

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Spanish S806A: Contemporary Spanish Film

COURSE CODE : SPAN806A

UNIT VALUE : 1.00

DATE : 14-MAY-04

TIME : 14.30

TIME ALLOWED : 3 Hours

SPANISH S806A Contemporary Spanish Film

Candidates should answer **THREE** questions (**AT LEAST ONE FROM EACH SECTION**)

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 essay

Section A

1. 'Since the family was one of the sacrosanct subjects of Franco Spain, the whole thrust of *El jardín de las delicias* (1970) was clearly anathema to the authorities' (P. Besas). Analyse the film in the light of this assertion.
2. With detailed reference to *La prima Angélica* (1973) explore the complex representation of memory and its relationship to Spain's past and present.
3. Examine the different ways in which Marsha Kinder's argument of 'the children of Franco' is made manifest in Saura's *Cria Cuervos* (1975).
4. 'All that our civilization represses or oppresses re-emerges dramatised in films as a subject for terror.' Discuss Erice's *El espíritu de la colmena* (1973) in the light of this comment.
5. Explore the meaning and representation of inter-generational bonds in Erice's *El sur* (1983).
6. '*La muerte de Mikel* (1983) displays such an array of political and social subtexts that it seems tailor-made for studying Spain after Franco.' Discuss the film in the light of this comment.
7. With detailed reference to ANY TWO of the films made during the Franco regime, explain the ways in which these films can be said to belong to 'la estética de la represión'.
8. Analyse the representation of the father in ANY TWO of the films studied, showing how the films question his role in condoning AND/OR criticising the Francoist regime.

Section B

9. Analyse the different ways in which *¿Qué he hecho yo para merecer esto?* (1984) reflects its status as a film of the Transition.

TURN OVER

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10. To what extent can the emotional states of the central characters in *La ley del deseo* (1987) be explained through the conventions of the melodrama genre?
11. 'The humanization of both victim and violator in *La madre muerta* (1993) points to the film's unusually thoughtful enquiry into screen violence.' To what extent do you agree with this assertion.
12. Discuss the extent to which Iciar Bollain's *Hola, ¿estás sola?* (1995) can be described as 'a woman's film'.
13. Analyse the representation and significance of the theme of *dualidad* in Medem's *Tierra* (1995).
14. 'Amenábar's *Tesis* is actually a film about "looking and being looked at".' Discuss the film in detail in the light of this assertion.
15. 'A country's cinema is made up of a plurality of contributions.' In what ways does this 'plurality of contributions' capture the Spanishness of Spanish cinema of the 1990s.
16. Explore the different ways in which any of the works of the directors studied could be said to belong to an auteurist tradition of film-making.

END OF PAPER