

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Spanish S101C: Spanish Golden Age Literature: An Early Seventeenth Century Survey

COURSE CODE : SPAN101C

UNIT VALUE : 0.50

DATE : 06-MAY-03

TIME : 14.30

TIME ALLOWED : 2 Hours

SPANISH S101C – Spanish Golden Age Literature: An early 17th- Century Survey.

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 essays.

1. EITHER a) What is the role of the narrator in AT LEAST TWO of the *Novelas ejemplares*?

OR b) Discuss the exemplarity of ANY TWO of the *Novelas ejemplares*.

OR c) How does ONE OR MORE of Cervantes' tales engage with a contemporary issue and what conclusions does his text allow us to draw?

2. EITHER a) How far can one see María de Zayas y Sotomayor as a feminist writer?

OR b) 'María de Zayas y Sotomayor's writing constantly exposes the contradictions and problems of any totalizing discourse, whether patriarchal, feminist, canonical or uncanonical.' Discuss.

OR c) In what ways do María de Zayas y Sotomayor's tales explore the relationship between reason and passion?

3. EITHER a) In what ways is *Marta la piadosa* an exploration of religious hypocrisy?

OR b) Examine in what ways *Marta la piadosa* is a product of the Counter Reformation?

END OF PAPER

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Spanish S102A: Spanish Narrative, Essay And Drama: 1895-1936

COURSE CODE : **SPAN102A**

UNIT VALUE : **1.00**

DATE : **15-MAY-03**

TIME : **10.00**

TIME ALLOWED : **3 Hours**

SPANISH S102A Spanish Narrative, Essay and Drama: 1895-1936

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

1. 'En *La ruta de Don Quijote* hay en todo momento (o en casi todos) un tono claramente personal y personalizado.' To what extent do you agree with this observation on Azorín's account of his journey to and around La Mancha?
2. 'Changes of locale are central to the plot of *El árbol de la ciencia* and to the protagonist's development.' Discuss both parts of this assertion.
3. EITHER a) Both Don Juan Manuel Montenegro of *Romance de lobos* and Max Estrella of *Luces de Bohemia* have been described by various critics as *heroic* and, on the other hand, *anti-heroic* figures. Discuss ONE OR BOTH of these protagonists in the light of such contrasting descriptions.

OR b) 'En las *Sonatas* no hay humor ni sátira. Todo está vivido y recordado *en serio*.' Discuss these observations with reference to AT LEAST ONE of the *Sonatas*.
4. 'Ortega's *La deshumanización del arte* is essentially a blend of elitism and artistic common sense.' Discuss.
5. 'En Lorca, la materia, los temas, son muy básicos, primitivos y sentidos. Pero la elaboración artística es muy trabajada.' With reference to ANY TWO of the plays studied, examine these various assertions.
6. 'Sus novelas son ventanas siempre abiertas sobre la perspectiva de la muerte.' With reference to *Niebla* OR *San Manuel Bueno, mártir*, OR BOTH novels, assess the validity of this observation on Unamuno's fiction.
7. Examine the importance and treatment of rural OR urban landscapes in AT LEAST TWO of the texts studied.
8. Compare the ways in which ANY TWO of the following writers engage in social criticism: Azorín, Baroja, Valle-Inclán, García Lorca.
9. Compare the ways in which ANY TWO of the texts studied deal with universal rather than strictly Spanish issues.

TURN OVER

S102A

10. 'Works of literature need to portray conflict of one kind or another in order to hold our attention.' Examine the validity of this statement with reference to AT LEAST TWO of the texts studied.
11. Discuss the artistic importance of the narrative or dramatic structure of AT LEAST ONE of the texts studied.
12. 'Toda obra literaria pertenece a un género, como todo animal a una especie.' Discuss the ways in which ONE OR MORE of the novels or dramatic works you have studied cross the boundaries of genre and therefore contradict this observation.

END OF PAPER