

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:–

*B.A.*

**Spanish S901C: Cultural Dilemmas II: Literature and Film in the Caribbean and Mexico**

**COURSE CODE : SPAN901C**

**UNIT VALUE : 0.50**

**DATE : 07–MAY–04**

**TIME : 14.30**

**TIME ALLOWED : 2 Hours**

**SPANISH S901C Cultural Dilemmas II: Literature and Film in the Caribbean and Mexico**

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. 'Calibán offers a blueprint for the future of Latin America, but its racialised understanding of the term "nuestra América" condemns the essay to little more than a wish-list for Castro's Cuba.' Discuss.
2. 'Manzano's *Autobiografía de un esclavo* provides an authentic depiction of the life of a slave in Cuba in the nineteenth century, and the proof of this is in the authenticity of the language used.' Discuss.
3. Miguel Barnet sees himself as the author of *Biografía de un cimarrón* while others see him as merely the editor of Esteban Montejo's account of his life. Which, in your opinion, is he?
4. 'Se trata de cuestionar la imagen tergiversada y prejuiciada que del esclavo construyó la cultura del opresor.' Analyse *La última cena* in the light of this assertion.
5. 'Despite being based on a specific reality -- his parents' courtship -- the artistry of *El amor en los tiempos del cólera* resides in its ability to capture the contours of a past time while also addressing universal problems of human existence.' Discuss.
6. 'Though unadventurous from a cinematic point of view, *Cartas del parque* explores the complex links which bring love, literature, travel and escapism together in a radically new way.' Do you agree?
7. *Como agua para chocolate* 'reinvents the past in such a way as to negate social history.' 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**