

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:–

*B.A.*

**Spanish S901B: Cultural Dilemmas I: Literature and Film in the Andes and Argentina**

**COURSE CODE : SPAN901B**

**UNIT VALUE : 0.50**

**DATE : 07-MAY-04**

**TIME : 14.30**

**TIME ALLOWED : 2 Hours**

**SPANISH S901B Cultural Dilemmas I: Literature and Film in the Andes and Argentina**

Candidates should answer **TWO** 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 base their answers on any text or texts used extensively in their course-work essay.*

1. '*Siete ensayos de interpretación de la realidad peruana* opens up important new avenues for understanding the dilemmas faced by Peruvian society in the 1920s but its economic points are negatively offset by his dreamy visions of an Incan past.' Discuss.
2. 'In his short stories Arguedas manages to combine a sense of the crude economic exploitation suffered by the Indians in the *sierra* with a metaphysical vision of the destruction of their Gods.' Discuss.
3. *Yawar Mallku* was criticised by those Indians who saw it in 1969 because the use of flashback and crosscutting confused them. Was their criticism justified?
4. '*El matadero* offers a compelling – if politically biased – snapshot of Argentina in the 1830s. But it has no universal appeal.' Discuss.
5. '*Amalia* contains flashes of brilliance, but it is ultimately a turgid novel since Mármol did not distinguish between journalism, political commentary and the novel as a distinct art form.' Discuss.
6. 'In *Camila* Bemberg used seamless art cinema (lush, transparent, and perfect periodicity) in the service of a new idea.' Do you agree with this statement?
7. *La historia oficial* 'accomplishes the bizarre feat of shifting the burden of suffering under the dictatorship from those who lost family members through torture and execution to those who adopted their children'. Discuss.
8. Examine the ways in which race has been used as a pointer – or even a camouflage – for social identity by ANY ONE work or film studied in this course.

**END OF PAPER**