

Teaching Pack: *Death and the King's Horseman*

Cambridge O Level Literature in English 2010



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Introduction

This *Teaching Pack* supports teachers and learners when studying Cambridge IGCSE / IGCSE (9–1) / O Level Literature in English set texts.

Set texts regularly rotate on the syllabus and may change from one year of examination to the next. Before you begin teaching, check the set text list for the year in which your candidates will take their examinations.

Teachers may use this teaching pack to engage their learners when introducing a set text, or as a revision tool.

The content of these set text resources will need to be expanded on to cover what candidates are expected to know and be able to comment on in an examination.

To increase learners' understanding and appreciation of the set text we recommend learners to set up a **reading log**, which could include:

- brief synopses of chapters (in no more than a couple of sentences in their own words)
- a timeline of events (very useful when a narrative is arranged non-chronologically)
- a list or diagram of characters and their relationships with each other
- first impressions of main characters
- initial thoughts about the main themes or ideas in the text.

Animation videos

This *Teaching Pack* focuses on supporting learners to produce animations using the software *Video Scribe* www.videoscribe.co/en/, but a range of other alternative animation and storyboarding tools may equally be used:

- www.storyboardthat.com
Online digital storytelling tool – free and pay for subscriptions available
- <https://wonderunit.com/storyboarder/>
Storyboarding software – free to download, but does have to be installed
- www.powtoon.com/edu-home/
Online video and animation creation – free and pay for subscriptions
- www.animaker.com
Online animated video creator – free and pay for subscriptions
- https://goanimate4schools.com/public_index
Online storyboard, scene and video creation tool – pay for subscription
- <http://plasq.com/apps/comiclife/macwin/>
Downloadable and app-based tools for creating comic books
- www.openoffice.org/product/impress.html
A tool for creating multimedia presentations
- <https://products.office.com/en-gb/powerpoint>
Microsoft PowerPoint for simple presentations as well as more complex multimedia presentations.

The lesson in this pack aims to help learners to understand and think about the key events and themes of the text, key quotations and their meanings, the significance of character behaviour, relationships and actions and how characters are depicted in the set text being studied. The focus of this lesson may be adapted for use with other set texts.

The lesson plan gives you a suggestion for how animation or storyboarding can be used by your learners in the classroom. You can apply most of the lesson activities to any text that you are studying with your learners. Once your learners have an understanding of how to use the software you decide to use, they can create their own animations for whole or parts of the texts they are studying.

The lesson is designed for learners who have experience of, a little experience of or no experience of using animation tools and features.

It is expected that learners should already know and have read the narrative events of the novel.

In this pack we have included some useful lesson resources for you to use with your learners. You may ask your learners to create their own worksheets similar to these, around a text, which they are studying:

- **Worksheet 4:** Text summary
- **Worksheet 5:** Character summaries and quotations
- **Worksheet 6:** Character animations
- **Worksheet 7:** Quiz

Lesson plan – Set text animations



Resources

- Animation software
- Videos
- **Worksheet 1:** Animation viewing sheet
- **Worksheet 2:** Animation success criteria
- **Worksheet 3:** Reflection
- Class set of set text
- *Padlet* site <https://padlet.com/> (or similar platform)




Key words

- Animated frame: Each individual animated screen that the audience sees.

Learning objectives

By the end of the lesson:

- **all** learners should be able to present the key events of a chapter(s) from the text in a coherent and appropriate animation.
- **most** learners should be able to thoughtfully present the key events of a scene / chapter in a logical and imaginative way; using sound.
- **some** learners will be able to effectively present the key events of a scene /chapter and incorporate comments on the author's style of writing.

Timings	Activity
	<p>Starter/Introduction</p> <p>Before watching the first video, hand out the animation viewing sheet (Worksheet 1) to your learners.</p> <p>After watching the animation: in groups of three or four, learners complete and discuss Worksheet 1 to find out what they think about it.</p> <p>Extension activity: Learners identify which chapters the animation covers. They then consider what moments and quotations from the novel were left out of the animation that they feel should have been included? Learners give reasons for their ideas.</p> <p>Mini plenary: Class discussion to share learners' thoughts and ideas about the animation.</p>
	<p>Main lesson</p> <p>Share the success criteria for making an animation (Worksheet 2). Read through and discuss with the class to make sure they are clear about what makes a good animation. You may want to add some criteria to the list if there are any further suggestions.</p> <p>Learners work in pairs. Set each pair the task of animating the summary text of Act 1 (Worksheet 4). Emphasise that their animation should only last between 2–3 mins.</p> <p>Learners should use the success criteria as a guide to create their animations.</p> <p>Extension activity: Learners add further background animations to enhance the setting of their scenes and import an appropriate background song into their animation by using <i>YouTube</i>. Learners should justify why they selected the song to accompany their animation.</p> <p>AND/ OR</p> <p>Learners write a short analysis of their animation. In this response, learners should treat their animation as their 'text' and explain the ideas they attempted to highlight to the audience.</p>
	<p>Plenary</p> <p><u>Each</u> learner completes the reflection sheet (Worksheet 3) and shares their thoughts with other learners. This will help them explain how they presented their episode, the characters, the key quotations, and the dramatic devices for the part they animated.</p> <p>Note: If the class need longer, continue with the activities in the main part of the lesson, and use the plenary as the starter activity of the next lesson.</p> <p>Suggested follow up activity to this lesson:</p> <p>When learners have finished their animations (and reflected on their work), they can upload their final animations on a <i>Padlet</i> site https://padlet.com/ (or similar platform) to share with the class.</p> <p>Learners discuss their ideas and explore differences and similarities.</p>

Teacher notes



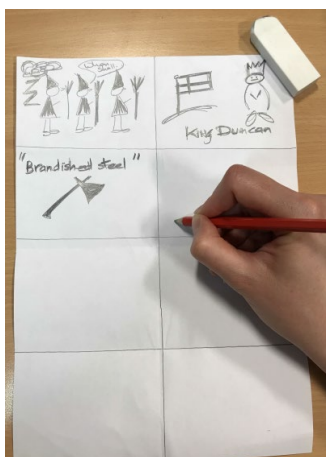
When to teach this lesson

This lesson could be used at the end of the first reading of the set text to help learners reflect and investigate important moments from the text, characterisation and the chronology of events.

Differentiation

Some parts of the text will be more complicated, detailed and significant than others. Therefore, think about how you will pair your learners up for the main task of creating an animation, and consider which scene or chapter would be best suited to which pairs. The learners' ability in their use of the software is also a factor in this.

Creating the animation digitally could be replaced by creating storyboards where learners draw on paper or cut out images from magazines to create their own visual representation of the text content.



Contingencies

Depending on your learners, you may find that this lesson extends into two, if your learners do not finish their animation in the time allocated. We suggest that no more than one and a half or two 50-minute lessons should be spent on this lesson plan.

It would be a good idea to show your learners the animation of the part of the text that they were animating after they have finished (as stated at the end of the lesson plan). This could be a good way to discuss the effects that learners were trying to create in their animations, compared to the events and effects depicted in the original animation. By relating all the ideas to the text, this should allow for some effective reflection on the content of the set text you are studying.

Worksheet 1: Animation viewing sheet



Make notes as you watch the animation. This will help you when you create your own animation.

1. Did you find it easy to understand and follow the story in the animation? Why? Why not?

2. What did you think about the choice of character animations? Was it clear who they were?

3. Was there anything in the animation that surprised you?

4. What did you enjoy or find useful about the animation?

5. What would you change or add to the content of the animation to make it clearer or more useful?

6. What text would you like to make an animation of?



Worksheet 2: Animation success criteria

Your animation should include:	Notes
1. a clear title at the beginning of your animation that states which part of the text you are presenting.	
2. suitable character animations, to portray the different characters from the text.	
3. appropriate props and background animations to depict the different settings of the text.	
4. at least two key quotations from the text in speech bubbles, or as text in the background, in your animated frames.	
5. pauses in time between the events that you animate so that the audience can see, follow and understand what is happening.	
6. text that helps highlight the use of any dramatic irony, symbolism, imagery or any other significant technique the writer has used.	

Worksheet 3: Reflection



Now you have completed your animation, use this sheet to reflect on the activity:

1. What do you think worked well in your animation? (Refer to the success criteria sheet.)

2. What did you find difficult or challenging when you created your animation?

3. What new things did you learn or notice about the content of the text as you created your animation?

4. What will you do differently when you create your next animation?

5. List three ways that your animation could help other learners understand and revise the text or part of the text you have animated.

6. What advice would you give about creating animations?

Worksheet 1: Text summary

<p>Act 1</p>	<p>Act 1: The marketplace of an ancient Yoruba city in Nigeria.</p> <p>The King's Horseman, Elesin, and his Praise-Singer visit the busy marketplace, traditionally run by women for women. They joke between themselves as they go, interweaving their talk with proverbs and sayings as is traditional, creating a spectacle. The women in the market join in with Elesin's stories; they like Elesin, who is lively and fun. They honour him as the King's Horseman, because their future well-being relies on him. Thirty days after the King dies, Elesin must willingly put himself into a trance and die to lead the King along the dangerous path from the world of the living to that of their ancestors. This ritual is due to take place the next day.</p> <p>Elesin jokes with the women by pretending to be offended – they apologise, but then realise that Elesin wants a change of clothes more suited to his status. They dress him in rich cloth. Elesin notices a beautiful young girl and wants to marry her immediately. The girl is engaged to the son of Iyaloja, the chief of the market-women, but because of their gratitude to Elesin for being prepared to sacrifice himself, the marriage is agreed and goes ahead. Iyaloja sees how much Elesin enjoys life and uses proverbs to warn him not to pause tomorrow in case he is unable to complete his task for the King. Elesin asks that his Bride be the one to wash him and close his eyes after death.</p>
<p>Act 2</p>	<p>Act 2: The District Officer's house.</p> <p>Simon Pilkings, the British District Officer, and his wife, Jane, are practising their dancing ready to go to a fancy-dress ball. Amusa, a native policeman, is horrified at the disrespect shown by their wearing an 'egungun' costume, which is worn by native Africans in a religious ritual to enable those wearing it to take on the spirits of dead ancestors. Amusa is fearful of their offence and refuses to talk to Pilkings while he wears the costume. They leave Amusa to write his message down.</p> <p>Amusa's note informs them that Elesin is about to 'commit death' as part of a local custom. They ask Joseph, a household servant, to explain this, and he tells them that Elesin will die so that he can go with the King to heaven. Pilkings remembers Elesin as the chief with whom he argued fiercely about sending his son, Olunde, to study medicine in England. When Elesin refused, Pilkings abducted his son and ensured he attended university in England. Pilkings believed he had helped Olunde by doing this; however, Olunde's hereditary role is to be the future King's Horseman, once Elesin is dead. Elesin was concerned that leaving home would deter Olunde from fulfilling his inherited role. Pilkings and his wife cannot understand how a custom can depend on someone's death and are rude and dismissive about Nigerian people and their lives. This includes Joseph, who has converted to Christianity; Pilkings offends him with a joke about holy water.</p> <p>Pilkings sends a written order to Amusa to arrest Elesin to prevent his suicide. He tells Jane that the Prince will be at their ball that night, so he is keen to ensure there is no local trouble.</p>
<p>Act 3</p>	<p>Act 3: The marketplace.</p> <p>Amusa has arrived to arrest Elesin, but the market women make fun of him and harass him and his officers until they leave without Elesin. The women and Iyaloja are triumphant at their success.</p> <p>The atmosphere changes when Elesin appears, dressed in a white robe. He declares his last marriage has been consummated, there is now the 'promise of future life', and his bride needs to stay with him to anoint his eyes with earth after his death to complete the ritual. He speaks of his eagerness to fulfil his role. The Praise-Singer begins the ritual call-and-response performed between himself and Elesin which prompts Elesin to be transported into the trance. Elesin's dance-steps grow slower as he sinks into the trance.</p>

Act 4: The ball at the Residency.

The ball is in full flow, with the Prince as the guest of honour. Pilkings and Jane have had their 'egungun' costumes admired. The Resident is brought a note from Amusa, who reports that he has been unable to arrest Elesin. Pilkings rushes off to deal with this.

Act 4

Jane speaks to Olunde, Elesin's son, who travelled home as soon as he heard the King is dead. He comments on the 'egungun' costume, saying he knows the English do not respect what they don't understand. They talk of the war, displaying different ideas of 'duty'. The drums change their rhythm and Olunde says they announce his father's death; he has returned to bury his father, knowing that he too would die. Jane is shocked at his acceptance of this. Olunde tries to explain the custom, but its reliance on death seems barbaric to Jane. He now wants to go and mourn for his father. Pilkings returns and calls the aide-de-camp to ask whether the old cellar at the Residency is still a secure holding-place.

Suddenly Elesin runs in shouting in anger. When he sees Olunde he stops still in shock. Olunde is ashamed that his father has failed to carry out the duty his people have relied on him to do, that of the King's Horseman. He insults Elesin and leaves him sobbing in shame.

Act 5: The old cellar prison.

Elesin is chained in a cell. His bride sits outside the cell door. Pilkings talks to Elesin, showing he has no understanding of how he has prevented Elesin from fulfilling his duty as the King's Horseman to ensure the well-being of his people. Pilkings believes he has done his duty in saving Elesin's life: Elesin tells him instead he has destroyed his life, along with the lives of many of his people. He knows Olunde will avenge his shame at his failure.

Elesin speaks to his bride, confessing that he blamed others for his failure: the white man, then his gods for deserting him, then his bride herself for sapping his will to carry out the ritual. He describes how his desire for worldly things had made him long to stay rather than die to go to the next world. But he believes he was resisting this desire and preparing to let go of life, when Pilkings interrupted him.

Act 5

Iyaloja is allowed in. She accuses Elesin of betraying them, using vivid proverbs to highlight how their cycle of life has been broken by him. Elesin tries to defend himself, but Iyaloja is very angry. She has brought a burden, carried by the women to his cell. Pilkings is uncertain whether to allow this; he thinks perhaps Olunde is causing trouble and considers ordering him to be removed from the area. This reinforces his complete lack of understanding of events.

The women enter ceremoniously, and set down a long, heavy object shrouded in cloth. Elesin asks Pilkings to be set free to perform his duty for the courier of the King, but Pilkings refuses. The cloth is drawn back, revealing Olunde's body; he has honourably killed himself to try to restore the harmony broken by Elesin's failure. Elesin suddenly loops the chain round his own neck and strangles himself. Iyaloja laments the lateness of Elesin's death, and dramatically stops Pilkings from closing Elesin's eyes, a task assigned by Elesin to his bride. She does so and pours a little earth over each eyelid, as a ceremony. Iyaloja tells her to forget the dead and the living, and to think only of the future and her unborn child.

Worksheet 2: Character summaries and quotations

Elesin Oba

Elesin is the King's Horseman. Thirty days after the death of the King, he has to die too, by means of an induced trance, to guide the King along the dangerous path to the world of the ancestors. If he is successful, all will be well. If he isn't successful, the King's spirit is left to wander aimlessly on the surface of the earth. Because he is prepared to sacrifice his life for the well-being of his people, Elesin is praised and honoured. He is lively and full of fun, often joking and enjoying life, and loves being in the busy marketplace where the women make a fuss of him. He has a reputation as a lover, and when he asks to be married immediately to a pretty girl he sees, it is allowed, despite her being betrothed to Iyaloja's son.

Elesin is helped into the trance in which he allows himself to die by rhythmic drums and music, and by his Praise-Singer, who intones the mesmeric phrases in a call-and-answer ritual with Elesin. Elesin's movements become slow, and he seems to be succumbing to death ... but we later learn that he failed. He blames Pilkings, who interrupts and arrests him for trying to commit suicide; he blames the gods for deserting him, and he blames his bride for sapping his will. But he admits to longing for life too much, and not being able to let go.

The role of the King's Horseman is inherited. Olunde, his son, returns from abroad as soon as he hears of the King's death, knowing that his father too will die, and he himself will need to take up the role for the new king. Olunde is horrified and ashamed to discover that Elesin has not died and disowns him. He commits suicide himself, hoping that he is not too late and can do something to salvage the situation for the King and Yoruba people. Elesin has been locked in jail by Pilkings, who believes he has done his duty by saving Elesin's life, but Elesin tells him he has destroyed it instead, by preventing him from carrying out his duty.

Iyaloja and the women carry Olunde's body to Elesin, and censure him for his failure. In his shame, Elesin suddenly strangles himself with his chains. Iyaloja stops Pilkings from closing Elesin's eyes and tells his bride to do so, as requested by Elesin. She does this, and sprinkles earth on Elesin's eyes as a ritual. Iyaloja tells her to forget the dead now, and the living, and only think of the new life she carries.

Quotation	This suggests...
'This market is my roost. When I come among the women I am a chicken with a hundred mothers.' (Scene 1)	... that Elesin feels at home in the marketplace. He is well looked after by the women and enjoys the noise and bustle of life in the market.
'I have freed myself of earth and now ... It's getting dark. Strange voices guide my feet.' (Scene 3)	... that Elesin is able to loosen his grip on life as he succumbs to the mesmerising trance.
'I have no father, eater of leftovers.' (Scene 4)	... Olunde's disgust at discovering Elesin's failure.
'The night is not at peace, ghostly one. The world is not at peace. You have shattered the peace of the world for ever. There is no sleep in the world tonight.' (Scene 5)	... the enormity of the consequences of Elesin's failure to die and fulfil his role as the King's Horseman. He is talking to Pilkings, trying to convey the disquiet which will now follow.

Iyaloja

Iyaloja is the mother of the marketplace and the leader of the women. Elesin relishes the pleasure and comfort he feels in the care of the women. Iyaloja also has a wider view of the stability of the whole community, and she maintains discipline amongst the women, such as when Amusa tries to arrest Elesin.

Iyaloja and the women are deferential to Elesin because they are grateful for the sacrifice, he is about to make for them. They humour his desire for rich clothes, and Iyaloja puts the well-being of the people before her personal desires when she agrees to his marrying the pretty girl who is already betrothed to Iyaloja's

son. However, she is worried by the sheer enjoyment of life shown by Elesin, because she knows he will have to distance himself from earthly pleasures to allow himself to die, so that he is able to fulfil the ritual of the King's Horseman. She warns Elesin that he must not leave a dangerous curse behind with any new life he leaves with his new bride.

When Elesin fails to complete the ritual and is imprisoned by Pilkings, Iyaloja castigates him aggressively, using graphic proverbs from the natural world to emphasise his failure. Without the Horseman to show him the way, the King is now condemned to wander the earth, and the Yoruba world is unbalanced. Iyaloja expects the women will now have to try to resolve the numerous difficulties they anticipate because of Elesin's failure. They begin by carrying the burden of Olunde's body to proffer to Elesin in the hope that he is still able to pass on the secrets of the hereditary role of the King's Horseman. Pilkings stops Elesin from doing this.

Iyaloja seems to accept Elesin's brutal suicide, but considers he is too late to be of much help in making things better. She criticises Pilkings for his lack of understanding of their culture, which resulted in Elesin's failure and Olunde's suicide. She sternly stops Pilkings from touching Elesin's body and enables the Bride to carry out the traditional rites of closing his eyes and sprinkling earth over them, according to Elesin's earlier request.

Iyaloja ends the whole play by trying to look to the future – she tells the Bride to forget the dead and the living, and to focus only on her unborn child.

Quotation	This suggests...
'The living must eat and drink. When the time comes, don't turn the food to rodents' droppings in their mouth.' (Scene 1)	... that Iyaloja has a sense of foreboding. She warns Elesin not to curse any new life he leaves with his Bride, which may bring harm to the living.
'What gives you the right to obstruct our leader of men in the performance of his duty?' (Scene 3)	... the authority wielded by Iyaloja as she prevents Amusa from arresting Elesin.
'You have betrayed us ... We said you were the hunter who brought the quarry down; to you belonged the vital portions of the game. No, you said, I am the hunter's dog and I shall eat the entrails of the game and the faeces of the hunter.' (Scene 5)	... the extreme anger felt by Iyaloja at the betrayal by Elesin. She feels that the lifetime of honours they bestowed on Elesin were a waste, that they were even obtained by trickery, since he failed to fulfil his predetermined role as the King's Horseman.
'Now forget the dead, forget even the living. Turn your mind only to the unborn.' (Scene 5)	... that Iyaloja is trying to look to the future beyond the disaster brought about by Elesin.

Simon Pilkings

Pilkings is the stereotypical British District Officer, responsible for law and order in his district. He is officious in his dealings with his subordinates, such as Amusa and Joseph, and believes that British ways are unquestionably right. He tries to do his duty of keeping the peace and upholding British values. He overruled Elesin and arranged for Olunde to study medicine at university in England, because he was certain it was the right thing to do. He knew nothing about Olunde's hereditary role as the next King's Horseman.

Pilkings and his wife show their insensitivity to local customs at a formal fancy-dress ball, attended by the Prince. They wear confiscated native 'egungun' costumes which have religious significance for the Yoruba people; they enable those wearing them to take on the spirits of dead ancestors. Amusa is fearful of offending the ancestors and refuses to talk to Pilkings while he wears the costume. Jane is more sympathetic and tries to listen to Amusa's concerns. Pilkings disagrees with her and is often overbearing towards her, too.

When he learns of the performance of the local custom in which Elesin is to commit suicide, Pilkings' only concern is to quell any disturbance which might threaten the peace at the ball. He is not interested in understanding Yoruba society and custom, since he believes British ways are better. He issues orders to arrest and imprison Elesin. He shows his lack of understanding in his talk with Elesin, and is bewildered by

Iyaloja's chastisement of Elesin, and Elesin's subsequent suicide, followed by Iyaloja's blaming him for causing the death of Olunde and Elesin's inopportune suicide. Pilkings is a representative of overbearing colonialism, which results in the destruction of vital Yoruba traditions.

Quotation	This suggests...
<p>'What the hell is the matter with you man!' 'What's that rubbish again?' (Scene 2)</p> <p>'And let's have no more superstitious nonsense from you Amusa or I'll throw you in the guardroom for a month and feed you pork!' (Scene 4)</p>	<p>... Pilkings abrupt manner with subordinates. Here he yells at Amusa's reaction to his costume, then later irritably threatens him.</p>
<p>'The old pagan wanted him to stay and carry on some family tradition or the other. Honestly I couldn't understand the fuss he made.' (Scene 2)</p>	<p>... Pilkings' lack of understanding of the significance of the hereditary ritual of the King's Horseman. He sent Olunde to England to study.</p>
<p>'Look, just when did you become a social anthropologist...?' (Scene 2)</p> <p>'Shut up woman and get your things on.' (Scene 2)</p> <p>'I really wish you'd stop interfering.' (Scene 5)</p>	<p>... Pilkings' condescending and overbearing manner with his wife.</p>
<p>'Well, I did my duty as I saw it. I have no regrets.' (Scene 5)</p>	<p>... that Pilkings still believes he did the right thing in arresting Elesin.</p>
<p>'... it is what you brought to be, you who play with strangers' lives.' (Scene 5)</p>	<p>... that Iyaloja here believes the inopportune deaths of Olunde and Elesin are a result of Pilkings' ignorant actions.</p>

Now create your own character summaries:




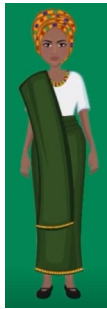

Chapter	Quotation	This suggests...




Chapter	Quotation	This suggests...

Chapter	Quotation	This suggests...

Worksheet 6: Character animations






Character name	Character image
Elesin Oba	
Praise-Singer	
Iyaloja	
Elesin's bride	
Amusa	

Character name	Character image
Simon Pilkings (British District Officer) and Jane Pilkings	
Joseph (the household servant)	
Olunde	

Worksheet 6: Character animations (blank)



Character name	Character image

Character name	Character image
	
	
	

Worksheet 3: Quiz

1. Why does Elesin pretend to be angry with the women in the marketplace?

- A) ...because he wants to be dressed in rich clothes.
- B) ...because he wants to be given a good meal.
- C) ...because he wants to listen to music.
- D) ...because he wants to buy a 'Not-I' bird.

2. At first, why doesn't Iyaloja want Elesin to marry the girl he has chosen?

- A) ...because she is already married.
- B) ...because he is already married.
- C) ...because she is betrothed to Iyaloja's son.
- D) ...because Elesin is going to die tomorrow.

3. What outfit does Simon Pilkings wear to the fancy-dress ball?

- A) a doctor's outfit
- B) an egungun costume
- C) a police uniform
- D) a 'Not-I' bird costume

4. What job does Amusa do?

- A) He is an entertainer.
- B) He is a native chief.
- C) He is a ship's captain.
- D) He is a native policeman.

5. Why does Pilkings send Amusa to the marketplace?

- A) to arrest Elesin
- B) to buy groceries
- C) to buy rich clothes
- D) to get married

6. As the King's Horseman, to what place does Elesin guide the King after he dies?

- A) to the marketplace
- B) to the world of the living
- C) to the District Officer's house
- D) to the world of the ancestors

7. What was Olunde studying at university in England?

- A) English
- B) medicine
- C) politics
- D) science

8. What does Olunde insultingly call Elesin when he sees him after he fails to die?

- A) eater of leftovers
- B) crawler in filth
- C) burrower in darkness
- D) extinguisher of light

9. What burden do Iyaloja and the women carry to Elesin in prison?

- A) all his worldly possessions
- B) the egungun costumes
- C) the body of Olunde
- D) the native drums

10. What does Iyaloja tell the Bride to do in the last line of the play?

- A) Forget the dead, think only of your mother and father.
- B) Forget the dead, think only of your people.
- C) Forget the dead, think only of the living.
- D) Forget the dead, and even the living. Think only of your unborn child.

Quiz answers

1. Why does Elesin pretend to be angry with the women in the marketplace?

A) ...because he wants to be dressed in rich clothes.

2. At first, why doesn't Iyaloja want Elesin to marry the girl he has chosen?

C) ...because she is betrothed to Iyaloja's son.

3. What outfit does Simon Pilkings wear to the fancy-dress ball?

B) an egungun costume

4. What job does Amusa do?

D) He is a native policeman.

5. Why does Pilkings send Amusa to the marketplace?

A) to arrest Elesin

6. As the King's Horseman, to what place does Elesin guide the King after he dies?

D) to the world of the ancestors

7. What was Olunde studying at university in England?

B) medicine

8. What does Olunde insultingly call Elesin when he sees him after he fails to die?

A) eater of leftovers

9. What burden do Iyaloja and the women carry to Elesin in prison?

C) the body of Olunde

10. What does Iyaloja tell the Bride to do in the last line of the play?

D) Forget the dead, and even the living. Think only of your unborn child.

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