

Assessment of the Bachelor's Thesis

Author of thesis: Karin Petrič

Title of thesis: TRUTH IN FICTION

Assessment of the primary advisor

Assessment of the opponent

Author of the assessment (first name, last name, workplace):

Mgr. Josef Ledvina Ph.D.

Evaluation of the content and final form of the thesis (A/excellent – B/very good – C/good – D/good with objections – E/satisfactory – F/unsatisfactory – not recommended for defence)

Suitability of the selected objective and work approach.....B.....

Relative completeness of the literature used for the selected topic.....B.....

Ability to critically evaluate and use scholarly literature.....B.....

Logicality of the thesis structure, connection of its chapters.....C.....

Language and stylistic level of the thesis.....B.....

Compliance with citation norms (should the text repeatedly contain adopted passages without citing the source, the work cannot be recommended for defence).....A.....

Sufficient extent of image attachments, justifiability and suitability of attachments, graphic layout.....A.....

Originality of the thesis, contribution to the development of the field of study.....B.....

Overall evaluation of the thesis.....B.....

Verbal evaluation of the thesis including questions that the candidate must address in his/her thesis defence:

Despite its very general title Karin Petrič's thesis is essentially a monographic study of the work of Iranian director Abbas Kiarostami. The key motive woven throughout the discussion divided into three chapters is how Kiarostami's movies question traditional distinction between supposedly truthful documentarist cinematography and fictional narrative cinema. In deploying procedures that systematically disregard such division of genres Kiarostami, according to Petrič, not only self-critically reflects on the essential "constructedness" of both sides of the divide but at the same time attain or at least approach a kind of higher or deeper truth or reality. It is not entirely clear

what this truth shall consist in, whether in the sole revelation of the inherent untruthfulness of cinematographic statement or more positively in providing the viewer with a more authentic experience of “gazing” at things and people without the conventionally preestablished parsing of these into figures, props and events.

Karin Petrič’s thesis can be read as an extensive piece of cinematographic criticism; it is based on intimate knowledge of Kiarostami’s work and thus mostly avoids generic interpretative schemata. Despite these qualities I would appreciate a bit more systematic and structured approach to the argumentation, a thesis feels sometimes as a too long format for the rather loose essayistic prose.

I propose grade B.

Question:

I would ask Karin Petrič as a photographer and contemporary artist why she chose to write her thesis about film director Abbas Kiarostami.

Date:

30.5.2021

Signature:

A handwritten signature in blue ink, appearing to be 'C. ...', written over a dotted line.