

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:-

*B.A.*

**Developments in Spanish Film: Democracy**

**COURSE CODE : SPAN2305**

**UNIT VALUE : 0.50**

**DATE : 03-MAY-06**

**TIME : 10.00**

**TIME ALLOWED : 2 Hours**

**SPANISH S2305: Developments in Spanish Film: Democracy**

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 normally base their answers on any text or texts used extensively in their course work essays.*

1. **EITHER** (a) 'Saura bases the thematic tension of the film on two opposing historical perspectives: ingenuous nostalgia for an idealized past and a cynical view of the monstrous future that awaits the Spaniard.' Discuss this comment with detailed reference to *Mamá cumple cien años* (1979).

**OR** (b) 'The state of mind that seems to be at the root of *Mamá cumple cien años* is that of a convulsion, almost a fury, a kind of catharsis.' Expand on this comment with detailed reference to the film.

2. **EITHER** (a) 'El baile de un pasodoble entre la niña y el padre se convierte en el sustituto comunicativo de lo que previamente no pudo conseguirse; la música ha unido dos corazones que se resistían a hacerlo por comunión religiosa.' Expand on this comment with detailed reference to the way the inadequacies of verbal communication are represented in *El sur* (1983).

**OR** (b) '*El sur* traces the construction and destruction of the myth of the father.' Discuss the representation of the relationship between Estrella and her father in the light of this comment.

3. **EITHER** (a) 'The repressive mother and the self-sacrificial mother are nearly always present in Almodóvar's films'. Examine the representation of Gloria in *¿Qué he hecho yo para merecer esto?* (1984) in the light of this comment.

**OR** (b) 'Commercials are the genre most open to comic delirium, to humour and surrealism. That's why I always insert a commercial into my films' (Almodóvar). Examine the adverts in *¿Qué he hecho yo...?*, showing how they complement the 'humour and surrealism' of the wider film narrative.

4. **EITHER** (a) 'The openly tragic conclusion of *La ley del deseo* (1987) suggests a seriousness that is fully achieved, but which remains articulated none the less within a comic context.' Expand on this comment with detailed reference to the film.

**OR** (b) 'The opening sequence of *La ley del deseo* (1987) is not just meant to provoke, it introduces key themes to do with power, erotic control, solitude and narcissism.' Expand on this comment with detailed reference to characterisation and *mise-en-scène*.

**END OF PAPER**