

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Spanish S110A: Core Course: Approaches to Hispanic Studies

COURSE CODE : **SPAN110A**

UNIT VALUE : **1.00**

DATE : **02-MAY-03**

TIME : **10.00**

TIME ALLOWED : **3 Hours**

SPANISH S110A Core Course: Approaches to Hispanic Studies

Candidates should answer **THREE** questions, each from a different 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 their answers on any text or texts used extensively in their course-work essays.

USE A SEPARATE ANSWER BOOK FOR EACH ESSAY

Section A *Lazarillo de Tormes* (use a separate answer book)

1. What is the relationship between writing and orality in *Lazarillo de Tormes*?
2. Is Lazarillo's autobiography an apt defence?
3. 'Lazarillo's narrative carefully constructs a persona for its author and defendant'. To what extent is this figure as simple and unsophisticated as he represents himself as being?

Section B Camilo José Cela, *Viaje a la Alcarria* (use a separate answer book)

4. In the 'Dedicatoria' that precedes the account of Cela's trip to the Alcarria, the author notes: 'No vi en todo el viaje nada extraño.' Discuss the accuracy and the significance of this comment.
5. 'La Alcarria se nos aparece, pues, ante nuestros ojos como una tierra triste.' Is this assessment of *Viaje a la Alcarria* justified?
6. 'In *Viaje a la Alcarria* the traveller is more interested in people than in places.' Discuss.

Section C Pablo Neruda, *Veinte poemas de amor y una canción desesperada*. (use a separate answer book)

7. Evaluate what you think a reader learns about 'love' from Pablo Neruda's *Veinte poemas de amor y una canción desesperada*.
8. Examine the relevance of the terms 'soledad' and 'huérfano' in making sense of Pablo Neruda's *Veinte poemas de amor y una canción desesperada*.
9. 'Es significativo que numerosos poemas pongan en escena a una mujer silenciosa.' Discuss this view of *Veinte poemas de amor y una canción desesperada*.

TURN OVER

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Section D Alejo Carpentier, *El reino de este mundo* (use a separate answer book)

10. Examine the relationship between myth and history in Carpentier's *El reino de este mundo*.
11. Discuss Carpentier's portrayal of human nature in *El reino de este mundo*.
12. Analyse the causes and effects of social injustice represented in *El reino de este mundo*.

Section E Ricardo Larrain, *La Frontera* (use a separate answer book)

13. Discuss the significance in Ricardo Larrain's film *La Frontera* of the notion of the 'frontier'.
14. Discuss the symbolic significance attached to 'water' and 'diving' in *La Frontera*.
15. 'In a film the way the story is told – the camera angles, the mise-en-scène, the acting – is more important than the story line itself.' Comment on this statement with reference to *La Frontera*. Do you agree with it?

END OF PAPER