**AFRICAN FILM & LITERATURE - MID-SEM ASSIGNMENT**

* For this assignment, which will be graded out of 10, you will choose 2 of the following 10 questions to write a short response piece no more than 2 pages.
* Your choices should pertain to both texts i.e 1 of your choices is about *Dilemma of a Ghost* and your other choice is about *Sarafina!*

**FORMAT:**

* Serif font
* 12 pt.
* Double spaced throughout
* Use of quotations to secondary sources is not necessary HOWEVER you should try to take illustrative quotes from the texts you’re looking at to substantiate your claims
* You will be assessed on how much/well you incorporate close reading terminology so refer to the slides to review.

**OPTIONS:**

***Sarafina!***

* What do you make of Sarafina’s deification of Mandela - that means making a god of something/someone, making someone/something holy? What of her conversations with his image which hangs in her bedroom?
* What do you make of the substitution of Hollywood for Soweto? What of her highly personal fantasy of the life of privilege, the luxury, the accolades, the fantasy broken up by the realities of violent/militant white supremacy? (the looming tank in the background)
* How does Ms. Masembuka enter the narrative and what does this say about her characterization? Prayer as song and dance? How is she introduced as a teacher? As a woman? A thinker? A revolutionary?
* “Killing a kid’s soul by teaching violence” - true? What about in apartheid situations? Can the violence be justified as a means of emancipation?
* The experience of being tortured makes Sarafina seek to be more like Masembuka than anyone else after having been seemingly abandoned by both God and Nelson - to seek peace - what is the lesson Sarafina learns? - she says to her mother “nobody writes songs about you, Mama. You are a hero” to which she says “I’m not different from all the other women. We go on as best we can”

***Dilemma of a Ghost***

* What of the injunction, hope and/or expectation that the children of African families who go abroad are somehow destined/expected to return affluent, rich, to be the embodied solution mythologized and expected from and by African ideas of the West?
* Ato being called “the white man” and “our master” - is there a sense of jealousy? Betrayal? Envy at having had the chance to study abroad?
* What do you make of Eulalie’s panic at the end of her soliloquy? What is she actually afraid of? Africa? Missing her mother? Worry about Africa? Cold feet? Homesickness?
* Note the interesting tension between Eulalie and Ato. What the former expects of the latter, what the latter is expected to know but doesn’t. Does Ato fail Eulalie here?
* Is Eulalie’s criticism of Ato and Fante customs in any way justified? What frame are they coming from?
* Esi Kom’s monologue in Act V. How does the play end? Does Esi Kom accept Eulalie out of pity? Or is it less to do with her than it has to do with condemning her son through accepting Eulalie - taking care of her because her son failed to?