

# OPPONENT'S ASSESSMENT OF A WRITTEN THESIS

<b>Thesis title:</b>	<b>Editing analysis of the film <i>God Exists, Her Name is Petrunya</i></b>
<b>Thesis author:</b>	<b>Paola Lada Franulović</b>
<b>Programme of study:</b>	ACADEMY OF PERFORMING ARTS IN PRAGUE FILM AND TELEVISION SCHOOL  Film, Television and Photography / Montage
<b>Programme type:</b>	Master's

**Definition of objectives and their fulfilment: D**

**Topicality of the thesis topic (and relevance of the selected methodology in the case of a Master's thesis): C**

**Scholarly contribution, originality of the thesis, and its utilisation in practice: C**

**Logical construction and structuring of the thesis: C**

**Formal requirements and requisite contents of the thesis, including its length: D**

**Work with information sources: C**

**Level of language, style and terminology: A**

**Evaluator's overall summary:**

My most important criticism is the reason for the creation and the specific objectives of this work. These are directed towards evaluations of schools of thought, gender studies and sociological topics and traditions in society rather than a study of montage as a unique artistic tool for expression or formulation these selected humanistic themes.

On closer examination, in two places there are indeed descriptions of the ways in which the subject matter is articulated and specified in the film under study through the film-language (pages 28-43 and partly 44-47). However, the introduction and conclusion are so similar (copy/paste) that it ends up giving the impression of knowing the same thing at the beginning as at the end.

Large chunks of the work are Assembly of cited texts, until at some points the text resembles a compilation of texts rather than a theoretical master thesis (around page 20).

Where the work is stimulating is in its emphasis on liberation, the emancipation of women and the specific female point of view, the aim for the inclusion of feminist theories in the mainstream film theory and basic academic curriculum, and a more equitable approach to unjustly neglected topics. In correcting gender imbalanced and neglected themes in European cinema and film theory, however, the author inadvertently does injustice again to otherwise inspiring cultures, cultural models of coexistence and theories outside the Euro-American circle of civilization.

The work is actually useful and beneficial, only the subject of interest lies partly outside the main focus of our department/faculty.

**Questions and topics for discussion at the oral defence:**

- 1 – Can you fix order of these phrases?: “Choosing a frame, Choosing duration, Choosing the placement of the shot.“ What is the usual creative workflow in editing room?
- 2 – What are the main differences between the script, the rough cut and the final cut in relation to the chosen examined topic?
- 3 - How do you understand phrase „kinaesthetic empathy“? How can one apply and use in movie?

<b>Recommendation of the thesis for the oral defence:</b>	YES
<b>Recommended grade:</b>	C
<b>Date of elaboration of this assessment:</b>	August 29 <sup>th</sup> , 2023

MgA. Tomáš Doruška  
Name of the thesis opponent

August 29<sup>th</sup>, 2023  
(date and signature)

