1) **Purple Hibiscus**

In *Purple Hibiscus*, Chimamanda Ngozi Adichie examines issues of faith in the private and public domains. She highlights the devastating effects of patriarchal control and intolerance within the family, the Roman Catholic Church, education, and the State. Her impulse is reformist, and she offers alternatives to absolutism by endorsing respect, tolerance, forgiveness, and hybridity. She promotes a progressive view of religion, spirituality, culture, and gender roles. Countering the presentation of the "infallible" father in various guises, Adichie espouses values associated with femininity, and she includes a luminous epiphany of the Virgin Mary. While dark events are depicted in the novel, it also holds out the prospect of redemption and hope.

Critically engage with the above quotation, making reference to appropriate scenes in the novel to support your points.
2) The Road

He walked back into the woods and knelt beside his father. He was wrapped in a blanket as the man had promised and the boy didn't uncover him but he sat beside him and he was crying and he couldn't stop. He cried for a long time. I'll talk to you every day, he whispered. And I won't forget. No matter what. Then he rose and turned and walked back out to the road.

The woman when she saw him put her arms around him and held him. Oh, she said. I am so glad to see you. She would talk to him sometimes about God. He tried to talk to God but the best thing was to talk to his father and he did talk to him and he didn't forget. The woman said that was all right. She said that the breath of God was his breath yet though it pass from man to man through all of time.

Once there were brook trout in the streams in the mountains. You could see them standing in the amber current where the white edges of their fins wriggled softly in the flow. They smelled of moss in your hand. Polished and muscular and torsional. On their backs were vermiculate patterns that were maps of the world in its becoming. Maps and mazes. Of a thing which could not be put back. Not be made right again. In the deep glens where they lived all things were older than man and they hummed of mystery.

Evaluate the effects achieved in these three paragraphs which form the end of The Road, and consider how they contribute to your personal response to the novel.

3) Whale Rider

Rather than promoting a magical escape from the everyday, Whale Rider locates magic and fantasy within a localised context and environment. While the film naturalises this magic by grounding it within the domestic environment of the home and local community, this also provides an ideal setting or framework for the two-fold parable aspect of the film. First, the film admonishes the idea of running away: it endorses a "no place like home" ideology. The second parable is connected to the central relationship between Pai and the traditional mythology of Paikaa and the whale, and its renewed claim that girls can and do achieve anything they want. This second parable has the spin-off effect of promoting the
idea that mythology can itself be interpreted in different ways according to different situations and social contexts. This clearly illustrates the idea that traditional mythologies maintain a relevance to contemporary life, that they do not primitivise the people who relate to them, and that they, too, are subject to change according to the needs of differing social situations.

Kylie Message

Critically analyse at least three scenes in the film in order to engage with this quotation and illustrate your view of Niki Caro’s use of realism, mythology and magic.

4) Welcome to Our Hillbrow

Mpe’s novel offers a different vision of civility as he maps the practices of Hillbrow’s streets. Civility, here, is learned from a consciousness of vulnerability and humanness, self-reflection and imperfection, the fact that you “do not own this life.” It is this ethic of entanglement that is most striking about Mpe’s book. The face of the other communicates what is human, injurable, precarious. It involves the work of finding out who else suffers. This is the book’s affective structure. Told in the second person, “to you,” it expands our understanding of form in the context of an ethic of entanglement.

Sarah Nuttall

In responding to this quotation analyse at least three instances of Mpe’s “vision of civility” in Welcome to Our Hillbrow.

5) Cereus Blooms at Night

Critically engage with ideas of hybridity, home and sexual identity as represented in the novel. Comment in some detail on the following passage, and draw on other episodes in addition, to support your argument.
By the time Ambrosia was five, her parents were embroiled in their marital problems to the exclusion of all else, including their child. They hardly noticed that their daughter was transforming herself into their son. Ambrose slept right through the month, undisturbed until the first Saturday of the next, and Elsie, hungry for a male in the house, went along with his (her) strong belief that he (she) was really and truly meant to be a boy. Elsie, fully expected that he (she) would outgrow the foolishness soon enough. But the child walked and ran and dressed and talked and tumbled and all but relieved himself so much like an authentic boy that Elsie soon apparently forgot she had ever given birth to a girl. And the father, in his few waking episodes, seemed not to remember that he had ever fathered one.