

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: Jacob Ramsay

Název práce / Title of the Thesis: Themes and Techiques in the Work of Joanna Hogg

Jméno autora/ky posudku / Name of the thesis opponent: Bára Kopecká

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 %	B
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):

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

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

The thesis about Joanna Hogg's working techniques and themes is based on personal observation and analysis of the specific, in contemporary context highly unusual film language of this lesser-known yet award-winning remarkable director.

Joanna Hogg spent years working for television, and according to her own words, once she started to make feature films, she did the opposite of what television directors typically do. She chose to use observation of improvised acting, long takes, seemingly nondramatic situations, skipping the action in favor of the aftermath, and she certainly did not try to entertain the audience with dynamic action.

Her style reminds us of Eric Rohmer, a famous French director who managed to make brilliant films of a similar kind for over 50 years: subtle stories depicting personal issues of the ordinary, introverted, mostly young people that might not appear externally dramatic but which are showing inner doubts, hidden heartbreaks, desperate hopes, mental shifts, disappointments, and discoveries. While this is all constructed seemingly without clear dramatic causality, rather like a series of scenes.

It would have been interesting to pay more attention to Hogg's inspiration from the films by Rohmer, and also Ozu, and especially from Bresson's "textbook" Notes on Cinematograph, which as Hogg said herself she did use. On the other hand, we can see the inspiration in the principles of her techniques, which are described in detail in the thesis - Jacob offers keen observations and a filmmaker's eye when he is analyzing the subtle method of use of the mirrors in the mise-en-scene, decisions not to show faces of the protagonists in composition, or the specific work with sound.

When describing Hogg's unusual directing methods like not using a screenplay but a list of notes and images it might have been mentioned that this is a method used by the French New Wave, notably by Jean-Luc Godard or Marguerite Duras.

In the chapter about Hogg's themes, Jacob writes: "Films, and drama in general, have long held a tradition of depicting upper-class life as ideal, and noble" and quotes Aristotle. In my opinion, there are many films, some of them notorious, like Antonioni's (La notte, L'ecclise, L'avventura, Red Desert) or Fellini's (Dolce Vita), and recently also films by Sorrentino and Sophie Coppola, that are famous for showing the members of the upper class as unhappy, dissatisfied people.

It would have been interesting, in general, to place the work of Joanna Hogg in the context of modernist authors of the last century since she is clearly and deliberately using their tools in her storytelling. On the other hand, all the observations Jacob has made himself very precisely explain how this modernist tradition works in contemporary films by Joanna Hogg.

He is doing so today when most filmmakers seem to forget the old masters. From that point of view, I find Jacob's choice of the subject and his detailed analysis very valuable and I hope he will be exploring these techniques in his own artistic work. This is, after all, the main point of studying film directing.

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

ANO/YES – NE/NO

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:

Podpis/Signature:

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

ANO/YES – NE/NO

Podání je hodnocení jakéhokoliiv 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:

25/5/2022

Podpis/Signature:

