

**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 (II)**

**COURSE CODE : SPAN4304**

**UNIT VALUE : 0.50**

**DATE : 05-MAY-06**

**TIME : 14.30**

**TIME ALLOWED : 2 Hours**

**SPANISH S4304: Spanish Film from the 1990s: New Ways of Seeing (II)**

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) 'Images of maternity in Spanish film had become loaded with ideological implications dating back to the Franco Regime. *Solas* (1999) marks a new point of departure for the cinematic representation of the mother.' Discuss with detailed reference to the film.

**OR** (b) Discuss the representation of loneliness in *Solas* (1999) with detailed reference to *mise-en-scène*.

2. **EITHER** (a) 'El extranjero raramente aparece en el cine español, y cuando aparece lo hace de manera grotesca y personificando clichés.' Discuss *Flores de otro mundo* (1999) in detail in the light of this comment.

**OR** (b) 'Yo creo que el cine tiene un fin social, aunque no es el único. También tiene una función de entretener y de emocionar' (Bollaín). Discuss this comment with detailed reference to *Flores de otro mundo*.

3. **EITHER** (a) Reviewing *The Others* (2001), Francisco Moreno talks of a 'pluralidad de perspectivas que permite el aumento de juegos, engaños y pistas falsas, pero que priva a la historia de una dimensión más profunda y más poética.' Do you agree? Discuss this comment with detailed reference to the film.

**OR** (b) For some viewers, *The Others* is evidence of the negative effects of the increasing globalization of the film industry, while for others it is an example of the positive benefits of transnational film. Expand on these views with detailed reference to the film.

4. **EITHER** (a) 'Bollaín ha introducido su dedo en una llaga social de la que solamente se habla en los medios cuando el maltratador deja a su mujer muerta.' *Te doy mis ojos* (2003) breaks through the reticence that has traditionally surrounded the issue of domestic abuse. Does Bollaín's handling of film narrative and *mise-en-scène* do justice to the seriousness of the theme?

**OR** (b) 'Iciár Bollaín no sólo quiere restituir la realidad sino comprenderla y dar fe de su complejidad, de la inexistencia de un maniqueo reparto de funciones entre buenos y malos' (José Enrique Monterde). Discuss the representation of Pilar and Antonio in the light of this comment.

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