

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Spanish Film from the 1990s: New Ways of Seeing (I)

COURSE CODE : SPAN4303

UNIT VALUE : 0.50

DATE : 05–MAY–06

TIME : 14.30

TIME ALLOWED : 2 Hours

SPANISH S4303: Spanish Film from the 1990s: New Ways of Seeing (I)

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) Explain what is lost in the English translation of Almodóvar's 1991 film, *Tacones lejanos*, as *High Heels*, and examine the full implications of the original for Almodóvar's representation of the mother-daughter relationship.

OR (b) Frédéric Strauss comments that in *Tacones lejanos* (1991) 'all the emotional conflicts, all the identity crises of the characters are turned into a spectacle'. Expand on this with detailed reference to key sequences in the film.

2. **EITHER** (a) *El sol del membrillo* (1993) 'alcanza a registrar las variaciones lumínicas y climatológicas que dificultan y malogran la pintura poniendo en evidencia, frente a las limitaciones de la pintura, el éxito del cine'. Discuss this comment with detailed reference to the film.

OR (b) Although *El sol del membrillo* (1993) is mainly concerned with Antonio López's activities as a painter, towards the end of the film he is represented as the painter's model. Discuss the relevance of this sequence to the rest of the film.

3. **EITHER** (a) '*La madre muerta* desprende un tufillo misógino pero al final el hombre termina a los pies de la mujer.' Analyse the film in the light of this comment.

OR (b) Bajo Ulloa talks of *La madre muerta*'s 'estética totalmente religiosa [...] pero con un punto irónico'. Examine this comment with detailed reference to the film.

4. **EITHER** (a) Examine the representation and function of the angel in *Tierra* (1995), with detailed reference to the film.

OR (b) Examine in detail the representation of the female characters in *Tierra*.

END OF PAPER