MOZGÓKÉPKULTÚRA
ÉS MÉDIAISMERET
ANGOL NYELVEN

EMEJSZINTŰ ÍRÁSBELI
ÉRETTSÉGI VIZSGA

JAVÍTÁSI-ÉRTÉKELÉSÉI
ÚTMUTATÓ

OKTATÁSI ÉS KULTURÁLIS
MINISZTÉRIUM
KNOWLEDGE TEST (maximum 15 points)

1. (3 points)

Underline the statements which identify the archetypical roots of certain film genres incorrectly.

a) At the bottom of horror and science fiction films hides the original sin of humans, the Biblical Cain’s murder of his brother, the inability to live together and aggression.

b) Behind crime and gangster films the ancient feeling of terror, the fear of human being exposed to the forces of nature can be recognised.

c) Western films also redefine curiosity and desire for adventure, which are as old as humans themselves.

(Answer: a) and b) are the incorrect statements. Award 1 point for a right answer, and 0 points for a wrong answer.)

2. (2 points)

Why can the appearance of photography be considered an important turning point in the relationship between the representation of images and reality? Support your answer with at least two arguments.

(Award 1 point (max. 2 points) for each of the following:
- compared to pre-photography image representation it reproduces reality more directly; it makes physical contact with what it shows (magical way of thinking);
- it liberates fine arts from the requirements of naturalistic representation;
- the reproducible nature of photography reassesses the role of the originality and uniqueness of texts, and at the same time also the concept of works of art;
- photographs reproduce the past and make it present, therefore changing the relationship with time;
- photographs appearing in the press significantly altered/intensified the authenticity of text but at the same time also made it more easily to manipulate; the photograph as evidence.)

3. (1 point)

What do we mean by the media having an agenda-setting role?

(Answer: The media selects from events, topics and narratives, indicating which phenomena and problems should be made public. In other words, it decides what problems should be current, “which ones should be on the agenda”. The media mainly influences what we should form ideas about and what we should be interested in, not what we should think about the topic on the agenda.)
4. Interpret the following statement by Béla Balázs concerning the options of film expression: “Images cannot be inflected”. (“A képeket nem lehet ragozni”.)

(Answer: Award 1 point if Candidate recognises that the statement refers to the significant difference between linguistic and film expression. Award 2 more points if answer includes the following: film always shows something, therefore film image is always in the present tense (1 point); it is difficult to clarify the expression of time and ‘cause and effect’ relations in moving images without direct, verbal information and montage sequences.)

5. Present in brief the filmography of one of the “masters” who does not fit easily into any period of the history of film style. Justify your choice, i.e. prove that the director you have chosen cannot easily be classified in terms of the history of film style. Cover the most important works of art in his/her filmography (at least two works), and the themes and stylistic devices typical of the director.

(Answer: Award 2 points if Candidate’s choice is correct and they argue correctly for it (e.g. Bunuel – although he is an important figure in French avant-garde, see An Andalusian Dog, important pieces in his filmography output, e.g. The Exterminating Angel, Viridiana, The Discreet Charm of Bourgeoisie, cannot be classified as belonging to this film movement). 4 more points can be awarded: if Candidate correctly names the director’s most important films (2 points), typical themes (1 point) and typical stylistic devices (1 point).

Do not award the first 2 points if Candidate has incorrectly named a director (e.g. naming De Sica would be incorrect because the important films by this Italian director are connected with neorealism), but points can be awarded for the rest of the answer.)
COMPREHENSION TASK BASED ON THE FILM EXTRACT VIEWED PREVIOUSLY (MAXIMUM 30 POINTS)

6. Name the groups you recognise in the extract.  
(Answer: the gypsies (Roma), the medical team, and the police (or soldiers). Award the point only if all groups are named. Otherwise, award 0 points.)

7. Summarise briefly what happens in the scene.  
(Answer: award 1 point if Candidate recognises that a medical “commando” team with military escort appears in the gypsy (Roma) colony, and – allegedly due to the parasites (“... they say we are infected with lice...”) – forcibly disinfects the people who live there. Award another point if the description of what happens also shows that only one young man tries (albeit unsuccessfully) to stand up to the disinfection squad.)

8. Explain why the young man taking photos can be presumed to be a main character in the film. Specify at least two moments or signs that suggest this.  
(Answer: award 1 point for correct argument, i.e. Candidate recognises that the importance of the character is indicated by his loneliness, since he does not belong to any of the groups (conflict with the medical team and the soldiers, keeping his distance from the gypsies). Award 1 point each (max. 2 points) for any of the following: e.g.: 
- opposition to the people in uniform, and the fact that he is bothered by the humiliation of the gypsies; 
- the order of shots, which expresses the narrative from the young man’s position; 
- recurring close-ups of faces; 
- the young man initiates the dialogues; 
- the scene ends with him.)

9. Interpret the scene by analysing the communicative situations between the characters. Examine who comes into contact with whom and in what way. Support your arguments with verbal and metacommunicative signs observed in the extract.  
(Answer: award 1 point if Candidate recognises that the only suggestion of any personal contact is the brief dialogue between the young man and one of the gypsy men (“What’s going on here, Ferenc?” “They say...”)  
Award 1 point each (max. 4 points) for any of the following: ...
- even those who belong to the same group (medical team, policemen, gypsies) do not communicate with each other; they are isolated both as a group and as individuals;
- the young man initiates (steps closer, addresses, challenges, i.e. he would like to control the situation by metacommunicational means used in role play);
- at first, the others look straight through him, then hold him down and finally chase him away (he is always given an inferior position or low status);
- verbal communication does not facilitate any real conversation; the authorities act; the humiliated bear it without protest. There is no explanation; the gypsies are not considered worthy of being told what is happening to them; they are treated like objects;
- defencelessness is shown by the plot (forced haircuts, forced washing) and is proved and intensified by the body language (frightened, tense, resigned looks, violent contact, disregarding of the gypsies’ private physical space);
- the gypsies’ despondency is shown by the fact that they do not react to the young man’s outburst (nor to his taking photographs of what is happening, i.e. his documenting of events, nor to the fact that he is first held down and then chased away);
- montage effect (with the repeated cross-cut shots of the important character of the young gypsy girl and the protagonist in the image sequence) as if foreshadowing that something will happen between them, but this only forms in the mind of the audience, in reality it does not happen.)

10. (8 points)
How does the director characterise and differentiate between the groups of people in the scene using expressive film devices? Show in detail what formal devices he/she uses to express the misery of one group and the indifferent harshness of the other.

(Answer: award 1 point for each observation (max. 8 points), e.g. according to the following:
- at the beginning of the scene, the descriptive long-shot shows that the police and the medical team are strangers; they arrive at the gypsy colony on motorbikes;
- the people from the authorities wear white overcoats and black uniforms; the gypsies are in miserable rags;
- the director highlights some of the defenceless people with close-ups;
- in the shots of the gypsies, looks and individual gestures dominate; in contrast to the white (or black) figures with no contours, the gypsies are also individualised by their clothes, gestures and portrait tones;
- the faces of those who are doing the disinfection can hardly be seen, and if they can, they are only seen in a looser frame; the faces are without expression and there are no individualised characters;
- the movements of the people from the authorities are more important than their faces; they are much more frequently shown in long-shot or cut by the frame; the audience will not find anyone “familiar” amongst them because the picture denies this to the audience; nothing alludes to their feelings or personal relations.
- the close-ups intensify the unsentimental brutality of the actions (e.g. when they put dust on the bald heads, they do not even brush the cut hair off the shabby coats);
- sounds and images counterpoint each other; the “basic music” of the extract is the clatter of the trimming instruments; this functional-neutral noise becomes the dramatic incidental music of the images radiating fear and tension;
- the clatter of instruments jars with the other, parallel, basic sound of the scene: the chirping of birds;
- the sound of trimming is angular and monotonous, but some kind of intensification can be felt, primarily due to the montage; the regular, serial montage (repetition of series of images with similar themes) expresses inner rhythm, troubled and less and less endurable monotony, and relentless repetition;
- every stage of the disinfection is “commented on” by a similar series of images, which is tightly composed almost in the nature of a still image, and which is composed of watching faces that emphasise motionlessness; these images are in sharp contrast to the shots transmitting the plot;
- the black and white replica makes the scene even more expressive and contrastive.

11. On the basis of the formal techniques used, decide if the scene you have seen is an extract from a feature film or a documentary. Support your answer with at least four arguments.

(Answer: feature film (1 point)
Award 1 point for each of the following (max. 4 points):
- the image expression of the scene does not contain any incidental shots compelled by the feeling of “shooting the film then and there, when things happen, shooting as you can”, i.e. it contains images expressed in planned shots which are justified and motivated in dramaturgical and psychological terms; there is no spontaneity or improvisation in the scenes;
- following the motorbike in the opening scene (tracking, dollying)
- every composition is carefully planned, both within the frame and functioning as part of the montages;
- in addition to the natural characters, the presence of actors (primarily the protagonist) is significant;
- the long run that closes the scene is strongly stylised, e.g. camera movement, the grid of contourless trees in the background;
- it is unlikely that the “real” authorities in the 1960s would have allowed the documentation of a forced disinfection that actually happened;
- the counterpoint of using contemporary music at the end of the scene.)

12. Taking the above mentioned viewpoints into consideration interpret the extract you have seen. What might be the reason for the young man’s outburst? Why is he taking photos?

(Answer: award 1 point if Candidate recognises that something unexpected is happening here (shown by the images of puzzled, expectant faces and the men running home).
Award 1 point if Candidate shows that this is routine work for the people from the authorities and not an exception (shown by the routine, smooth way in which it is conducted, and by the indifference).
Award 1 point if Candidate shows that the young man’s outburst can be explained by the fact that they do not treat the people they “save” as human beings; they do not care about their feelings, they do not explain what they are doing or why; they achieve their goals by force, they humiliate people. In fact, we do not learn whether the gypsies really are infected with lice or whether it is only a case of stereotype-based conclusion.

Award 3 points if Candidate recognises that:
- opposition is hopeless (the authorities, the apparatus is stronger);
- the only chance you have is art;
- the revealing power of publicity, in this case the series of rescued photographs.)

MEDIA MINI ESSAY (maximum 15 points)

13.

On the basis of the following interview with R.L. Stevenson, write a short essay entitled:
The role of the development of technical devices, and the possibility of reproducing and distributing unlimited amounts of text, in the development of publicity.

(Extract from an interview with R. L. Stevenson published in the journal Médiakutató)
“Médiakutató: Vietnam was also called the first “television war”, while the Gulf War is mentioned as the first live television coverage of war. I wonder if the latest Iraq war is also such a milestone in the history of media.

Robert L. Stevenson: Yes, this was the first portable televised war. It was the first time the correspondents had used microtechnology and satellite telephones, so – although the quality was not very good – they were able to send home real-time pictures from anywhere on the battlefield.”

(Answer.
Knowledge: (max. 9 points)
Award 2 points if Candidate shows that the development of technical devices makes possible the reproducing of media texts, and thus also the development of information flow and network systems (printing, successive waves of the industrial revolution, inventions: telegraph, telephone, phonograph, radio, cinema, television, cable and satellite, internet); with unlimited reproduction and distribution, indirect communication reaches and connects more and more people (process of globalisation).

Award 3 points if Candidate recognises that the continuous revolution in media technology from the 19th century up to the present day is closely related to socio-economic changes: the conditions for and consequence of modern publicity are the development and working of mass communication; with and through the systems of such networks exist political institutions, the electoral structure of modern civil
society, public demand to control power, and information that operates the economy; in addition to relaying information, developing tools of mass communication can also guarantee representation and assertion of the interests of public figures.

Award 2 points if Candidate (based primarily on the given quotation) shows that technical devices also alter reception and that this fact has an impact on the operation of publicity; for receivers, one of the most important consequences of the development of media technologies is the experience of involvement and of the present; dissolution of time and space offers the experience of involvement, thus the false experience of being informed, “knowing everything” (because the constructed nature of the text often stays hidden).

Award 1 point if Candidate shows that publicity based on the unlimited reproduction of media texts is not homogeneous; on the contrary, it can be described as a group of connection circles which do not necessarily touch one another (or even intersect one another) (opinion communities, knowledge communities, cultural communities organised around certain types of languages and texts and virtual communities).

Award 1 point if Candidate shows that the possibility of unlimited reproduction and relaying of texts does not necessarily lead to public figures being better-informed.

(Max. points: 2+3+2+1+1 = 9)

Award max. 4 points for a correctly organised essay (statement, observations, knowledge-based argument and proof, conclusion).

Award 2 points for good, independent observations.)