

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

COURSE CODE : SPAN4302

UNIT VALUE : 1.00

DATE : 05-MAY-06

TIME : 14.30

TIME ALLOWED : 3 Hours

SPANISH S4302: Spanish Film from the 1990s: New Ways of Seeing

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) 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*.

5. **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*.

TURN OVER

S4302

6. **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*.

7. **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.

8. **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.

END OF PAPER