

UNIVERSITY COLLEGE LONDON

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 : 06–MAY–05

TIME : 14.30

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

1. Cela stated that *Viaje a la Alcarria* was, in effect, a geography book. To what extent can the work's content be regarded as geography?
2. '*Viaje a la Alcarria* reveals a divided post-war Spanish society.' Discuss this assertion.
3. '*Viaje a la Alcarria* invites the reader to look as much at the traveller as at the area travelled through.' How far do you agree with this statement?

SECTION B: Ricardo Larrain, *La frontera* (use a separate answer book)

4. 'The humour in *La frontera* is the final twist in this deeply sombre, starkly tragic tale.' Discuss.
5. 'The driving rain, the sea, the tidal wave - all contrive to provide a physical sense of the people of Chile "drowning" under Pinochet.' Discuss this evaluation of *La frontera*.
6. '*La frontera* is a film which operates in terms of understatement.' Discuss.

SECTION C: *Lazarillo de Tormes* (use a separate answer book)

7. Discuss picaresque elements in *Lazarillo de Tormes*.
8. *Lazarillo de Tormes* was described by one of its early readers as a 'merry' book. What are the more serious aspects of the text that this description leaves out?
9. Analyse the treatment of ecclesiastical figures in the story.

TURN OVER

S110A

**SECTION D: Pablo Neruda, *Veinte poemas de amor y una canción desesperada*
(Use a separate answer book)**

10. 'Ah silenciosa' (Pablo Neruda). Comment on this expression in relation to the collection.
11. 'Love is the desire to leave the prison of aloneness.' Discuss in relation to Neruda's poems.
12. 'El libro está estructurado como *narrativa* de una experiencia amorosa.' Discuss.

SECTION E: Julio Medem, *La ardilla roja* (Use a separate answer book)

13. 'As imponderable as the squirrel, Lisa herself becomes an empty vessel, a void that Jota progressively "fills up" with his own fantasies.' Discuss.
14. Discuss the representation and implications of the theme of amnesia in *La ardilla roja*.
15. 'Water is the ambivalent life-giving (and death-giving) medium which Lisa/Sofía – unlike the male characters, masters to perfection, and which is also present in her own surname, Fuentes.' Discuss this comment with reference to the use of water symbolism in the film.

END OF PAPER