

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Spanish S806B: Contemporary Spanish Film: 1970s and 1980s

COURSE CODE : SPAN806B

UNIT VALUE : 0.50

DATE : 12-MAY-03

TIME : 14.30

TIME ALLOWED : 2 Hours

SPAN806B Contemporary Spanish Film : 1970s and 1980s

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 base their answers on any text or texts used extensively in their course-work essays.

1. Analyse in detail the significance and representation of different narrative planes in Saura's *El jardín de las delicias* (1970).
2. Carlos Saura uses the metaphor of 'the hunt' to portray the impact of Francoism on the Spanish society of the time. Analyse *Ana y los lobos* (1972) in the light of this assertion.
3. 'Saura's political thesis in *Cria cuervos* is that Francoism as a political force could pass away, as Ana's parents literally pass away, but its psychological legacies would remain' (John Hopewell). Discuss the film in detail in the light of this comment.
4. Discuss the notions of both the monster and the monstrous in relation to *El espíritu de la colmena* (1973).
5. 'During the dictatorship, the impossibility of dealing directly with historical issues or the realities of present-day situations encouraged film makers to develop styles based broadly on allusiveness, and the use of metaphor and symbol.' Discuss in relation to ANY ONE of the films studied.
6. In what ways can the portrayal of the family as seen in ANY ONE of the films studied be understood to represent a microcosm of the nation-state during the Franco period?
7. Examine the use of temporal shifts in ANY TWO of the films studied. In your answer you must refer to the effects which are created by the recourse to time changes in the representation of memory.
8. 'The separation of the family into two nuclei living at opposite ends of a divided nation, and the conflict between the first and the second generations constitute a paradigm of Spain's domestic disintegration in the 1940s' (P. Evans and R. Fiddian). Discuss this statement in relation to Victor Erice's *El Sur* (1983).
9. Analyse the different ways in which *La muerte de Mikel* (1983) reflects its status as a film of the Transition.

END OF PAPER