

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Spanish S305A: The Theatre in Spain's Golden Age

COURSE CODE : **SPAN305A**

UNIT VALUE : **1.00**

DATE : **06-MAY-03**

TIME : **10.00**

TIME ALLOWED : **3 Hours**

SPANISH S305A The Theatre in Spain's Golden Age

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. In what ways do the endings of *comedias* resist providing satisfactory closure to an audience? Discuss in relation to ONE OR TWO of the plays we have studied.
2. Illustrate how the *comedia* explores the 17th-century obsession with differentiating appearance and reality, truth and lies. Use ONE OR TWO plays in your answer.
3. Explain how ONE of the concepts listed below is explored in ONE OR TWO of the plays we have studied this year: the household, rhetoric, social hierarchy, clothing, gender, private/public, cross-dressing, true nobility, the honour code, or neo-Stoicism.
4. Was anti-theatricalist criticism of the immorality and perniciousness of the *comedia* justified? Relate your answer to ONE OR TWO texts.
5. To what extent and in what ways did Counter-Reformation theology influence ONE OR MORE of the plays we have studied?
6. 'The dominant theme of *La verdad sospechosa* is intergenerational conflict.' Discuss.
7. Does *Fuente Ovejuna* ultimately legitimise rebellion or is it merely propaganda for absolutist monarchies?
8. In *El perro del hortelano* Teodoro and Diana are alternately seen by critics as heroes and villains. How do you read them?
9. '*La vida es sueño* teaches fatalism in the face of an adverse destiny.' Discuss.

TURN OVER

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10. Is Pedro Crespo's solution to the competing demands of natural justice and society in *El alcalde de Zalamea* an acceptable one?
11. Why do you think *El burlador de Sevilla* has had such an enduring hold on the Western European cultural imagination?
12. 'Don Gil de las calzas verdes rehearses subversive possibilities that the conventional ending fails to contain.' Discuss.
13. In what sense is *El castigo sin venganza* a tragedy?

END OF PAPER