

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Spanish S806A: Contemporary Spanish Film

COURSE CODE : **SPAN806A**

UNIT VALUE : **1.00**

DATE : **12-MAY-03**

TIME : **14.30**

TIME ALLOWED : **3 Hours**

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 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 *Cría 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 Víctor 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.

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10. 'En *¿Qué he hecho yo para merecer esto?* (1983) aparece el retrato posiblemente más patético que hayamos visto en el cine español de la condición femenina en nuestra sociedad deprimida y represora' (L. Berriatúa). Discuss the film in detail in the light of this comment.
11. Drawing on examples from Almodóvar's *La ley del deseo* (1987), discuss the characteristics of melodrama.
12. 'The film title is intriguing if only because after the murder of the *madre* at the beginning of the film, her character disappears, becoming a detached, almost vacant container to be filled with meanings' (B. Jordan and R. Morgan-Tamosunas). Discuss *La madre muerta* (1993) in the light of this assertion.
13. 'A salient feature of Spanish films of the 1980s and 90s has been their unrestrained attitude towards the explicit portrayal of sex and violence.' Discuss this assertion in relation to AT LEAST ONE of the films studied.
14. To what extent do you think that the portrayal of masculinity in ANY ONE of the contemporary Spanish films studied rejects the notion of the traditional *macho* male and supports the socially and emotionally reconstructed new Spanish man who displays gentleness, sensitivity and tolerance?
15. Discuss the ways in which you think the notion of 'the journey' is a key element that symbolises the search for identity in Icíar Bollain's *Hola, ¿estás sola?* (1995).
16. To what extent do you agree with the suggestion that in Medem's *Tierra* (1995), elements of fantasy and magic coexist within a realist portrayal of the rural environment?
17. Examine the significance and representation of multiple points of view in Julio Medem's *Los amantes del círculo polar* (1998).
18. 'After the abolition of censorship in 1977, Spanish film-makers rushed to speak the unspeakable, confronting the realities of everyday living, acknowledging the inseparability of art from the frameworks of history and tradition' (P. Evans). Discuss ANY ONE of the films studied in the light of this assertion.

END OF PAPER