK**

Evaluation of the content and resulting form of a theoretical Thesis:

Appropriate choice of Thesis objective and approach   A

Relative completeness of the literature search in relation to the topic   A

Ability to adopt a critical approach and use specialised literature sources   B

Logical structure of the Thesis, continuity and proportionality of chapters   B

Linguistic level and style   A

Compliance with the bibliography standards (no thesis may be recommended for defence if there are multiple quote sections indicating no source in the text   A

Sufficient extent of images, justification for and appropriateness of such images, graphic representation   B

Originality of the Thesis, contribution to the field of interest   A

Overall Evaluation of the Thesis (A-F)   A

(explanation: A = outstanding performance exceeding the criteria above, B = above-average performance with minimum errors, C = average performance with an acceptable level of error, D = acceptable performance with a higher level of error, E = performance merely satisfying the criteria, F = unacceptable performance)

Individual verbal evaluation of the theoretical Thesis:

Faraz chose a quite controversial theme for his thesis and there were quite some discussions when he proposed it. Virtual Reality is seen by many not as a new form or challenge of modern cinema, but as some fashionable trend or mere game gimmick which will not survive over the times.

It took Faraz quite a long time to orientate himself in the vastness of available literature, which is, mainly due to the newness of this medium, or very theoretical and deals with VR on a rather scientific level of humanities; or it merely focuses on technology.
At the same time there is still a lack of realized quality projects, colleagues with relevant experience to talk to, thus to orientate in this field as an aspiring DP and not as a theoretical studiosus proved quite difficult. Nevertheless, after a few drafts, a few meetings and quite a few emails this thesis took shape and I think it became a valuable work for cinematographers who want to learn something about VR in cinema on a theoretical as well as practical level.

The fundamental technical and creative aspects of this new field, inspected from a practical side of view like problematics of framing, lighting, camera movement, lenses, editing, technology and techniques are presented without getting lost into technical specifications; as well as the cinema theory part like immersion and surrender of disbelief. Through this arc Faraz tries to understand what VR actually is and what it means and takes to work as a cinematographer on a VR project.

One chapter I disagree with, is an analyses of a classical movie scene (the Russian roulette in "the Deerhunter", dir. Michael Cimino, DP Vilmos Zsigmond, 1978). What it would mean to shoot this mastery scene in a VR movie is for me a superfluous speculation, but I understand that Faraz wanted to see how much a classical way of storytelling is applicable in VR.

Generally, I would have been also interested in Faraz' personal opinion about VR, as he surely chose this topic out of an initial fascination and reviewed his opinion along the way.

Though not easy to read, Faraz manages to exemplify quite complex contexts fairly understandable, his extensive bibliography is quite impressing and he surely spent a lot of time and effort to fulfill this rich-in-content work.
I would recommend to accept this thesis for the graduation commission's consideration and suggest to evaluate it with grade "A".

Date: 9.9. 2019   Signature: