

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 : 09-MAY-05

TIME : 14.30

TIME ALLOWED : 3 Hours

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!* uses humour to disguise the film's critique of Spain under Franco.' Discuss this comment with detailed reference to the film.

OR b) 'The dream sequences in *¡Bienvenido, Mr Marshall!* function as microcosm for wider concerns to do with the power of film and national stereotyping addressed in the film.' Examine this comment, giving examples to show whether or not you agree.

2. **EITHER a)** '*Muerte de un ciclista* combines melodrama and *film noir* with realism to dramatise the problems of Franco's Spain.' Discuss.

OR b) 'The central characters in *Muerte de un ciclista* are used to illustrate the conflict between different social classes, as well as to show the corruption at the heart of the Regime.' Discuss the representation of character in the film in the light of this comment.

3. **EITHER a)** '*Los golfos* is clearly influenced both by Hollywood and by Italian neo-realism.' Discuss.

OR b) 'The characters in *Los golfos* see the bullring as their only escape, and yet it comes to represent failure and entrapment. This ironic closing sequence offers a powerful image of the wider issues of poverty, illusion, and frustration addressed by the film.' Discuss.

4. **EITHER a)** '*Viridiana* attacks the most fundamental beliefs of the Franco Regime.' Discuss the film in detail in the light of this comment.

OR b) '*Viridiana* is an exercise in cinematic shock-tactics that fails, ultimately, because not one of its characters is the least bit appealing.' Discuss cinematography and characterisation in the light of this comment.

TURN OVER

S112A

5. **EITHER a)** Examine in detail the symbolism of the children's drawings in *El espíritu de la colmena*.
- OR b)** 'The central theme in *El espíritu de la colmena* is death.' Discuss.
6. **EITHER a)** '*Matador* dramatises human love as a performance that will end in death.' Discuss the representation of the lovers in the light of this comment.
- OR b)** 'Various types of constraint originating in the pre-democratic society continue to tyrannize the majority of the main characters, despite the collapse of the dictatorship.' Discuss with detailed reference to *Matador*.
7. **EITHER a)** 'Una comedia elegante, inverosímil y muy artificial, donde nada de lo que se ve es creíble, excepto los sentimientos de las chicas.' Discuss *Mujeres al borde de un ataque de nervios* in the light of this description.
- OR b)** 'As the film develops, Pepa comes to realise the hopelessness of any attempt to deal with human feelings.' Is this an accurate assessment of *Mujeres al borde de un ataque de nervios*?
8. **EITHER a)** 'Medem's film, *Vacas*, gives heightened importance to cinematographic POV.' Discuss the film in detail suggesting reasons for this.
- OR b)** Discuss the representation of history in *Vacas*.
9. Examine any ONE of the films studied, showing its contribution to the development of Spanish Film in the twentieth century.

END OF PAPER