

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For the following qualifications :-

B. A.

Spanish S112A: Introduction to Spanish Cinema

COURSE CODE : SPAN112A

UNIT VALUE : 1.00

DATE : 16-MAY-02

TIME : 10.00

TIME ALLOWED : 3 hours

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TURN OVER

SPANISH S112A Introduction to Spanish Cinema: 1896 to the present

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) '*¡Bienvenido, Mr Marshall!* emphasises the "normality" of characters and location in order to disguise the "abnormality" of the film's critique of Spain under Franco.' Discuss this comment with detailed reference to the film.

OR b) '*¡Bienvenido, Mr Marshall* never quite manages to settle down into the resigned acceptance of the *status quo* which the overall narrative seems to suggest.' Discuss this comment with detailed reference to the film.

2. EITHER a) '*Muerte de un ciclista* offers a relentlessly bleak view of Franco's Spain.' Discuss this comment with detailed reference to the film.

OR b) What is the significance of the title to the film's development as a whole? Answer this question with detailed reference to *Muerte de un ciclista*.

3. EITHER a) '*Los golfos* was perceived to be a statement on the predicament of its director, and on that of a generation of films makers faced with a policy of non-cooperation by the Franco government.' Discuss this comment with detailed reference to the film.

OR b) 'Violence in *Los golfos* functions ambiguously: it represents both the only way to escape the rigid social hierarchies of the Regime and the ultimate impossibility of any such escape.' Discuss violence in the film in the light of this comment.

4. EITHER a) There are many reasons why *Viridiana* was banned in Spain: discuss the film in detail and highlight the most important of these.

OR b) Don Jaime has been seen both as a 'truly tragic figure' and as an exploitative old man. Discuss the representation of his character in detail suggesting reasons for these two readings.

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5. 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.
6. 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 María 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.
7. 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.
8. 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.
9. Examine any ONE of the films studied, showing its relevance to the development of Spanish film in the twentieth century.

END OF PAPER