

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 : 12–MAY–05

TIME : 10.00

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 essays.

1. **EITHER (a)** 'As soldier, statesman and man of common humanity, Simón Bolívar stands head and shoulders above any other figure Latin America has produced.' Discuss.
OR (b) '*Carta de Jamaica* offered a bold but too idealistic vision for the future of Spanish America.' Discuss.

2. **EITHER (a)** 'Juan Moreira is a murderer and, as such, deserves no sympathy.' Discuss Eduardo Gutiérrez's *Juan Moreira* in the light of this statement.
OR (b) '*Juan Moreira* offers very little in the way of concrete facts about gauchos in nineteenth-century Argentina.' Discuss.

3. **EITHER (a)** Analyse the role played by literary allusion in *Crónica de una muerte anunciada*.
OR (b) 'The role of the investigator-narrator in *Crónica de una muerte anunciada* is duplicitous; he simply wants to hide the fact that he deflowered Angela.' Discuss.

4. **EITHER (a)** 'Imagination offers us a way of surviving in this hostile world.' Evaluate *Cuentos de Eva Luna* in the light of this statement.
OR (b) 'While Allende's inspiration for her *Cuentos de Eva Luna* came from the local press or TV, she managed to transmute this into universal stories about love, revenge, death.' Discuss.

5. **EITHER (a)** Analyse the use of montage in Eisenstein's *¡Que viva México!*
OR (b) '*¡Que viva México!* is too left-wing, too political to be taken seriously as a work of art.' Discuss.

TURN OVER

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6. **EITHER (a)** 'In *Los olvidados* Luis Buñuel manages to capture the mind of the subaltern.' Discuss.
OR (b) '*Los olvidados* is a blend of surrealism and horrific neo-realism.' Discuss.

7. **EITHER (a)** Evaluate the role played by magical-realist motifs in Gregory Nava's *El Norte*.
OR (b) 'Language plays a central role in the portrayal of cultural conflict in *El Norte*.' Discuss.

8. **EITHER (a)** '*Yo, la peor de todas* offers a twentieth-century reading of a seventeenth-century nun, and truth is the first casualty.' Discuss.
OR (b) 'Through long, static shots, confined staging, and minimized tracking, Bemberg creates a visual metaphor of repression.' Discuss *Yo, la peor de todas* in the light of this comment.

9. **EITHER (a)** '*Fresa y chocolate* is an anguished film which addresses the collapse of Cuba's national identity in the context of the post-Cold War era.' Discuss.
OR (b) Analyse the symbolism attached to food in *Fresa y chocolate*.

10. 'The traditional divide between good and evil, hero and villain, is problematised.' Discuss the validity of this observation with reference to ANY ONE work or film studied in this course.

END OF PAPER