

**UNIVERSITY COLLEGE LONDON**

*University of London*

**EXAMINATION FOR INTERNAL STUDENTS**

*For the following qualifications :-*

*B.A.*

**Spanish S806C: Spanish Film of the 1980s and 1990s**

COURSE CODE : **SPAN806C**

UNIT VALUE : **0.50**

DATE : **29-APR-02**

TIME : **14.30**

TIME ALLOWED : **2 hours**

02-C1349-3-40

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**TURN OVER**

## SPANISH S806C Contemporary Spanish Film: 1980s and 1990s

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. '¿Qué he hecho yo para merecer esto?' (1984) offers a humorous and poignant portrayal of the compromises the impoverished mother must make.' Discuss the representation of Carmen Maura's character in detail in the light of this comment.
2. 'In *Matador*, Almodóvar's reworking of the motif of the bull-fighter provides a reversal of this traditional icon of Spanish masculinity.' Discuss the film in detail in the light of this comment.
3. How does *La ley del deseo* (1987) represent the different and conflicting desires of its characters?
4. By 1991 only 49% of the Spanish population considered themselves practising Catholics: how is this growing religious vacuum represented in *Madre muerta* (1993)?
5. Examine in detail the role of Ángel in *Tierra* (1995).
6. Analyse in detail the representation of different points of view in *Los amantes del círculo polar* (1998).
7. 'Basque films of the 1990s are obsessed with the themes of loss and recuperation.' Discuss with detailed reference to ONE film by Julio Medem.
8. '¿Hola, estás sólo?' (1995) signals the movement of women into Spanish cinema and brings a new focus on subjective rather than objectified femininity.' Discuss the film in detail in the light of this comment.
9. '*Bwana* (1996) is an ironic representation of an obsession with national identity.' Discuss the film in detail in the light of this comment.
10. Examine the role and representation of violence in ONE OR MORE of the films studied.
11. Examine the role and representation of the family in ONE OR MORE of the films studied.
12. 'The easing of the censor's grip has meant the radical transformation of Spanish cinema in its approach to questions of sexuality and gender relationships.' In the light of this comment, discuss ONE OR MORE post-Franco film(s) studied in the course.

**END OF PAPER**