

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Spanish S901A: Cultural Dilemmas: Literature and Film in Spanish America

COURSE CODE : SPAN901A

UNIT VALUE : 1.00

DATE : 28-MAY-03

TIME : 10.00

TIME ALLOWED : 3 Hours

SPANISH 901A: Cultural Dilemmas: Literature and Film in Spanish America

Candidates should answer THREE questions.

Essays may be written in 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. 'Mariátegui's critique of Peru should have been called — rather than "el problema del indio" — "el problema del blanco". Discuss with reference to his *Siete ensayos de interpretación de la realidad peruana*.
2. 'José María Arguedas's short stories provide a terrifying vision of how everything the Amerindian owns — his women, his animals, his land, even his Gods — are destroyed by the "misti".' Discuss.
3. Evaluate the ways in which cross-cutting and flash-back enhances AND/OR softens the political message expressed by Jorge Sanjinés's *Yawar Mallku*.
4. Echeverría's *El matadero* 'mixes together too many genres to be successful as a short story about Rosas's regime'. Discuss.
5. 'Admittedly Amalia is heartbroken at Eduardo's death, but the very fact that their love was consummated, in Amalia's first surrender to passion, promises an afterlife to the novel' (D. Sommer). Is this a fair assessment, in your view, of José Mármol's *Amalia*?
6. '*Camila* is too melodramatic to be taken seriously.' Discuss with reference to Bemberg's film.
7. 'By focusing on the trials and tribulations of a middle-class woman, *La historia oficial* misses its chance to make a powerful political point about the "guerra sucia".' Discuss with reference to Puenzo's *La historia oficial*.

TURN OVER

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8. 'Caliban is the antithesis of everything Western.' Discuss with reference to *Calibán* by Roberto Fernández Retamar.
9. 'A carefully constructed story designed to hoodwink the reader.' Comment on this evaluation of Juan Manzano's *Autobiografía de un esclavo*.
10. Analyse critically the portrayal of Afro-Caribbean culture in Miguel Barnet's *Biografía de un cimarrón*.
11. '*La última cena* is a blasphemous portrayal of Christianity.' Discuss Tomás Gutiérrez Alea's film in the light of these words.
12. 'Gabriel García Márquez shows that sexual passion is an illness only cured by death.' Is this a fair assessment of *El amor en los tiempos del cólera*?
13. Evaluate the role played by the motifs of travel, flight, and escapism in Gutiérrez Alea's *Cartas del parque*.
14. 'Magical realism fails to convince in *Como agua para chocolate* because it undercuts the strong feminist message of the film.' Discuss Arau's *Como agua para chocolate* in the light of this statement.
15. 'The subaltern cannot speak' (Gayatri Spivak). Evaluate ANY ONE work of fiction OR film studied in this course in the light of this statement.
16. Choose FOUR of the following cinematic features and evaluate the ways in which they enhance the impact of ONE film studied in this course: close-up, establishing shot, colour, POV, sound, shock cut, montage, mise-en-scène.

END OF PAPER