

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:–

*B.A.*

**Introduction to Spanish Cinema: Censorship and Transition**

**COURSE CODE : SPAN1306**

**UNIT VALUE : 0.50**

**DATE : 02–MAY–06**

**TIME : 14.30**

**TIME ALLOWED : 2 Hours**

**SPANISH S1306: Introduction to Spanish Cinema: Censorship and Transition**

Candidates should answer **TWO** questions

*Essays may be written in either Spanish or English, but no extra credit will be given for answers in Spanish.*

*Candidates should not base more than ONE answer on a particular work.*

*Candidates should not normally base their answers on any text or texts used extensively in their course work essays.*

1. **EITHER** (a) Examine the role of the gothic in *El espíritu de la colmena* (1973) with detailed reference to film diegesis and *mise-en-scène*.

**OR** (b) Erice's style has often been called 'elliptical'; explain what is meant by this and how it affects film narrative and diegesis in *El espíritu de la colmena*.

2. **EITHER** (a) 'Nuestra cultura me interesa más cuanto más ácida sea, cuando se burla de sí misma, cruelmente y con humor' (Almodóvar). To what extent could *Matador* (1986) be said to reflect this interest? Illustrate your answer with detailed reference to characterisation and *mise-en-scène*.

**OR** (b) 'M. de matador y m. de mirar' Examine the way Almodóvar's film *Matador* represents these related themes of voyeurism, bullfighting, and death.

3. **EITHER** (a) *Mujeres al borde de un ataque de nervios* (1988) has been accused of representing women as camp accessories to their men. Discuss this criticism with detailed reference to characterisation and *mise-en-scène*.

**OR** (b) 'Mise-en-scène in *Mujeres al borde* ... accentuates the fake and emphasizes artificiality.' Expand on this comment with detailed examples from the film.

4. **EITHER** (a) 'In *Vacas* (1992), the forest is a womb-like space of enclosure and regeneration, but it is also the site of the *agujero encendido*.' Expand on the symbolism of the forest with detailed reference to characterisation and *mise-en-scène*.

**OR** (b) Manuel Irigibel is 'reborn' thanks to the blood of his neighbour. How is this family feud represented over the next sixty-odd years that Medem's film narrative covers?

**END OF PAPER**