MOZGÓKÉPKULTÚRA ÉS MÉDIAISMERET ANGOL NYELVEN

EMELT SZINTŰ ÍRÁSBELI ÉRETTSÉGI VIZSGA

JAVÍTÁSI-ÉRTÉKELELÉSI ÚTMUTATÓ

OKTATÁSI ÉS KULTURÁLIS MINISZTÉRIUM
QUESTIONS TESTING KNOWLEDGE (maximum 15 points)

1. Read carefully the text below and answer the questions. The text is a recommendation for a DVD of the film Just Sex and Nothing Else (original title: Csak szex és más semmi), made in 2005.

“Ever since the change of regime 16 years ago, Hungarian film productions seem to have tried to organize themselves into groups, with a view to surviving the film dumping coming from the West. In this film dumping we can find politically motivated productions, bad-quality works that are an embarrassment to the classics, easily forgettable commercial movies, as well as the films about singles which have recently been spreading through Hungary. The movies about singles are clearly the result of the culture of single people, which is already not so commercially viable outside Hungary. But this topic resembles other social conditions prevailing abroad: we could not deal with it in quality – until now. Although Just Sex and Nothing Else makes minor mistakes, nevertheless it is an exceptionally entertaining romantic comedy, which tries to reveal the myth of single women, doing so only within the bounds of good taste.

[...]

The English subtitles make the film accessible to foreigners living in Hungary; this shows the distributor’s excellent commercial sense. The subtitles are beneficial because they offer an alternative to people who do not speak Hungarian; such people can choose not only one of the increasingly low-grade American movies but a product of our culture. Unfortunately the extras were not provided with subtitles, so they are only of benefit to domestic consumers. [...] In these extras, we hear first of all the audiocomment where the film is discussed by, among others, Judit Schell and Kata Dobó [...] the main female actors in the film. Useful details of the production and its stars are provided in this sound interview. [...] There follows, in these interesting extras, a quite substantial werkfilm, which, like its relatives in the West, abounds in positive pronouncements about the film. [...] If one has not grown tired of watching all of this, then one can watch more on the disc: for instance, trailers of other productions by Káломista (Young, Dumb and Full of Love (2006), The Prince’s Respite (2006) (original titles: Tibor vagyok és hódítani akarok; A herceg haladéka)), and take delight in the sight of the logos of the sponsor companies which are also seen at the end of the credits...”

(István Iván, www.mozinet.hu)

a) In the tables below, following the examples written in already, write at least three other relevant aspects that characterise the genre-film. Show, with a short citation from the above text, that the aspects you have mentioned are realised in the recommendation. (6 points)

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Short citation from the above text</th>
</tr>
</thead>
<tbody>
<tr>
<td>(the genre-film) a product for consumption</td>
<td>“...Unfortunately the extras were not provided with subtitles, so they are only of benefit to domestic consumers”</td>
</tr>
</tbody>
</table>

...
b) You can see here the black and white version of the poster of the film *Just Sex and Nothing Else*. **Name at least two motifs, graphic or formal design solutions** in the poster, that show that the distributor wants to sell the film to viewers as a **genre film**.  
(2 points)

c) Apart from DVD, **name at least three other types of film storage**.  
(1 point)

d) Based on the above DVD recommendation, **list three different kinds of text** – apart from the film itself – contained in the DVD.  
(1 point)

e) **Define briefly the undermentioned categories.**  
(4 points)

a) **Mass Culture**  
(2 points)

b) **Mass Communication**  
(2 points)
f) **Based on the following definition, identify the film school/movement** the text is talking about.  

“The promoters of the movement renew the American film, including the American mass film, gaining support from their knowledge of film history but retaining the classical narrative construction while also reforming the studio and distributor system.”

**The correct answer:**

a) Each correctly identified aspect and the matching citation are worth 1 point, but all together a maximum of 6 points, as illustrated below:

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Short citation from the above text</th>
</tr>
</thead>
<tbody>
<tr>
<td>the genre is dominant (by the genre-film)</td>
<td>&quot;... it is an exceptionally entertaining romantic comedy&quot;</td>
</tr>
<tr>
<td>(the genre-film) formulates a valid archetypical issue for the audience</td>
<td>&quot;The movies about singles are clearly the result of the culture of single people, which is already not so commercially viable outside Hungary.&quot;</td>
</tr>
<tr>
<td>The actress / actor, the star is the trade-mark of the genre film</td>
<td>&quot;... the film is discussed by, among others, Judit Schell and Kata Dobó [...] the main female actors in the film. Useful details of the production and its stars are provided in this sound interview.&quot;</td>
</tr>
<tr>
<td>(the genre-film is) primarily a commercial product</td>
<td>&quot;... this shows the distributor’s excellent commercial sense...&quot;; &quot;... take delight in the sight of the logos of the sponsor companies ...&quot;</td>
</tr>
<tr>
<td>(the genre-film’s) prime goal is to entertain</td>
<td>&quot;... it is an exceptionally entertaining romantic comedy&quot;</td>
</tr>
</tbody>
</table>

b) The examinee could get 1 point for each but maximum 2 points. For example as below:

– “sex” is an invitation word emphasized in the title;
– the poster is playing with the size of the letters, in this way almost changing the title;
– the photo implies a (comic) narrative of an eternal triangle;
– well known actresses / actors "sell" the movie to the audience.

c) The correct answer is worth 1 point if the examinee named all the three types of film storage (if the answer is incomplete no point can be given):

– chemical way of storing, celluloid-tape;
– videotapes just as VHS- (and other);
– digital type of storage for instance CD; a winchester of a computer or a pendrive.

d) 1 point can be given for the correct answer where the examinee names all the three different kinds of text (if the answer is incomplete, no point can be given):

– audiocomment;
– trailer;
– werkfilm.

e) **mass culture**: It is a collective noun of every widespread and popular form of culture used or consumed by many people and established by mass production. The origin of mass culture is retraceable in the homogeneous culture of the
ancient archaic-sacred societies, where it was a natural part of religion and art. The direct antecedent of mass culture is popular culture (for example dross or dance music). The emergence of mass culture was enabled partly by the availability of the reproduction of cultural products, in this way first of all the printing of books. Mass culture is seen by many as the folklore of the townspeople, which is a kind of education accommodated to the conditions of industrialization, large numbers of people, cultural commodity production, technological reproduction, telecommunication and the information industry. (1-1 point but maximum 2 points can be given for this answer if it includes correctly at least two important components of the definition. If there is any substantial misinterpretation or incorrect statement in the answer then no point can be given.)

**mass communication**: The type of communication related to the evolution of mass societies. In the process of mass communication the information is issued by an institution. The types of mass communication can be differentiated by the transmitting channels (medium). The term "mass" is used divergently in mass communication: it often refers to the "mass objectification", the face-losing (impersonalization) of people, sometimes it refers to a neutral quantitative category, sometimes it can come up with a positive connotation as the symbol of the "folk". (1-1 point but maximum 2 points can be given for this answer if it includes correctly at least two important components of the definition. If there is any substantial misinterpretation or incorrect statement in the answer then no point can be given.)

f) New-Hollywood (The right answer is worth one point).

**TEXT - COMPREHENSION TEST RELATED TO THE SEEN EXTRACT OF A FILM**

(maximum 30 points)

2. Observe **how and why Valuska’s status** changes in the extract. Collect the components and motifs placing him into a controlling (dominant) position or controlled (subaltern) position. Briefly **analyse** the extract based on Valuska’s role- and status playing. **(4 points)**

Using the character features observable in the status-playing, **describe what kind of personality is introduced in the extract as a main character.** **(5 points)**

*The correct answer:* 1 point each, but maximum four points can be given to the examinee for the right recognition of the significant components of the status play, for example as follows: Valuska turns up alone from an unknown part of the space for the call of the character who represents the "Sun". At first sight, we cannot see his face, only his back. His posture is a little stooping, a postman-bag hangs on his shoulder, and the night seems bizarre. His gait is not unsteady and as we hear from his voice he is not drunk either. By the start of the scene he is far away from everybody else, his status is subaltern, but
as he starts to direct the play he gets into touch physically and mentally as well with the "hoochers", and he seizes control. His meta-communication is rich (hand-movements, direction and confidence of his look), his speech is plastic, his tone is convincing. His status is the highest when at the front of the picture he breaks the frozen silence of the total solar eclipse. The subsequent warning of Mr. Hagelmayer he is leaving the scene first, he seems defenceless and exposed in the dark street as he gets closer and even so he seems smaller and smaller. The reason of the change of his status is usually an outside intention: he was encouraged to play and then later to leave.

The recognition of the important parameters of the character is worth 1 point each, but maximum 3 points, for example as follows:

Valuska is walking among the people with some naivety and wisdom; he has an unworldly look, rugged features, unusually structured face, luminary look; his speech is serious, he uses unusual terms in that environment, and he believes what he is saying; lonely character but at the same time he always does whatever he is said to do and it shows a little lack of self-reliance.

2 extra points can be given for the recognition of the character: Valuska reminds us of the innocent (holy) imbecile (any correct statement can be accepted which can be verified from the extract).

3. Count how many shots can you find in the extract. Analyse the relationship between the space, the characters and the camera, the most important components of the visual construction.

The correct answer:
1 point can be given if the examinee realized correctly that the shown extract consists of two shots.
1 extra point can be given for each if the examinee recognized and explained correctly that both shots (in the pub and on the street) are organized on a longitudinal axis that splits the space into two symmetrical parts, which is at the same time the main direction of the camera and performer movements (fahrt forward and backward, coming closer and moving off) and it is given the rhythm by the camera movement that describes the circulating movement of the characters based on the act of the parabolic play.

1 point can be given to the examinee if she / he recognizes correctly the importance of the composition role of the appearing light-effects (in the first sequence the glimmering fire behind the fire-guard, the appearing luminary at the "solar eclipse" scene).

1 other extra point can be given to the examinee if she / he correctly recognizes the role of at least one of the components of the composition listed below:
– the static interval in the continuous camera movement and the relation of the movements of the characters ("solar eclipse", departure of Valuska, dialogue with Hagelmayer at the door of the pub)
– compose in the depth of field (the foregrounds often overlap the depth of the space but also often move out from that position)
– the perpendicular movement of the camera (crane shot).

(If the answer is incomplete according to the above mentioned aspects but includes other statements that are relevant and important in the visual composition and could be proven based on the extract, then it can be honoured with a point).

1 point can be given to the examinee if she / he correctly recognizes that in the extract the inner cut is the primary used montage.

It is worth three more points if the argument includes one of each of the important components of the undermentioned:

The camera is present constantly, without any intermission in both shots (since every metamorphosis is genuine only in its continuity). The transformation and the magic do not bear the montage. We only can be part of the metamorphosis if it happens in real time on the screen and not in editing.

Thanks to the unworldly guidance of Valuska we can witness in this way the "cosmic silence" after the almost grotesque moments and then a special dance that generates fellowship; and in the second shot we witness the transformation of the space as in "front of our eyes" the realistic street scene with speedily walking Valuska in it turns into a more abstract visual impression, that was a result of the changes of the lights, the speed-difference of the camera and the character, the length of the shot and in this way it become the wandering of a spirit in the world of darkness.

"Using only one camera in one shot"- said Béla Tarr - "It was a real psychological journey, the thing truly happened there. If it wouldn’t have truly happened then I would not be interested in it."

The analysis has to include the following components drawn up anyhow by the examinee:
– The montage is forbidden this time as well, the space-time continuity can not be sectioned by editing because the viewer has to experience the process of the transformation;
– either in the first shot where the simple closing time situation in the pub turns into the cosmos of the parabolic play;
– or the second shot where the simple passage turns into the wandering of a spirit.

4. (8 points)

a) Argue that, based on the visual references and information, the location of the scene seems both important and unimportant. Support your argument with at least four observations.

b) Argue that the parable-like play in which Valuska plays a part, seems both natural and improbable in the shown extract. Demonstrate the validity of this statement, citing at least four observations which show both the natural harmony of the scene as well as its unusualness and peculiarity.
The correct answer is for example:
a) It seems **important** that we see a ravaged periphery of a **provincial town / semi-village** with an **undeveloped / backward infrastructure, people in patchy clothes, crumbling plaster, smoky walls, the eclectic object world of the typical identity-lost Middle-European countryside** (from the patterned curtain through the iron-stove to the tin-pot teddy-bear).

**It seems unimportant** where (in which city) we exactly are, because the significance of the scene unfolded in the parabolic play (and in the metamorphosis from the real to the symbolic): the names – the Slavic-like Valuska and the German-like Hagelmayer – is freeing the topic of a concrete country, while for example the **Camea-advertisement makes it presumable that the location is in Hungary.**

The correct answer is for example:
b) The parabolic play is **unusual** in the given location, it could seem surprising and even extreme that **half- and fully drunk men in the pub perform the vision of the solar eclipse before they head home,** and it is also presumable that usually in this kind of environment we can not hear a similar philosophic, meditative speech from a sober person who is manifestly the local postman.

But the unusual play **suits naturally** the world of the pub at closing time, because the locals are asking for it, they know what they are talking about, and it seems that this is not the first time that they are witnesses to / participants in this special performance. They are paying attention even if they are drunk and participate in the ritual; the innkeeper is not surprised about it, instead he is rather bored with it ("pooh").

The consequence of it is that what seems fully natural from an inside aspect seems strange, surprising at the same time from an outside point of view. This is fundamental in this film, the strong stylization rooted in reality.

5. (4 points)

Based on the film language features, **mention at least two** Hungarian and/or foreign directors whose visual composition is similar to that in the seen extract. For each director you mention, **give one reason why and how can you compare** his/her use of film language to that applied in the seen extract.

The correct answer:
For instance: Antonioni, Miklós Jancsó, György Fehér, Tarkovszkij, Béla Tarr – all of their works can be marked with the slow camera movements, the inner cut and the long take, also with the metaphorical meaning, the strong stylization, the favoured role of the space and put into compositions or "picturing" the human relationships and power relations.

The correct name of each film director is worth 1 point (apart from the listed names other relevant directors can be accepted as well), 1 point each but maximum two points can be given for mentioning the formal components correctly.
MEDIA MINI ESSAY (maximum 15 points)

6. List at least five reasons why contemporary television culture increasingly merges programmes into each other. Write a short analysis explaining how and why contemporary television culture strengthens the picture of the medium as a “flow” to the detriment of the significance of individual programmes.

The correct answer:
I point each, but maximum five points can be given for the components listed below or other equivalent and relevant, correct observations:
– The place of the announcer is taken over by the television entity.
– On the screen we no longer can see a clock or monoscope or interval signal.
– The individual programmes disappeared; all programmes are part of "series".
– The credit sequence is seen less and less frequently and if so then it is much shorter and faster than before.
– The advertisements and the trailers are not breaking the "flow" rather merge the programmes into each other.
– The logos of the channels, the signs of the age limit, are part of the visual experience independently of the programme.
– The viewer encounters much information that refers to the channel (medium) for example the banner, phone message etc.

The required knowledge in the short analysis:
– Television culture is on the one hand the principle field of the public sphere on the other hand one of the dominant industries of the late-modern market society.
– The result of the industry-like plural operation, competition is the media market with many participants, where the participants have to differentiate themselves from one another; the channel is important and not the programme.
– In connection with globalization it is more and more likely that the offered programmes became alike.
– The entertaining character of a programme has become dominant (infotainment, edutainment).
– The programmes are less likely to label to a genre category (tabloidization, synergy).
– The programmes promote stable consumer choice for specific programme-times; this is why they appear like series: it is not the single programme that is important but the transmission milieu, the media itself (McLuhan: The media is the message).

The right use of the knowledge in the answer is worth five more points.

For a correct essay structure (statement, right examples, argument and verification based on observations and knowledge, conclusion) 3 points can be given.

Independent observations and their quality may be honoured by 2 extra points.