INSTRUCTIONS TO CANDIDATES

1. Candidates are requested to write legibly.
2. Answer THREE questions.
3. You may not answer more than one question on a film; however, you may answer three questions on novels.
4. This paper consists of five pages. Please ensure that you have them all.
1. *One Flew Over the Cuckoo’s Nest*

Analyse the novel, particularly your understanding of the significance of its ending, in the light of the following quotation:

> The novel leaves the reader with a rather grim choice – to embrace the male myth of sacrifice and violence as an alternative to the Combine, or to find the text empty of any positive alternative. This second reading is, I am afraid, the only conscionable choice.

Daniel J. Vitkus

2) *Sula*

Passage 1:

Sula felt her face smiling. “Well, I’ll be damned,” she thought, “it didn’t even hurt. Wait’ll I tell Nel.”

Passage 2:

“All that time, all that time. I thought I was missing Jude.” And the loss pressed down on her chest and came up into her throat. “We was girls together,” she said as though explaining something. “O Lord, Sula,” she cried, “girl, girl, girlgirlgirl.”

It was a fine cry – loud and long – but it had no bottom and it had no top, just circles and circles of sorrow.

Contextualise each of the two passages above, and discuss the connections between them. Carefully analyse Morrison’s use of imagery and the effects created by the use of direct speech in your interpretation of the significance of juxtaposing the two passages.
3) *The Rocky Horror Picture Show*

[Camp] is not a natural mode of sensibility, if there be such. Indeed the essence of Camp is its love of the unnatural: of artifice and exaggeration [...] It is one way of seeing the world as an aesthetic phenomenon. (1986: 275)

Camp is art that proposes itself seriously, but which cannot be taken altogether seriously because it is “too much.” (284)

Camp taste turns its back on the good-bad axis of ordinary aesthetic judgement. Camp doesn’t reverse things. It doesn’t argue that the good is bad, or the bad is good. What it does is to offer for art (and life) a different – a supplementary – set of standards. (286)

Camp refuses both the harmonies of traditional seriousness, and the risks of fully identifying with extreme states of feeling. (287)

The whole point of camp is to dethrone the serious. Camp is playful, anti-serious. More precisely, Camp involves a new, more complex relation to “the serious.” One can be serious about the frivolous, frivolous about the serious. (288)

Susan Sontag

Using any of these Notes on Camp by Susan Sontag, consider the effects of the employment of camp alongside the carnivalesque in *The Rocky Horror Picture Show*.

4) *A Private Life*

Through her introspective style of writing Chen transcends the political, while also engaging in a searing critique of patriarchal relations in China and the silence surrounding the Tiananmen Square massacre. With conscious attention to the gendered dimensions of textuality and sexuality, the narrative transcends silence, amnesia, isolation and madness to present a feminine stance of radical disengagement and a tentative hope for a yet-to-be-imagined future.

Kay Schaffer and Xianlin Song

Analyse the novel in the light of the above quotation.
5) **Shallow Grave**

Three flatmates, a dead body and a suitcase of money – the right ingredients for a savagely entertaining neo-film noir that introduced a stunned movie-going public to the dynamic partnership of director Danny Boyle, writer John Hodge, and producer Andrew Macdonald.

Brilliantly combining Grand Guignol horror with gallows humour, shocking violence, and bold stylistic flourishes, *Shallow Grave* proved Quentin Tarantino didn’t have the monopoly on dark crime capers. The script loses its way in the last third and the dialogue is a little arch, but these are small prices to pay in a movie that’s not so much a thriller as a 90-minute adrenaline shot.

*Neil Smith*

Use film genre theory to offer an analysis of the successes and failures of *Shallow Grave*.

6) **Specimen Days**

He rode west. He rode until the farm was out of sight, until he was no one and nothing but a man on a horse in a vast emptiness, a world of grass and sky. The horse walked steadily on. It was unconcerned. It was only walking. It had no idea about anything.

Simon and the horse would have to get across the mountains. What were they called? The Rockies. People had done that, though. People who were long dead had ridden horses across these mountains and reached whatever waited for them on the other side. They had buried their dead. They had carried with them bowls that bore messages in forgotten languages. They had carried memories of a pond or of a tree perfectly centered in an accidental view or of being left behind as others sailed away. They had harbored unreasonable hopes. They had built cities that rose and fell and might for all he knew be rising again.

The woman was in the ground. The child was on his way to another world. Simon was on his way someplace, and there might be nothing there. No, there was something everywhere. He was going into his future. There was nothing to do but ride into it.

A pure change happened. He felt it buzzing through his circuits. He had no name for it.

He said aloud, “The earth, that is sufficient, I do not want the constellations any nearer, I know they are very well where they are, I know they suffice for those who belong to them.”

He rode on then, through the long grass toward the mountains.
Critically analyse the effects achieved in the above passage, and explain how the tone of the end of the novel sums up your reading of the novel as a whole.

7) *TransAmerica*

Discuss the impact of memorable scenes from the film which represent transsexuality, gender, race, identity and family.

8) *The Virgin of Flames*

*The Virgin of Flames* investigates the tensions between the desires of the body, its self-destructive urges, and the spirit as mediated by ritual, sex, and art.

Ahmad Saidullah

Discuss, making particular reference to Black’s relationship with Sweet Girl and his last mural, that of Fatima, “a being both Virgin and not and closer to the profane than the sacred yet holding the two”.

9) *District 9*

According to Peter Brook, the vitality imparted by including dirt is specifically associated with the properties of being human, and implicitly calls into question what it means to be human, and what the connection is between humans and dirt. These considerations are illuminating in analysing the science fiction film *District 9*, which incorporates literal and symbolic dirt in its *mise-en-scène*, and which amalgamates a number of genre frameworks and varied camera techniques, thus refusing the purity of a single form.

Explore the significance of the concept of dirt – both actual and metaphoric – within the film.

10) *Zoo City*

Carefully trace the effects of Lauren Beukes’s use of the form which she calls *muti noir* in *Zoo City*. 