

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 : 14–MAY–04

TIME : 14.30

TIME ALLOWED : 2 Hours

SPAN806C Spanish Film of the 1970s and 1980s

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

1. Analyse the different ways in which *¿Qué he hecho yo para merecer esto?* (1984) reflects its status as a film of the Transition.
2. To what extent can the emotional states of the central characters in *La ley del deseo* (1987) be explained through the conventions of the melodrama genre?
3. 'The humanization of both victim and violator in *La madre muerta* (1993) points to the film's unusually thoughtful enquiry into screen violence.' To what extent do you agree with this assertion.
4. Discuss the extent to which Iciar Bollain's *Hola, ¿estás sola?* (1995) can be described as 'a woman's film'.
5. Analyse the representation and significance of the theme of *dualidad* in Medem's *Tierra* (1995).
6. 'Amenábar's *Tesis* is actually a film about "looking and being looked at".' Discuss the film in detail in the light of this assertion.
7. 'A country's cinema is made up of a plurality of contributions.' In what ways does this 'plurality of contributions' capture the Spanishness of Spanish cinema of the 1990s.
8. Explore the different ways in which any of the works of the directors studied could be said to belong to an auteurist tradition of film-making.

END OF PAPER