

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Introduction to Spanish Cinema: Surrealism and Censorship

COURSE CODE : SPAN1305

UNIT VALUE : 0.50

DATE : 02–MAY–06

TIME : 14.30

TIME ALLOWED : 2 Hours

SPANISH S1305: Introduction to Spanish Cinema: Surrealism and Censorship

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. **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 narrative and diegesis.

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) Explain why *Viridiana* (1959) was condemned by the Vatican. With detailed reference to characterisation and *mise-en-scène*.

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

END OF PAPER