

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

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

COURSE CODE : SPAN806C

UNIT VALUE : 0.50

DATE : 12-MAY-03

TIME : 14.30

TIME ALLOWED : 2 Hours

SPAN806C Contemporary Spanish Film of the 1980s and 1990s

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 base their answers on any text or texts used extensively in their course-work essays.

1. 'En *¿Qué he hecho yo para merecer esto?* (1983) aparece el retrato posiblemente más patético que hayamos visto en el cine español de la condición femenina en nuestra sociedad deprimida y represora' (L. Berriatúa). Discuss the film in detail in the light of this comment.
2. Drawing on examples from Almodóvar's *La ley del deseo* (1987), discuss the characteristics of melodrama.
3. 'The film title is intriguing if only because after the murder of the *madre* at the beginning of the film, her character disappears, becoming a detached, almost vacant container to be filled with meanings' (Jordan and R. Morgan-Tamosunas). Discuss *La madre muerta* (1993) in the light of this assertion.
4. 'A salient feature of Spanish films of the 1980s and 90s has been their unrestrained attitude towards the explicit portrayal of sex and violence.' Discuss this assertion in relation to AT LEAST ONE of the films studied.
5. To what extent do you think that the portrayal of masculinity in ANY ONE of the contemporary Spanish films studied rejects the notion of the traditional *macho* male and supports the socially and emotionally reconstructed new Spanish man who displays gentleness, sensitivity and tolerance?
6. Discuss the ways in which you think the notion of 'the journey' is a key element that symbolises the search for identity in Iciar Bollain's *Hola, ¿estás sola?* (1995).
7. To what extent do you agree with the suggestion that in Medem's *Tierra* (1995), elements of fantasy and magic coexist within a realist portrayal of the rural environment?
8. Examine the significance and representation of multiple points of view in Julio Medem's *Los amantes del círculo polar* (1998).
9. 'After the abolition of censorship in 1977, Spanish film-makers rushed to speak the unspeakable, confronting the realities of everyday living, acknowledging the inseparability of art from the frameworks of history and tradition' (P. Evans). Discuss ANY ONE of the films studied in the light of this assertion.

END OF PAPER