

**UNIVERSITY COLLEGE LONDON**

*University of London*

**EXAMINATION FOR INTERNAL STUDENTS**

*For the following qualifications :-*

*B.A.*

**Spanish S806A: Contemporary Spanish Film**

COURSE CODE : **SPAN806A**

UNIT VALUE : **1.00**

DATE : **29-APR-02**

TIME : **14.30**

TIME ALLOWED : **3 hours**

02-C1347-3-40

© 2002 *University of London*

**TURN OVER**

## SPANISH S806A Contemporary Spanish Film

Candidates should answer **THREE** 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. Examine in detail the role of Antonio Cano (José Luis López Vázquez) in *El jardín de las delicias* (1970).
2. How does *La prima Angélica* (1973) portray the confusion of the Civil War and its aftermath?
3. *Cría cuervos* (1975) clearly signals the death throes of the Franco Regime: discuss in detail how the end of the Dictatorship is represented in the film and what issues are raised by this.
4. Examine the representation and significance of the different time scales in EITHER *Cría cuervos* (1975) OR *La prima Angélica* (1973).
5. '*Mamá cumple cien años* (1979) has a lightness of tone that clearly reflects its status as a film of the Transition. It remains sceptical, nonetheless, about the future.' Discuss the film in detail in the light of this comment.
6. Examine the role and representation of memory in AT LEAST ONE of the Saura films studied.
7. '*El espíritu de la colmena* (1973) offers a devastating and poetic portrayal of the aftermath of Civil War.' Discuss the film in detail in the light of this comment.
8. Analyse in detail the role of the daughter in EITHER *El espíritu de la colmena* (1973) OR *El sur* (1983).
9. '*La muerte de Mikel* (1983) dramatises the conflict between the traditional forces of oppression and the contemporary impulse towards change.' Discuss the film in detail in the light of this comment.

**TURN OVER**

**S806A**

10. '¿*Qué he hecho yo para merecer esto?* (1984) offers a humorous and poignant portrayal of the compromises the impoverished mother must make.' Discuss the representation of Carmen Maura's character in detail in the light of this comment.
11. How does *La ley del deseo* (1987) represent the different, and conflicting, desires of its characters?
12. 'In *Matador*, Almodóvar's reworking of the motif of the bull-fighter provides a reversal of this traditional icon of Spanish masculinity.' Discuss the film in detail in the light of this comment.
13. By 1991 only 49% of the Spanish population considered themselves practising Catholics: how is this growing religious vacuum represented in *Madre muerta* (1993)?
14. Examine in detail the role of Ángel in *Tierra* (1995).
15. Analyse in detail the representation of different points of view in *Los amantes del círculo polar* (1998).
16. 'Basque films of the 80s and 90s are obsessed with the themes of loss and recuperation.' Discuss with detailed reference to ONE film by Julio Medem studied.
17. '¿*Hola, estás sola?* (1995) signals the movement of women into Spanish cinema and brings a new focus on subjective rather than objectified femininity.' Discuss the film in detail in the light of this comment.
18. '*Bwana* (1996) is an ironic representation of an obsession with national identity.' Discuss the film in detail in the light of this comment.
19. Examine the role and representation of violence in ONE OR MORE of the films studied.
20. Examine the role and representation of the family in ONE OR MORE of the films studied.
20. Analyse ONE OR MORE of the films studied made before 1997 and show how the film(s) deal(s) with censorship and the Franco Regime.
21. 'The easing of the censor's grip has meant the radical transformation of Spanish cinema in its approach to questions of sexuality and gender relationships.' In the light of this comment, discuss ONE OR MORE post-Franco film(s) studied in the course.

**END OF PAPER**