

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 : 09-MAY-05

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

1. How does *La prima Angélica* portray the psychological legacy of the Civil War?
2. '*Cria cuervos* dramatises the end of the Regime through the eyes of a child.' Discuss.
3. '*Mamá cumple cien años* is an extremely cynical representation of post-Dictatorship Spain.' Discuss the film in detail in the light of this comment.
4. Examine the representation of identity in any ONE film by Saura studied.
5. Analyse in detail the representation of the relationship between father and daughter in *El sur*.
6. '*Laberinto de pasiones* stresses the flexibility of identity and sexuality, and yet its diegesis follows a path towards heterosexual monogamy.' Discuss the film in detail, suggesting reasons for this apparent contradiction.
7. Examine the portrayal of maternity in *¿Qué he hecho yo para merecer esto?*.
8. How does *La ley del deseo* challenge traditional notions of love and gender?
9. *La madre muerta* has been described as 'un perverso cuento infantil'. Analyse the film in the light of this comment.
10. 'El cosmos de *Tierra* no existe. No es un cosmos espacial o físico; es un cosmos mental.' Examine the film in the light of this comment by Medem.
11. '*Los amantes del círculo polar* es configurada como una inmersión en el gran misterio del tiempo y de la memoria, como una indagación en los círculos concéntricos formados por dos miradas que se encuentran en el umbral mismo de la muerte.' Discuss.
12. '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.

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13. 'Conmovedora galería de seres frágiles y vulnerables, de corazones solitarios que sienten la necesidad de compartir su vida con alguien.' Discuss the representation of relationships in *Hola, ¿estás sola?* in the light of this comment.
14. Examine the role and representation of gender in any ONE film studied.
15. Examine the role and representation of the family in any ONE film studied.
16. Examine the representation and significance of memory in any ONE film studied.
17. Analyse in detail any ONE of the films studied and show how its historical context is mediated by cinematographic narrative.

END OF PAPER