

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:–

*B.A.*

**Spanish S112A: Introduction to Spanish Cinema**

**COURSE CODE : SPAN112A**

**UNIT VALUE : 1.00**

**DATE : 06–MAY–04**

**TIME : 10.00**

**TIME ALLOWED : 3 Hours**

**SPANISH S112A Introduction to Spanish Cinema, 1896 to the present**

Candidates should answer **THREE** questions (**AT LEAST ONE FROM EACH SECTION**)

*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.*

**Section A**

1. 'Buñuel and Dalí used montage, dissolve and superimposition to create a dream narrative in *Un chien andalou* (1928).' Analyse the film in the light of this assertion.
2. Discuss the portrayal and impact of Hollywood on the small Spanish town of *Bienvenido Mr Marshall* (1952).
3. Compare and contrast the portrayal of the social classes in Bardem's *Muerte de un ciclista* (1955).
4. Explore the representation of the erotic and the religious in *Viridiana* (1961).
5. 'Carlos Saura uses the metaphor of the hunt to portray the impact of Francoism on the Spanish society of the time.' Analyse *La caza* (1965) in the light of this comment.
6. Discuss the ways in which **AT LEAST TWO** films made during the Franco regime (1939-75) can be regarded as politically subversive.
7. Explain how in the light of censorship, directors of the Franco era attempted to make the invisible visible.

**Section B**

8. To what extent does the portrayal of Ana in Saura's *Ana y los lobos* (1972) suggest an oppositional force to the Francoist regime?
9. 'Erice's *El espíritu de la colmena* (1973) explores political repression through the fantasy-world of a child.' Discuss the film in the light of this comment.
10. Explain the different ways in which *Entre tinieblas* (1983) can be said to be a parody of both traditional forces of oppression and impulses towards change.

**TURN OVER**

**S112A**

11. 'In Almodóvar's films, female characters can be both destroyers of a male chauvinist society and also its victims.' Discuss this assertion in relation to *Mujeres al borde de un ataque de nervios* (1988).
12. 'In *Vacas* (1992), rural Basque mother-nature has been represented as the source of violence.' Discuss the film in the light of this comment.
13. With detailed reference to ANY ONE of the films studied, analyse the role and representation of the family.
14. 'A salient feature of Spanish films of the 1980s and 90s has been their unrestrained attitude towards the explicit portrayal of sex and violence.' Discuss this assertion in relation to AT LEAST ONE of the films studied.

**END OF PAPER**