

**UNIVERSITY COLLEGE LONDON**

University of London

**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-04**

**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. Discuss the importance of metaphor and rhetoric in the Golden Age *comedia*. You may wish to refer in your answer to ONE OR MORE of the plays studied this year.
2. 'Anti-theatricalist criticism of the *comedia* was fully justified in light of the highly subversive elements to be found in many of the plays.' Discuss this comment in relation to ONE OR MORE of the plays studied this year.
3. *El perro del hortelano* represents 'a world of artifice, glittering exteriors and murky interiors, of authority under stress, of power games of love, of reversals and reformulations of identity'. Discuss this comment in relation to the play.
4. Comment on the treatment of social class in Lope's *Peribáñez y el comendador de Ocaña*. To what extent does the play seek to make a political point?
5. How successfully does *El burlador de Sevilla y el convidado de piedra* dramatise one of the key theological issues of Tirso's day, the tension between grace and free will?
6. 'The King in *El médico de su honra* is a complex and ambiguous figure, a fact apparent from the contrasting epithets applied to him (el Cruel or el Justiciero).' How do you interpret his significance in the play?
7. Why do you think Pedro Crespo in *El alcalde de Zalamea* has been interpreted in such wildly divergent ways by different critics?
8. *El vergonzoso en palacio* explores the pliability of identity. In what ways is self-fashioning essential for the women in the play?
9. Discuss Lope's representation of the *indio* in *El nuevo mundo descubierto por Cristóbal Colón*.
10. 'Calderón's *La hija del aire* explores the relationship between freedom and destiny.' Is Semíramis a tragic victim of fate or a monster corrupted absolutely by power?

**END OF PAPER**