

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Spanish S111A: Heroes and Villains: An Introduction to Spanish–American Film

COURSE CODE : SPAN111A

UNIT VALUE : 1.00

DATE : 07–MAY–04

TIME : 14.30

TIME ALLOWED : 3 Hours

SPANISH S111A Heroes and Villains: An Introduction to Spanish American Film

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 base their answers on any text or texts used extensively in their course-work essay.

1. EITHER (a) 'For some Bolívar was a heroic liberator whose exploits match those of Alexander the Great, while for others he was a ruthless dictator.' Based on the texts you have read, which version seems nearer the truth?

OR (b) '*Carta de Jamaica* offers a heroic mix of republican zeal and political pragmatism.' Discuss.

2. EITHER (a) '*Juan Moreira* up to a point promotes sympathetic insight into the world inhabited by the gaucho but, ultimately, exposes the gaucho as a villain.' Discuss.

OR (b) 'Suspense was the oxygen that the *folletin* needed to draw in its readership and *Juan Moreira* exemplifies this point admirably.' Discuss.

3. EITHER (a) Provide a critical analysis of the role played by three of the following in *Crónica de una muerte anunciada*: irony, suspense, humour, foreboding.

OR (b) 'The five chapters of *Crónica de una muerte anunciada* provide five mutually conflictive versions of the events leading up to and following the murder.' Discuss.

4. EITHER (a) 'In *Cuentos de Eva Luna* the villain is always a man.' How true is this assertion?

OR (b) Analyse the role played by magic and the imagination in *Cuentos de Eva Luna*.

TURN OVER

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5. EITHER (a) 'Though visually stunning in places, *¡Qué viva México!*' is never more than a rough-cut which, ultimately, disappoints the viewer.' Discuss.
- OR (b) '*¡Qué viva México!* projects a compelling vision of Mexico in which the old and the new, the ancient and the revolutionary are woven together convincingly.' Discuss.
6. EITHER (a) 'In *Los olvidados* there are no stars: neither in the firmament above Mexico City nor in the acting.' Discuss.
- OR (b) '*Los olvidados* is a sociological document: nothing more, nothing less.' Discuss.
7. EITHER (a) 'Despite its apparently simple plot, *El Norte* has recourse to a number of symbols which enhance its message.' Discuss.
- OR (b) '*El Norte* is not a film about the American dream; it is a film about the Mexican dream.' Discuss.
8. EITHER (a) '*Yo, la peor de todas* is as much about the present as the past, as much about women in the twentieth century as about a seventeenth-century nun.' Discuss.
- OR (b) 'By queering sor Juana, Bemberg pushes the limits of artistic license.' Discuss the validity of this statement about *Yo, la peor de todas*.
9. EITHER (a) 'El tema de la película no es tanto el homosexualismo como la intolerancia.' Discuss the validity of this view of *Fresa y chocolate*.
- OR (b) Analyse the interplay between chocolate and strawberry in *Fresa y chocolate*.
10. 'The struggle depicted is not so much between heroes and villains understood as universal categories (good versus evil), as between distinct social groups vying for power and influence at a specific point in historical time.' Discuss the validity of this observation with reference to ANY ONE work or film studied in this course.

END OF PAPER