MOZGÓKÉPKULTÚRA ÉS MÉDIAISMERET
ANGOL NYELVEN

KÖZÉPSZINTŰ ÍRÁSBELI ÉRETTSÉGI VIZSGA

JAVÍTÁSI-ÉRTÉKELELÉSI ÚTMUTATÓ

OKTATÁSI ÉS KULTURÁLIS MINISZTÉRIUM
QUESTIONS TESTING KNOWLEDGE (MAXIMUM POINTS: 10)

1. 1 point
What concept is defined by the following entry?

„Industrial production and reproduction of information, its distribution by technical means, and reaching large masses.”

Answer: mass communication

2. 3 points
Decide if the statements (a, b and c) are correct or incorrect.

a) The job of the National Broadcasting Association (ORTT) is to preserve national audiovisual heritage.

b) The job of the National Broadcasting Association (ORTT) is to distribute Hungarian-language films and television programmes in accordance with European Union requirements.

c) The National Broadcasting Association (ORTT) is the authority which covers the production expenses of national radio and television programmes using the income of the penalty imposed for not complying with the Media Act.

Answer: a) incorrect, b) incorrect, c) incorrect (1 point for each).

The job of the National Broadcasting Association is defined by the Media Act (Act I of 1996 on Radio and Television Broadcasting). According to this Act, the National Broadcasting Association (ORTT) is in charge of official duties relating to the operation of the audiovisual media industry.

3. 1 point
The following description is incorrect. Why?

“Manipulation: intent to influence, by mean of which the producer and distributor of the media information wish to affect the audience.”

Answer: Manipulation does not simply attempt to influence the audience, but wishes to achieve it by intentionally deceiving the audience.
Answer must contain the concept of intentional deception or a description of it.

4. 3 points
Identify briefly the similarities and differences between a ‘twist’ and an ‘episode’, from the moving image narrative point of view.

Answer (and scoring): Candidate has explained that the two concepts indicate different types of scenes (1 point). Candidate has explained that twist-type scenes have a direct influence on
plot development and the dramatic structure of the film (1 point). Candidate has explained that episode-type scenes do not have a direct influence on plot development; episodes serve the description of the world of the plot; they give a more subtle character-definition and highlight the motivation for their actions (1 point).

5. Put these eight concepts into two groups. Name each group.

<table>
<thead>
<tr>
<th>comedy, Budapest school, thriller, German Expressionism, burlesque, neorealism, Russian avant-garde, western</th>
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| 2. name of group: ................................................................. |
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Answer (and scoring): (in any order) Film genres: comedy, thriller, burlesque, western. Film styles: German Expressionism, neorealism, Budapest school, Russian avant-garde. Candidate has correctly grouped the technical terms and correctly named the group (1 point for each group). No point is awarded if the group is incomplete or contains a term that belongs to the other group or the group has been incorrectly named.
COMPREHENSION TASK (maximum points: 25)

1. 1 point
Watch the extract and decide what the following name refers to: Borgova 2.

Answer: The (mine) site where Gizella Weisz arrives by bus, and where she will have to manage a unit.
(Award the point if the candidate clearly says that the name refers to the mine site.)

2. 2 points
Name (describe), in the order in which they appear, all the people that the protagonist, Gizella Weisz, comes into contact with in the extract.

Answer: (in this order) the driver, the site manager, the woman she meets while getting the towel, the canteen lady, the operator of the hand car [vehicle on rails].
Candidate has named at least four out of the five people correctly (1 point). Candidate has named them in the order of their appearance (1 point).

3. 2 points
“So, you’d like to call someone. Sure you can!” (Szóval telefonálna valakinek. Persze, hogy lehet.), says the site manager. But Gizella Weisz does not phone anyone.
State briefly why not.
On the basis of this answer, interpret the metaphorical or symbolical meaning of the scene.

Answer: Gizella Weisz does not use the telephone because she is not allowed to speak to the person she wants to call, i.e. contrary to what the site manager said, she cannot use the telephone; she can only leave a message in a notebook, which will be delivered by the lady telephone operator the following morning.

Scoring: Candidate’s answer clearly indicates that, contrary to what the site manager said, Gizella Weisz cannot use the telephone; she has to write down what she wants to say and it will be delivered (1 point).
Candidate has given the following or any other similar valid metaphorical interpretation of the scene (1 point):
- the episode is a metaphor for dictatorship;
- the episode speaks of a world where the meaning of words (concepts) – in this case, telephoning – has changed;
- the episode speaks metaphorically of Gizella Weisz being in a world where her every utterance and all her relationships are monitored;

4. 6 points
a) To which larger structural unit of the film’s narrative structure does the extract you have seen belong? (1 point)

b) Support your answer to a) with two arguments. (2 points)
c) Does the extract you have seen contain ‘twist-type’ or ‘episode-type’ scenes? (1 point)

d) Support your answer to c) with two arguments. (2 points)

Answer (and scoring):

a) plot development (1 point)
b) (1 point for each - max. 2 points) Candidate gives answers from the following, or any other valid answers which can be supported by referring to the extract:
   - at the beginning of the extract, we see the protagonist travelling on a bus. We soon learn that the site she arrives at is just an in-between stop. So the protagonist set out from somewhere (a world familiar to her) and is heading for somewhere (an unknown world);
   - the travel theme is a motif in a narrative which usually refers to the fact that the character’s original situation has changed or altered;
   - at the beginning of the extract, in a dialogue with the bus driver Gizella Weisz talks about winning a tender: the successful tender might be the antecedents or reason for her arriving at the site;
   - Gizella Weisz was expected; the site manager already knew of her arrival and has information about her former life;
   - the protagonist arrives at the site with expectation and curiosity, and at the end of the extract leaves with the same feelings; so, emotionally, her temporary visit to the site did not settle anything for her.

c) Candidate answers that the extract only contains episode-type scenes (1 point).

d) Candidate’s answer shows that they are aware of the essence of how an episode-type scene is constructed, i.e. they know that these scenes do not have a direct influence on the advance of the plot; their function is to describe the characters, their states of mind and the surroundings in more details, and to prepare for and authenticate twist-type scenes (1 point).

(1 point) Candidate gives one answer from the following, or any other valid answer which can be supported by referring to the extract:
   - in the extract, no fundamental change occurs in the protagonist’s situation: the stop at the mine site is only an in-between stop on the way to her real destination;
   - the extract is preparation: we get to know Gizella Weisz better and better, and also the world in which she has arrived, through a series of preliminary ordeals that test her spirit;
   - there is no open confrontation in the extract: the protagonist does not change either her original intent or her basically sunny, obedient, gentle attitude, despite her frustrating surroundings and the site manager’s threatening behaviour, i.e. events do not have a direct influence on the advance of the plot.

If candidate answers c) incorrectly (i.e. says that the extract contains twist-type scenes) but in answer to d) argues that there is a fundamental turning point in her life, as her freedom is seriously restricted and she, in fact, becomes a prisoner, 1 point can be given in total for the two part-questions (because they recognise the essence of the situation but apply the concepts of film language incorrectly).

5. 2 points

Interpret the **verbal and metacommunicational references** in the extract, then **argue in support of both of the following statements**.

Prove your arguments with 2-2 observations.
a) Gizella Weisz’s career is on the rise.
b) Gizella Weisz’s career is in ruins.

Answer:
a) (1 point) Candidate argues in support of the statement with the following, or any other valid answers which can be supported by referring to the extract:
- “I have won a tender”, says the woman, so she has achieved what she wanted;
- “The unit that you will be managing...”, says the site manager, so Gizella Weisz is no longer going to be an employee but a manager;
- Gizella Weisz’s enthusiasm is unbroken: although her belongings are confiscated, she is not allowed to use the telephone and her private sphere is sullied, she still smiles, even on the hand car, so all in all things are going well and she is making progress towards her goal;
b) (1 point) Candidate argues in support of the statement with the following, or any other valid answer which can be supported by referring to the extract:
- “What on earth have you done to be sent here?” asks the bus driver, as if the woman was being punished;
- the man managing the site treats her almost like a jailer treats a prisoner: he searches her bag, confiscates her belongings, invades her private space;
- It becomes clear that the unit the woman has been sent to is even worse than the site: she will want to eat everything that she can see here, and it can only be reached by hand car.

6. Name at least four elements of the plot that refer to the fact that Gizella Weisz’s private space is violated in the scenes of the extract you have seen.

Answer e.g.:
- she is not allowed to use the telephone;
- the manager of the site confiscates her books;
- the site manager searches her;
- the man tears the label off her underwear and spoils her belongings;
- the man touches her, pulls her up like a puppet; reaches under her dress;
- the site manager knows a lot about her situation, family and husband.

Scores. 2 correct answers: 1 point. 4 correct answers: 2 points. (i.e. only 1 correct answer: 0 points. 2 or 3 correct answers: 1 point. 4 or more correct answers: 2 points)

7. Name two characteristic features or habits typical of the protagonist which prove Gizella Weisz’s uniqueness and the fact that her character is in sharp contrast to the barbaric world of the site.

(1 point for each – max. 2 points) Candidate gives answers from the following, or any other valid statements which can be supported by referring to the extract:
- despite the barbaric and frustrating surroundings and treatment, she remains curious and open, as she watches the countryside with expectation even from the hand car;
- she does not react even to direct threatening behaviour (body search) with open revolt or opposition; she remains empathic and open;
- there is a constant communicational readiness in her. She makes an effort (at least through gestures and mimicry) to react to stimuli immediately and in a positive way;
- Gizella Weisz’s metacommunication and way of speaking both show a positive, delightful way of thinking (she does not really raise her voice, is almost always smiling and rarely objects) despite being constantly humiliated;
- Gizella Weisz is a reader in a world where this is seen as suspicious;
- Gizella Weisz does not drink or smoke, but in that world the site manager thinks is indispensable.

8. 4 points

“The communication of both the site manager and Gizella Weisz is ambivalent and contradictory.”

Interpret this statement, supporting your points with the typical features of the two characters’ acting.
Support your answer with two observations for each character.

Answer: award max. 2 points for each character (max. total: 4 points) if Candidate correctly interprets the two characters’ communication on the basis of at least two correct observations, e.g. The communication is ambivalent as, in the site manager’s case, there is a strong contradiction between the polite composition and the self-collected intonation of whatever he wants to say and his actions and gestures, which are violent and reflect abuse of power. In the same way, Gizella Weisz’s words and body language are also contradictory, the latter being delightful, smiling even responsive in situations when she is clearly humiliated and when her instinctive movements and tone deny the meaning of her words or the things she does. In other words:

- the man’s words are basically polite, in fact sometimes even philosophical (“Time is, as we know, always short.”), his voice is, usually, self-collected.
- the site manager’s gestures, unlike his words, are unscrupulous (he does not respect the other person’s self-esteem or private space, treats the woman as an object, as someone inferior; he humiliates her, e.g. pokes around in her bag, touches her body, lifts her up, “puts” her here and there, touches and smells her underwear, whistles at the woman as if she were a dog, invades her private space);
- the woman arrives with enthusiasm and élan, her words and body language are harmonious, polite and responsive. Only her tone of voice, look and instinctive movements react when the man crosses the line (“What shall I say? Look at this.” arms opened wide, a hand put in front of the mouth as if she was about to vomit, the narrowing eyes, the sadness in her eyes above her forced smile reveal how much is not right. At the same time, she remains gentle in word, apparently willingly follows the man, and does not resist the will of the site manager).

If candidate’s observations are correct, but the answer does not show why the communication is ambivalent, deduct 1 point.
9.  
“I’m still beautiful.”

Interpret this writing on the basis of where it appears, its content and its context. Support your arguments with the description of the surroundings and with the events that have happened to the protagonist.

Answer (and scoring): Candidate correctly shows that the writing can be seen in the bathing scene, at the top of the ruined mirror (1 point).
Award 1 point (max. 3 points) for each element from the following or any other similarly valid interpretations:

- the writing proves, contrary to the filthy, devastated, ruined surroundings, how important that there is still beauty (in the world).
- the writing refers to physicality in a world where physicality is not mentioned;
- the writing proves that some part of personality can be preserved even in a dictatorship;
- the writing proves that everybody in this world is alone and extremely lonely;
- the writing is a specially coded message, a secret call saying that a person who reads and understands it should look for the person who wrote it.

MEDIA MINI-ESSAY (MAXIMUM POINTS: 15)

Look at the pictures and decide what problem they are drawing attention to.
Using the title “Captive Audience?” write a short analytic essay in which, on the basis of the title, you present the problem to be discussed. Then support your opinion by analysing the pictures and using your knowledge of media studies.
Support your picture analysis with at least four observations, and your media studies-based arguments with at least five observations.
Answer:
Candidate has outlined the problem to be discussed, i.e. that many people see the media audience, in particular children, as being in danger (1 point).

Award 1 point for each observation (max. 5 points) that demonstrates the media knowledge needed to present a valid argument that includes the following facts (or any other similarly relevant facts):

- the role of the audience is regarded by several media theory models as passive;
- the time spent on consuming media texts is gradually increasing; it greatly dominates the time scale in relation to other ways of spending free time;
- media texts are dominated by violent content, which may have several negative consequences;
- according to several theory creators, over-consumption of media texts makes masses of receivers uniform, as a result of which they lose most of their cultural identity;
- the primary target audience of the advertising industry is young children, who are the prototype of the unprotected consumer;
- over-consumption of media texts is also extremely harmful in terms of health, because it can result in a chronic lack of exercise, which in turn can lead to serious health damage;
- over-consumption results in the audience seeing the real world as the media shows it and represents it to them;
- some theories regard the role of the audience as active and the potential for media influence as low.

Award 1 point for each observation (max. 4 points) that shows Candidate has interpreted the pictures correctly in their arguments, e.g. on the basis of the following, or any other similarly valid observations:
- the TV head suggests that this figure already sees and hears the world with the eyes and ears of the TV, through TV;
- the hand-like gun with the index figure held up alludes to violence on TV;
- the figure as a metal statue alludes to motionless, being stuck in one place;
- the remote control alludes to the constant changing of channels, and to the fact that the figure always wants to see the sensational;
- the baby with brand logo stickers on its body alludes to the fact that the media targets the consumer in the person from a very early age, a baby who appears to be happy about it;
- certain logos show that advertisers “find” consumers, even if the product they are offering is of no interest to them (e.g. motor oil or petrol to a baby).

Award 3 points if Candidate has organised the essay correctly (i.e. thesis statement, observations, arguments – proving based on facts, conclusion).
Award 2 more points if Candidate has included good, independent observations.