

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:-

*B.A.*

**Developments in Spanish Film: Dictatorship to Democracy**

**COURSE CODE : SPAN2303**

**UNIT VALUE : 1.00**

**DATE : 03-MAY-06**

**TIME : 10.00**

**TIME ALLOWED : 3 Hours**

**SPANISH S2303: Developments in Spanish Film: Dictatorship to Democracy**

Candidates should answer **THREE** 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) '*El verdugo* (1963) es, según la opinión de la mayoría de los especialistas, la mejor película del cine español.' Discuss this comment, illustrating your points with detailed examples from the film.

**OR** (b) 'Testimonio de una realidad lacerante sin fácil salida, *El verdugo* no sólo es admirable por su talento narrativo, sino por la lúcidez sencilla de su discurso tan crítico como desolador.' Examine film narrative and *mise-en-scène* in detail in the light of this comment.

2. **EITHER** (a) 'Mediante la peste, Saura alegoriza a una España temerosa, enfermiza, y poblada de unos seres que también se enfrentan con un porvenir precario.' Discuss the metaphorical and narrative function of the diseased rabbits in *La caza* (1965) with detailed reference to the film.

**OR** (b) 'In *La caza* there is a sense of violence, not only in the characters but in the setting itself, because everyone understands that there's been a war.' Expand on this comment, with detailed reference to the way that the interaction of characters and *mise-en-scène* combine to create an atmosphere of increasing tension.

3. **EITHER** (a) 'Si el pasado es irrecuperable e irredimible, es decir, pesará siempre sobre el personaje, el presente no es más que su reproducción casi exacta.' How far to do you agree with this interpretation of *La prima Angélica* (1973)? Illustrate your response with detailed reference to the film.

**OR** (b) 'The linear narrative causality of conventional cinema is replaced by the associative logic of memory, dreams and nightmares' (Kathleen M. Vernon). Discuss this response to *La prima Angélica* (1973) with detailed reference to film narrative and *mise-en-scène*.

4. **EITHER** (a) *Flor de Otoño* (1978) belongs clearly to the aftermath of the Dictatorship. Examine film narrative and *mise-en-scène* in detail, showing how this film illustrates the new freedom directors had to represent Spain and Spanish history.

**OR** (b) 'The flamboyant masquerade of the son contrasts poignantly with the mother's self-effacing descent into madness.' Discuss the implications of masquerade in *Flor de Otoño* with detailed reference to characterisation and *mise-en-scène*.

**TURN OVER**

5. **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.

6. **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.

7. **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.

8. **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*.

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