

Filmová a televizní fakulta AMU v Praze / Film and TV School of Academy of Performing Arts, Prague

FAMU International

Posudek magisterské diplomové práce / Thesis Evaluation Form

Student: Heiko Romu

Název práce / Title of the Thesis:

Porn or Poem?

Sexuality in HBO series and Iranian Cinema

Jméno autora/ky posudku / Name of the thesis advisor: Ondřej Zach

Hodnocení obsahu a výsledné podoby diplomové práce / Evaluation scale:

A – výborně / excellent

B – velmi dobře / very good

C – dobře / good

D – dobře s výhradami / good with minor mistakes

E – dostatečně / suitable for defense

F – nedostatečně / fail – not recommended for defense

Hodnotící kritéria a podíl na známce / Evaluated parameters and weight:

Vyplňte u každé položky evaluaci dle výše uvedené škály. / Please fill in the evaluation for each parameter according to the scale above.

| | Hodnotící kritéria / Evaluated parameters | Váha/Weight | Grade (A-F) |
|---|---|-------------|-------------|
| 1 | Vhodnost zvoleného cíle / Relevance of the chosen subject | 5 % | A |
| 2 | Práce naplňuje zadání / Thesis covers the chosen subject | 5 % | A |
| 3 | Stanovení metodologie a její adekvátnost / Choice of an adequate methodology | 10 % | A |
| 4 | Relativní úplnost zpracované literatury ke zvolenému tématu / Research of the relevant sources and bibliography | 10 % | B |
| 5 | Schopnost kriticky vyhodnotit a použít odbornou literaturu / Ability to critically process and use the relevant sources and literature | 10 % | B |
| 6 | Logičnost struktury práce, souvislost jejích kapitol, užití stanovené metodologie / Structure of the work and chapters, use of the chosen methodology | 20 % | A |
| 7 | Dosažení cíle práce, původnost, přínos / Was the goal of the work achieved, quality and originality of the result | 20 % | A |
| 8 | Jazyková a stylistická úroveň práce / Language and style | 10 % | A |
| 9 | Dodržení citační etiky a kvalita poznámkového aparátu / Citation ethics and quality of citations*) | 10 % | A |

**) Pokud se v textu vyskytují přejaté pasáže bez udání zdroje, hodnocení této kategorie je F. / If the work uses parts of the other texts without citing them properly, the evaluation of this parameter is F.*

| | |
|--|---|
| Navrhované hodnocení diplomové práce (kalkulace bude doplněna pracovníkem katedry) / Suggested final grade (will be calculated by the department): | A |
|--|---|

Slovní hodnocení práce (V případě přílohy, prosíme, připojte datum a podpis) /
Verbal evaluation of the thesis (in case of separate attachment please put your signature
and date on the attached text):

*Prosíme, zdůvodněte zejména případné hodnocení „Nedostatečně“ / Please provide
reasoning particularly in case of „Fail“ evaluation*

Doporučený rozsah do 2700 znaků / Recommendation: up to 2700 characters

Heiko Romu has in his thesis decided to compare the use of the motifs of sexuality in two strikingly different areas of audiovisual production – the HBO production and Iranian cinema. There is an obvious question mark about the such decision, right at the beginning: can HBO content, rooted in globalized western audiovisual culture, conceived and exhibited on the small screen and existing within a specific environment of pay-tv/svod distribution, be in any way compared with culturally so specific film production of Iran, defined by rather strict censorship rules, produced to be exhibited in cinemas and targeting either the local audience or international festival circuit? That, also, was obviously the question we discussed with the author of the thesis right at the beginning, along with the methodological dangers this approach may present.

However, the author ultimately convincingly argued that his goal is not so much the comparative analysis of two very different cultures underlying chosen, strikingly different aesthetic and narrative approaches, but rather very practical filmmakers need to understand how the use of sexuality can work within the context of the specific audiovisual work. How the choice of motifs on the scale from symbolic to explicit can be understood and applied and how this knowledge can be effectively used in own future filmmaking practice. This approach, we conceded, effectively allows to compare even such on the first look incomparable areas and leads to the methodology based essentially on the elements of semiology. The author in his thesis dedicates relevant effort to defines the purpose and aim of analysis, decisions made in choosing the analyzed works and the chosen methodology. While the scope of the thesis doesn't allow for more detailed (and quite desirable) elaboration on the methodological background, the author's choice of the method proposed by Asal Bagheri provides him with a robust enough tool to exercise his own analytical approach, leading to the creative definition and use of his own term, the actifier, devised to help him to achieve the desired analytical goal. I believe this thesis to be an example of the creative if unorthodox attempt of a practical filmmaker to use theoretical analysis as a way how to extend his understanding of his own work. An attempt

that I consider successful and productive enough to find this thesis suitable for defense and to propose a grade A.

**Byla práce dostatečně konzultována? / Thesis was relevantly consulted:
(Zakroužkujte odpověď / Please circle the answer)**


ANO/YES

**Práci doporučuji k obhajobě / Thesis is recommended for the defense:
(Zakroužkujte odpověď / Please circle the answer)**

ANO/YES

Pokud je hodnocení jakéhokoliv kritéria uvedeného výše F, práce nemůže být doporučena k obhajobě. / If the evaluation of any parameter above is F, thesis cannot be recommended for defense.

Datum/Date: 22.9.2022


Podpis/Signature: