

Editing Department (Montage)

Final Thesis Evaluation

Author: Marguerite FARAG

Title: **A Survey of editing methods in Youssef Chahine's Alexandria Trilogy within the Deleuzian Framework of Minor Cinema**

Evaluation by the Opponent

Author of Evaluation (name, surname, department): **MgA. Tomáš Doruška, KSS-MONTAGE FAMU**

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 topicA
 Ability to adopt a critical approach and use specialised literature sourcesA
 Logical structure of the Thesis, continuity and proportionality of chaptersA
 Linguistic level and styleA
 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.....A
 Originality of the Thesis, contribution to the field of interestA
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)

Recommendations:

The individual verbal evaluation of the theoretical Thesis includes a paragraph summarising the contents and conclusions of the Thesis; presents a more detailed evaluation of the aforementioned criteria, particularly the justification for the D, E, F grades; points out the positive features of the Thesis, particularly if the grade is A, B; formulates the questions for the student to answer during the defence; in conclusion, the evaluation gives a clear statement on whether the author has demonstrated the ability to work creatively and independently in his/her chosen area of research or not, whether the Thesis meets the standard requirements for final theses or not, whether the Supervisor/Opponent recommends the Thesis for defence or not, and the proposed grade. Typically, the verbal evaluation takes 1 standard page; if there are no objections to the Thesis, it may be shorter. With theses where there is nothing to criticise, an additional question should be asked as to where the student should direct his/her subsequent research.

Individual verbal evaluation of the theoretical Thesis:

As this is the first batch of graduating students of Montage program at FAMU. In fact, they set the precedents of quality. I should say I was surprised by the extraordinary high level of theoretical work of Marguerite Farah. It far exceeded my expectations.

As one of the founders and current head of Montage program and I know overall orientation of the curriculum is focused on gaining practical skills rather than ability to formulate ideas in written text. Marguerite succeeded in both of the disciplines and I recommend her to stay close to academic institutions as some form of being scholar beside her professional practice and creative cooperation on movies (as script editor or editor).

In the introduction the subject of the thesis was clearly explained and chosen methodology was consistently applied.

According to Marguerite "Rashida AbdelSalam and Youssef Chahine managed to create a unique Egyptian filmic language through manipulation of space and time, destruction of linear storytelling, dialectical editing, creative usage of sound and combining different types of footage that communicates the emotions of the characters..."

It was a pleasure to read structured text, enriched with diagrams and screenshots from the mentioned movies, depicting the phenomenon.

I recommend this thesis for defence and propose the grade **A**.


Questions for the student to answer during the defence:

What enables to merge "hybrid operetta of straight-forward narrative, cinema verite, formalism, expressionism, and some animation"?

Can you describe: is it consistent in composition or rather does it create alienating/excentric form? Can you assume why different methods of film language were used?

Date: September 12, 2022

Signature:

A handwritten signature in blue ink, appearing to read 'Tarek Farah', written in a cursive style.