

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Introduction to Spanish Cinema: Surrealism, Censorship, Transition

COURSE CODE : SPAN1304

UNIT VALUE : 1.00

DATE : 02-MAY-06

TIME : 14.30

TIME ALLOWED : 3 Hours

SPANISH S1304: Introduction to Spanish Cinema: Surrealism, Censorship and Transition

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) 'Montage and *mise-en-scène* in *Un Chien andalou* (1929) clearly show that cinema is not about the imitation of reality, but the exposition and objectivization of a specific point of view.' Expand on this comment with detailed reference to the film.

OR (b) 'Although surrealist art aimed to remove conscious control from the creative process, *Un Chien andalou* clearly retains a strong narrative structure.' Examine this comment with detailed reference to the film.

2. **EITHER** (a) Discuss the role and representation of the theme of honour in *La aldea maldita* (1930), with detailed reference to *mise-en-scène*.

OR (b) 'Poised on the edge of the transition to sound, *La aldea maldita* represents social transitions that would haunt Spain for the rest of the century.' Discuss this comment with detailed reference to the film.

3. **EITHER** (a) Discuss the representation of the rural village community in *¡Bienvenido Mr Marshall!* (1952) with detailed reference to characterisation and *mise-en-scène*.

OR (b) Analyse the way the dream sequences complement film narrative as a whole in *¡Bienvenido Mr Marshall!*

4. **EITHER** (a) Examine the representation of María José in *Muerte de un ciclista* (1955).

OR (b) 'Although *Muerte de un ciclista* is related generically to *film noir* and melodrama, it is also a political allegory of Spain under Franco.' Expand on this comment with detailed reference to the film.

5. **EITHER** (a) With detailed reference to characterisation and *mise-en-scène*, explain why *Viridiana* (1959) was condemned by the Vatican.

OR (b) Examine in detail the role and representation of Viridiana (Silvia Pinal) in Buñuel's 1959 film.

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6. **EITHER** (a) Examine the role of the gothic in *El espíritu de la colmena* (1973) with detailed reference to the diegesis and *mise-en-scène*.

OR (b) Erice's style has often been called 'elliptical'; explain what is meant by this and how it affects film narrative and diegesis in *El espíritu de la colmena*.

7. **EITHER** (a) 'Nuestra cultura me interesa más cuanto más ácida sea, cuando se burla de sí misma, cruelmente y con humor' (Almodóvar). To what extent could *Matador* (1986) be said to reflect this interest? Illustrate your answer with detailed reference to characterisation and *mise-en-scène*.

OR (b) 'M. de matador y m. de mirar.' Examine the way Almodóvar's film *Matador* represents these related themes of voyeurism, bullfighting, and death.

8. **EITHER** (a) *Mujeres al borde de un ataque de nervios* (1988) has been accused of representing women as camp accessories to their men. Discuss this criticism with detailed reference to characterisation and *mise-en-scène*.

OR (b) 'Mise-en-scène in *Mujeres al borde...* accentuates the fake and emphasizes artificiality.' Expand on this comment with detailed examples from the film.

9. **EITHER** (a) 'In *Vacas* (1992), the forest is a womb-like space of enclosure and regeneration, but it is also the site of the *agujero encendido*.' Expand on the symbolism of the forest with detailed reference to characterisation and *mise-en-scène*.

OR (b) Manuel Irigibel is 'reborn' thanks to the blood of his neighbour. How is this family feud represented over the next sixty-odd years covered by Medem's film narrative?

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