

**UNIVERSITY COLLEGE LONDON**

*University of London*

**EXAMINATION FOR INTERNAL STUDENTS**

*For the following qualifications :-*

*B. A.*

**Spanish S112C: Introduction to Spanish Cinema: 1962 to the Present**

COURSE CODE : **SPAN112C**

UNIT VALUE : **0.50**

DATE : **16-MAY-02**

TIME : **10.00**

TIME ALLOWED : **2 hours**

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**TURN OVER**

## SPANISH S112C Introduction to Spanish Cinema: 1962 to the present

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) Examine in detail the relationship between Ana and the 'monster' in *El espíritu de la colmena*.  
  
OR b) '*El espíritu de la colmena* functions both as an intimate portrayal of post-Civil War Spain and as a universal statement on the human condition.' Discuss this comment with detailed reference to the film.
  
2. EITHER a) Almodóvar has claimed that *Matador* is a love story not between a male and female, but between two people of the same 'species'. Discuss the presentation of Maria and Diego in the light of this comment.  
  
OR b) '*Matador* does not condemn the violence of its characters.' Analyse in detail the representation of violence in the film suggesting reasons why Almodóvar avoids judging his characters.
  
3. EITHER a) *Mujeres al borde de un ataque de nervios* has been labelled both feminist and misogynist. Analyse the female characters in detail to show how such contradictory reading might co-exist.  
  
OR b) In *Mujeres al borde de un ataque de nervios*, Almodóvar exploits to the full the comic potential of coincidence.
  
4. EITHER a) Discuss in detail the representation and significance of the cows in Medem's *Vacas*.  
  
OR b) '*Vacas* represents Spanish twentieth-century history as a series of ever-diminishing vicious circles.' Discuss the film in detail in the light of this comment.
  
5. Examine any ONE of the films studied, showing its relevance to the development of Spanish film in the twentieth century

**END OF PAPER**