

## Department of Cinematography

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### Final Thesis Evaluation

Author: Bruno Grandino

Title: **The Portrayal of Reality on films after Italian Neorealism**

~~Evaluation by the Thesis Mentor~~

Evaluation by the Opponent

Author of Evaluation (name, surname, department): Petra Dominková, PhD., FAMU International

#### 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 .....	A.....
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.....	A.....
Originality of the Thesis, contribution to the field of interest .....	A.....
<b>Overall Evaluation of the Thesis (A-F) .....</b>	<b>A.....</b>

*(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:**

Bruno Grandino wrote his thesis about the influential movement known as “Italian neorealism” (IN), tries to find out where exactly lies the “neorealist” qualities of it, while focusing primarily on cinematography (in contrast to, say, story and mise-en-scene), and traces how IN influences cinemas all over the globe. For instance, Bruno discusses documentary quality, somewhat “rough” appearance, deep space and the long takes as some of the qualities that make film neorealist. For his arguments, he is using support from the variety of film scholars, from André Bazin, through Barry Salt, to David Bordwell, which is indicative of pretty decent knowledge of the theoretical framework on his side.

After the necessary definitions of certain terms Bruno is using throughout his thesis, comes the chapter *Analysis* that is a core of the thesis and brings up bunch of very interesting ideas, while some of them seem to be the original result of the unique research that Bruno conducted. Very interesting is, for instance, the 3.2.1 *On Focus* chapter, where Bruno compares, besides the other, the use of deep space composition in Hollywood and IN films, bringing up also quite telling images accompanying his arguments. Some parts of thesis may stand alone, as, for instance, the 3.1.1. *Lighting Development until Neorealism* chapter which provides the comprehensive information (and analysis) of the development of lighting schemes in Hollywood in the years prior IN. The chapter ends with the interesting observation, that *“Neorealist films wanted to move away from the Italian productions that drew inspiration from American films and imported the same conventions and ideals of Hollywood when it comes to cinematography,”* pointing out the irony that – to my knowledge – was not discussed yet before.

The thesis is precisely written, and perfection is clearly a quality that should be highly assessed within academia. Therefore, I strongly recommend Bruno Grandino’s thesis for the defence and suggest the grade A.

During the defence, Bruno may address following question:

1/ While there is mentioned in passing the term “film noir” (FN) on few occasions, I still would like to know, whether there were not much stronger connection between these two movements/styles

(obviously, mainly in post-WWII era since the distribution of the US films in the Italy was most likely restricted during WWII so the Italian directors may not have seen the FN films, and vice versa). Particularly in terms of lighting, FN is very expressive and it seems on the first sight that its influence on lighting of post-WWII IN films may be significant.

Date: ...17th of September 2022.....

Signature:

A handwritten signature in black ink, appearing to be 'P. L. ...', followed by a long horizontal stroke.