MOZGÓKÉPKULTÚRA
ÉS MÉDIAISMERET
ANGOL NYELVEN

KÖZÉPSZINTŰ ÍRÁSBELI
ÉRETTSÉGI VIZSGA

JAVÍTÁSI-ÉRTÉKELÉSI
ÚTMUTATÓ

NEMZETI ERŐFORRÁS
MINISZTÉRIUM
QUESTIONS TESTING KNOWLEDGE (maximum 10 points)

1. (4 points)
List **four Hungarian and four European directors** and **their most important films** (one film for each director), who are considered significant figures in art film history.

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<th>Hungarian director’s name</th>
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*Correct answer*

For example:
- Miklós Jancsó – The Round-Up (Szegénylegények);
- Zoltán Huszárik – Elegy (Elégia);
- István Szabó – Father (Apa);
- Béla Tarr – Satan’s Tango (Sátántangó);
- Godard - Breathless (Kifulladásig);
- de Sica – Bicycle Thieves (Biciklitolvajok);
- Tarkovsky – Ivan’s Childhood (Iván gyermekkora);
- Fellini – 8½.

*Considering the number of possible answers, the teacher decides if the given answers are correct. Award 1 point for each correct director with film title according to the following scale:*

- 0-1 correct answers: 0 points
- 2 correct answers: 1 point
- 3-4 correct answers: 2 points
- 5-6 correct answers: 3 points
- 7-8 correct answers: 4 points

*If Candidate answers correctly but diverges from the instructions (i.e. four Hungarian and four European directors must be given) deduct 1 point.*
2. State briefly what the following statement means:
“Facts are sacred and opinion is free.”

Correct answer:
According to the basic rules on how to formulate news, facts must be separated from their comments and interpretations. In other words, while news must adhere strictly to the facts, in the opinions/comments, reasons for and consequences of events can be freely interpreted and explained.

3. Describe briefly one of Kuleshov’s experiments and write about the result of the experiment.

Correct answer:
Award 1 point if Candidate identifies one of Kuleshov’s montage experiments (e.g. the one in which the director alternated the close up of an actor with the shot of a plate of hot soup, a woman in a coffin and a child playing, or the one which is known as “creative geography”, in which two people meet and shake hands, one of them points at a building and they go up the stairs. These are two examples but any other detailed description of a documented experiment can be accepted).
Award 1 more point if Candidate correctly describes the essential results of the experiments, which prove that the meaning of a sequence of shots (its place and time) is not determined by the individual content (its place and time) of each picture (shot), but by their relationship and effect on each other.

4. Underline the true statements (a, b, c) taking into consideration the following list of facts:
The time needed to sell or acquire 150 million appliances or users:
Telephone: 89 years (1876-1965)
Television: 38 years (1928-1966)
Mobile phone: 14 years (1983-1997)
Ipod: 7 years (2001-2008)
Facebook: 5 years (2004-2009)

a) The appearance and spread of the latest media devices, which fundamentally define the operation of publicity, is getting faster and faster.

b) From the point of view of the operation of publicity, facebook is the most important device as it spread the fastest among users.

c) The appearance of new media devices and technologies necessarily leads to the disappearance of older ones.

Correct answer:
a) True
b) False
c) False
Award 1 point for each correct answer (maximum 3 points).
COMPREHENSION TASK (maximum 25 points)

5. (4 points)
   a) The title of the film from which the extract comes refers to a certain tradition or celebration which is also presented or described in the extract. **What is the title of the film?** (1 point)

   b) List a minimum of six motifs in the extract that clearly refer to the event. (3 points)

   **Correct answer:**

   **a)** 1 point is awarded if Candidate gives the correct answer: New Year’s Eve (similar expressions like “farewell to the old year”, “old year/new year” are equally acceptable as correct answers.)

   **b)** Award maximum 3 points if Candidate lists the following observations (or similarly justifiable ones based on the film extract):
   - opening champagne bottles, clinking glasses;
   - new year’s pig held in front of the camera by celebrating people;
   - celebratory programmes;
   - a great number of people celebrating in the streets at night;
   - new year trumpets, whistles and masks on celebrating people;
   - many people who are hugging and kissing (sometimes seem to be strangers or slightly acquainted);
   - a Happy New Year 1973 sign on the background decoration of a television programme;
   - a paper hat with Happy New Year 1974 on a man in the crowd in the street;
   - a crowd of people in formal dress;
   - celebrating groups and people taking photographs related to the event.

   2-3 motifs – 1 point
   4 motifs – 2 points
   5-6 motifs – 3 points

6. (3 points)
   a) Name four locations or typical places which are presented in several (minimum 3) camera shots. Your answer can be evaluated only if you describe the situations you can see, too.

   b) Name the situation that often appears in the extract and is referred to in several pictures but that you never actually see.

   **a)** Award 2 points if Candidate lists the following observations (or similarly justifiable ones based on the film extract):
   - a theatre hall (or the Opera, a revue, a cultural centre) where the celebratory performances take place;
   - a fancy restaurant, a party room (Hungária) where the dinner, kissing and dance take place;
   - a pub, a bar (Emke) where the poorer, “simpler” people have fun, drink and scrap;
- an underpass, a street/square (Blaha) where people surround cars, blow their trumpets, fool around.
- in a flat where the party takes place.

0-1 location and situation – 0 point
2-3 locations and situations – 1 point
4 locations and situations – 2 points
(The underpass and the street/square can be considered as two individual locations if the identification of the situation is correct and it is not the same at the two places. Similarly, if Candidate identifies the television studio and the opera separately and describes the events there differently, e.g. a performance and a recording of a television programme.)

b) Award 1 more point if Candidate correctly names and recognises that the shot of a single television screen without any context is inserted (which appears several times in the extract) refers to the viewer sitting at home watching the New Year’s Eve programme.

7. Underline the types of montages that you recognise in the extract.

a) expressive montage which relates accentuated themes, connects emotional effects and arouses associations;

b) continuity editing which tells the story and has one storyline;

c) a way of editing which organises and piles up similar themes in groups principally on the basis of their content (serial montage);

d) cross-cutting/parallel editing.

Correct answer: a, c and d. (1 point for all three correct answers)

8. List at least three montage sequences with juxtapositional effect which create contrast that increases tension. In each case, describe the nature of the conflict.

Correct answer:

Award 1 point for each of the following specific, correctly explained examples (or similarly justifiable ones based on the film extract) (maximum 3 points):
- There is contrast between the people having fun who give the impression of being more elegant and wealthy, and the ordinary people standing in the street. This contrast is intensified by cross-cutting of shots.
- At the end of the extract there is sharp contrast between the arguing, pushing and slapping and the tension of the shot showing a quick insert shot of a handshake and bow in the entertaining television programme ending with the pictures of police cars.
- There is contrast between the production of the revue dancers dancing front on to the viewers (and to the camera), highlighted by the almost piquant lighting effect and the indecent, uninhibited exhibitionism of the people posing and fool around for to the camera.
9. (4 points)
What type of pictures are shot in the film extract according to their relation to reality?
Underline the correct answer (a or b).
Support your answer with at least three specific examples that characterise the tone of the pictures and the camera movement.

a) feature/fiction film
b) documentary

Correct answer: b. (1 point)

Award 1 more point (maximum 3 points) for each of the following, if Candidate supports the cameraman’s documentary type of filmmaking tools with the following means of expression or examples (or similarly justifiable ones based on the film extract):
- frequent use of relatively lengthy shots;
- almost general use of lenses with wide-angle/depth of focus;
- frequent use of objective point of view or frequent use of characters watching and gesturing directly into the camera in the film extract;
- shots that refer to the possible location of the camera (discomposition, compositions with disturbed balance, actions covered up by characters;
- frequent appearance of optical corrections (composition, focus) in the shots;
- frequent shots with handheld camera, camera operation referring to actions of spontaneous nature.

10. (3 points)
Underline the correct statement (a or b).
Give three reasons to support your answer.

a) The film expresses the carefree nature, rhythm and dynamism of the celebration by showing people’s happiness and informality.

b) The film expresses the meaninglessness of the celebration and the shallowness of traditions, i.e. the phenomenon of alienation.

Correct answer: (b)
Candidate underlines (b) and supports it with three reasons – 3 points
Candidate underlines (b) and supports it with two reasons – 2 points
Candidate underlines (b) and supports it with one reason – 1 point
Candidate underlines (a) – 0 points.

Correct reasons, for example:
- frequent appearance of boredom and obligatory celebrating in the extract;
- in the post production distortions and sound effects are applied which express the confusion of the celebration; certain gestures are not presented to the viewer in their own operation but are distorted;
- traditions are presented as monotonous repetitions;
- the film does not present celebrating as a personal-autonomous experience typical of certain people but as a phenomenon which results in meaningless celebrating;
- the film frequently shows the characters as cartoon-like figures by distortions (e.g. by accelerated motion);
- montage structures that cause juxtaposition and tension;
- the filmmaker frequently applies the repeated shots of the characters’ disadvantageous body language, situations and repeated close-ups that reinforce disadvantageous appearance or have a distorting effect in certain cases;
- advancing in screen time, pictures with more and more aggressive content are presented.

11. Interpret how the film extract expresses the period before and after midnight. Analyse the place and type of scenes, the characters, the composition and tone of shots which are presented in the earlier and later part of the film extract. Also include in your interpretation the variety of applied filmmaking techniques and the alteration of the role of the camera.

Correct answer:

Award 7 points if Candidate supports his/her interpretation and reasoning with the following or similarly typical correct observations:
- shots before midnight mainly present the “indoors”, the world of rooms, while shots after midnight mainly describe the happenings of the “outdoors”, the street;
- before midnight, choreographed movements, in the second part spontaneous happenings and actions are dominant;
- in the first part there is mainly happiness and laughter, in the second part there is more and more aggression and spontaneous gesture;
- before midnight mainly women appear, after midnight there are mainly men’s faces;
- before midnight there is mainly the glamorous, vaudeville, revue mood of the programmes, later the natural, ordinariness, clothes, Trabi, sometimes rather dirty and sweaty;
- before midnight the camera is more of a witness, later it becomes a participant;
- the use of sound in the first part is basically artificial/electronic with no parallel sound, while in the second part a mixture of musical materials appears, parallel sound often shows through the sectors.

Award 1 point for each observation (maximum 7 points).
Award maximum 6 points if Candidate does not clearly state that with the passing of time the camera becomes more and more a participant.
Award maximum 5 points if the answer does not include at least 2 observations that correctly interpret the distinct use of a specific film device.
MEDIA MINI ESSAY (maximum 15 points)

Read the following report carefully. Write a short essay on the basis of the article entitled “We will tell you what is important for you.”

a) On the basis of the report, in the first part of the essay identify at least five basic facts and/or phenomena which characterise the operation of contemporary media. Support each of your answers with short quotations from the article.

b) Using the article, write briefly about how the media defined general talk by raising questions and problems in connection with the red sludge catastrophe. List at least three topics.

It remains our tragedy – the red sludge catastrophe through a reporter’s eyes.

Hungary was in the main news for days because of the red sludge catastrophe. One of the reporters covering the story was Zoltán Bartók, a reporter from Szombathely who is employed by a commercial television station. He talks about the national and international media, top news and the human side of the tragedy.

Zoltán Bartók at work: the Szombathely crew were among the first to arrive at Kolontár.

The red sludge catastrophe was not easy from a reporter’s point of view either. Those who did not know the size of the reservoir, the location and the circumstances could not imagine what the flow of 700 thousand cubic metres of alkali polluted water and mud means. Also there had been no confirmed information for days about the composition of the material. However, the fast-reacting media got down to work in the same way as the helpers, without hesitation, concentrating solely on their work.

On the first two days (Monday and Tuesday) it was local journalists and reporters from the area who worked at the scene. Later on, having seen pictures and the scale of the catastrophe, more and more national and international crews arrived. In addition to the staff of Veszprémi Napló, László Benkő, lead photographer for Vas Népe, the staff of MTI and the Szombathely TV2 team, cameraman Ferenc Wolf, and reporter Zoltán Bartók made the initial news, photographs and interviews.

The latter have been shooting on the scene every day for the past two weeks, talking to local people and rescue workers. They went into the flooded village of Kolontár even when it was considered closed to journalists due to the overwhelming media attention.
We asked Zoltán Bartők about his experience and about how it was possible to come to terms with the environmental “atomic attack” and its consequences, the proportions and effect of which was still unknown in the first few days.

“That Monday we were filming at the hearing of the Cozma case in Veszprém when the news came about the dam breaking in Kolontár. Honestly, we had no idea what the brief instructions and orders to go there immediately meant. We arrived at Kolontár from the direction of Ajka, and we had not yet seen the extent of the damage in the less affected area. Then we came face to face with the scale of the destruction. I do not want to overstate things, but what we saw was shocking and horrible. The red flood had completely destroyed part of the village, the 28 houses on the right bank of the Torna – that is the area across from the bridge that was swept away that was photographed a lot, and later even the Prime Minister commented that there was nothing left to rebuild. We only got here on Wednesday, when the pontoon bridge had been completed. It was then that the people who lived there realised in front of the camera that they had lost everything.”

The two television workers spent almost all of the first two days in the village, only returning to Szombathely to change their polluted clothes. They were filming at the first civic meeting, the mood of which was desperate. Later by Wednesday, the third day of the tragedy, the international media had also arrived with at least 50 staff, and a real media village was created in Kolontár and Devecser.

At that time, headlines and lead stories were dominated by two sensations – one likely to end happily, one with shocking, heartbreaking scenes: the likely rescue of the Chilean miners, and the destruction caused by red sludge that had been expected to be stored as a by-product for eternity.

Foreign media workers were not in an easy position, as few of the locals and rescuers spoke foreign languages and the communications and information centre was only set up by Thursday or Friday. (The question naturally arises as to whether, besides many other duties, more attention should have been paid to selecting newsworthy information, as the country was judged by it, and like it or not these pictures of Hungary will be remembered for a while.)

As time passed, the number of reporters on the scene increased, so journalists were officially banned from Kolontár, where people were evacuated on Saturday and the construction of the embankment was started. However, the hunger for “news” is tremendous in these situations and those who have new information and better pictures get ahead of others in the flow of news. Zoltán Bartők and his colleagues managed to get into the closed area in a rather adventurous way, where they hid for hours before starting to film – on our video you can see the exclusive broadcast of the first steps of the embankment building, which was recorded at the time of media restraint. They started to use the camera when another television worker also appeared – they could enter the closed area due to their political connections. They managed to film although the authorities ordered the crew to leave. However, these recordings together with the ones recorded at other scenes spread all over the world thanks to international television partner channels.

Then they got into the closed area for the second time, as staff were not allowed to record the return of Kolontár people. While the others were waiting in a car park where they had been directed, Zoltán Bartők and his colleague got into the village by struggling along unmade
paths. They were just interviewing a local pub owner about life returning to Kolontár when several policemen intervened and the crew were directed to leave the village for the second time.

In answer to the question as to why it was worth it, Zoltán Bartók replied:

“It is not about financial recognition. Our work showed in the viewing numbers, i.e. there was a significant difference in our favour in the commercial television news. It mattered a lot that we had recordings of the scene on the very first day and it also defined the power relations for the two weeks. Of course it was great professional challenge. Hopefully, there will be no more catastrophes like this, but corresponding and reporting from the front-line is a huge task.”

And what was the reaction of foreigners?

“It was interesting to see the various reporters. The ones from Asia were so worried that they immediately put on chemical protective clothing. They approached it as if they were on Mars and were reporting about events in the form of a reality show. The Europeans from big news agencies reported in another way: they authenticated their story by their own personalities and with the scene as background. That is to say, they gave their dramatic report five metres from the sludge, in make-up and with lights. I heard from Hungarian people living abroad that all this was dreadful advertisement for the country. Why? All you could see in the pictures was people in rubber boots being hosed down, so those watching the news superficially will only remember this picture.”

Does a reporter consider that all this is about people, human destiny and tragedies while searching for information? we asked the reporter from Szombathely.

“On the first few days, the local people were constantly talking to us and communicating with us, feeling they could talk about the tragedy that happened to them through us. We got a lot of information from them and we saw unbelievable situations. For example, a man appeared and gave 500,000 forints to one of the helpers to give it away to the victims. Of course we were aware of the human side of the catastrophe. However, a reporter always has to take a small step back because as a parent it is heartbreaking to think of the mother whose 14-month-old child has been torn from her hands by the flood.”

The international media interest lasted until the point when the rescue of the Chilean miners started early on Monday morning; the world of news, or being world-famous, had left Kolontár. According to Zoltán Bartók, the international media work in this way, although national and local media do not:

“As long as it is interesting or there is no new story, this will top the news everywhere, but later crews depart. We will be going back for years to record recent events – this remains our tragedy.”

19.10.2010 Tuesday (Vas-Népe Online)

http://www.vasnepe.hu/vorosiszap_katasztrofa_kolontar_2010/20101019_mi_tragediank_marad_vorosiszap_katasztra
Correct answer:
1) Award 1 point for each observation, maximum 5 points altogether, if Candidate identifies and justifies the following phenomenon (or others justifiable on the basis of the article).
Award maximum 2 more points for correctly selected quotations which justify and refer to the mentioned facts and phenomena:
4-5 quotations: 2 points
2-3 quotations: 1 point
0-1 quotations: 0 points.

- media institutions operate on the basis of commercial, public-service or local models (role definition, financial and ruling system): “One of the reporters covering the story was Zoltán Bartók, a reporter from Szombathely who is employed by a commercial television station.”;
- it depends on the nature of the news whether local, national or international press and media create news and media texts on the basis of the events: “On the first two days (Monday and Tuesday) it was local journalists and reporters from the area who worked at the scene. Later on, having seen pictures and the scale of the catastrophe, more and more national and international crews arrived.”;
- there is keen competition among media institutions for the attention of the audience: “the hunger for ‘news’ is tremendous in these situations and those who have new information and better pictures get ahead of others in the flow of news”;
- it is typical of media operations that in the flow of news new events (preferably more dramatic and shocking than the previous ones) are constantly presented to consumers: “International media interest lasted until the point when the rescue of the Chilean miners started early on Monday morning; the world of news, or being world-famous, had left Kolontár.”;
- during news production, events will be prominent that (can) endanger the individual, any small community or wider (national) community to which the consumer belongs: “we came face to face with the scale of the destruction. I do not want to overstate things, but what we saw was shocking and horrible. […] even the Prime Minister commented that there was nothing left to rebuild. […] the people who lived there realised in front of the camera that they had lost everything.”;
- in the age of infotainment-type news programmes, the public prefers formal solutions typical of tabloids: “They approached it as if they were on Mars and were reporting about events in the form of a reality show.”;
- seriality is typical of media operations, i.e. sequence of constructed media stories and narratives: “We will be going back for years to record recent events – this remains our tragedy”;
- when creating media texts it is more and more important to be fast and simultaneous, also to intensify the feeling of presence and broadcasting of pictures: “on our video you can see the exclusive broadcast of the first steps of the embankment building, which was recorded at the time of media restraint.”;
- information through media reaching a great number of receivers is simultaneously capable of creating a community out of isolated receivers (virtual community-forming power): “For example, a man appeared and gave 500,000 forints to one of the helpers to give it away to the victims. Of course we were aware of the human side of the catastrophe. However, a reporter always has to take a small step back because as a parent it is heartbreaking to think of the mother whose 14-month-old child has been torn from her hands by the flood.”

2) Award 1 point each (maximum 3 points), if Candidate describes the thematisation of public discourse on the basis of the following examples or other relevant observations:
- question of responsibility (e.g. Mal Zrt., environmental authorities);
- question of cooperation, compensation, mitigation of damages (e.g. welfare, individual donations);
- question of re-examination of laws, law-abiding norms, security in law;
- question of the role of authority (government) (e.g. arrangements, proceedings, change in law);
- question of informing the community in the required and adequate way;
- question of environmental protection, destruction of environment (e.g. estimating danger);
- question of protecting jobs (compensation of local enterprises, end the working of MAL);
- question of criticism of capitalism;
- question of scientific results, the relevance or lack of facts;
- question of interests of politically relevant characters (e.g. parties, Greenpeace, MTA);

3) Award 3 points if Candidate has organised the essay correctly (i.e. thesis statement, observations, arguments and/or proof based on facts, conclusion).
Award 2 more points if Candidate has included good, independent observations (e.g. presenting agenda-setting role).