

Teaching Pack: *Anowa*

Cambridge IGCSE™ World Literature 0408

For examination from 2024



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Introduction

This *Teaching Pack* supports teachers and learners when studying Cambridge IGCSE World Literature 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.

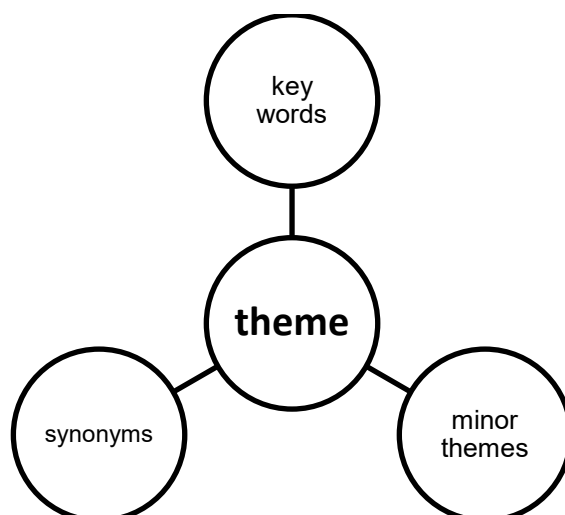
The content of these set text resources will need to be expanded on to cover what candidates are expected to know and be able to comment on in an examination.

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/acts (in no more than a couple of sentences in their own words)
- a timeline of events (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.

The key words we use for the themes in this *Teaching Pack* are not exhaustive.

We suggest teachers discuss synonyms and alternative key words for themes that are identified for a text. Create key major theme mind maps and then from each of those key themes, map connected and subsidiary/minor themes.



Animation videos

This *Teaching Pack* can be used with the videos which were produced 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 has 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 teaching pack and videos aim 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.

Lesson resources



Included in this pack are some resources to use with your learners. You may ask your learners to create their own worksheets similar to these, around another text, which they are studying:

Character summaries and quotations – learners create their own character summaries including quotation.

Character animations – after watching the animation, learners can work in pairs to fill in the blank worksheet.

Reflection – after reading the text / watching the videos, learners reflect, consider and explore.

Quiz – a fun quiz to test the learners' knowledge of the text before or after watching the videos.

1. Themes and text summary

Some themes which Aidoo explores include:

- the clash between tradition and individualism
- the consequences of defying societal expectations
- the impact of greed and ambition on relationships.

Anowa is a three-phase social drama based on an old Ghanaian legend. On one level this is a play about the tragedy of a specific couple, but it also serves as a wider comment on African cultural issues.

Prologue	The play opens with two figures, the Old Man and Old Woman entering the stage from opposing sides. They remind the audience of an old folk story of a daughter who will not obey her parents and they name their daughter, Anowa, as an example of such a daughter. It is made clear that the Old Woman is entirely disdainful of Anowa's strong character and independence, while the Old Man is thoughtful about what it teaches people about change.
Phase One	In Phase One the action opens in the Ghanaian village of Yebi. It is the early evening on the streets of the village and a young girl and boy are seen on the stage. The girl is dressed simply, and the boy is in work clothes. He creeps up on her and shouts 'hei' whereupon they both laugh until the lights are removed from them. The action then moves to the upper stage and the open courtyard of Badua and Osam's cottage. Badua is cooking around a tripod and pot, and Osam is relaxing in his 'lie-in' chair, smoking his pipe. The husband and wife are engaged in a tense argument about their daughter Anowa. This young woman is 'six years after puberty', but she refuses to marry any of the suitors that her mother's family offer, because she wants to marry for love. Badua, is frustrated and angry that her daughter will not follow the expectations of society and instead runs 'wild' causing rumours to circulate about her. Osam suggests that it is not his role to make his daughter conform and that is the job of Badua and her family. He suggests that they apprentice Anowa to a Priestess to calm her down. Badua will hear no talk of this and wants her daughter to be 'a human woman' who will 'marry a man'; her expectations are traditional and simple. At this point Anowa runs into the scene and excitedly tells both Badua and Osam that she has met the boy she will marry; he is called Kofi Ako. Despite Anowa's excitement her mother is devastated and names Kofi as a lazy and vain individual, from a family of men that make bad husbands. She laments that she is the mother of the girl who wants to marry 'this fool, this good-for-nothing cassava-man, this watery male...'. Osam continues to lay in his chair and smoke his pipe, offering little help other than to suggest that Badua should ask her family to help if she is upset with Anowa's choice for a husband. Badua and Anowa argue and Anowa informs her mother that her marriage is her free choice and that after she marries Kofi, she will help him to make something of himself. Badua and Anowa are on the edge of physical violence when Osam steps in to stop Badua hitting her daughter. Following Osam's attempt to bring peace, Anowa leaves, taking her basket of possessions and ignoring Badua's warning, promising never to return to Yebi or her family again. Before the action moves to Phase Two, the Old Man and Old Woman re-enter the stage and debate what it means to be a youth of this era. The Old Woman condemns Anowa's actions whilst the Old Man suggests that it is a good thing that this young couple have left to make their own way in the world.

Phase Two

A couple of years have passed, and the action opens on a dark road with wind, thunder and rain. Anowa and Kofi are on the road, travelling with skins and other hides. The young couple seem to be affectionate and in love, with her playfully teasing him and him desperate to look after her and shelter her from the storm. Sitting closely, the couple talk and eat. It is revealed that they have been trying to conceive a baby, but this has not yet been successful. They both want a child, but Kofi wants to seek traditional help from a medicine man and Anowa does not. Eventually Anowa suggests that her husband take another wife, but he will hear nothing of this.

The next morning, as the sun rises Kofi and Anowa's conversation from the night before resumes, and Kofi asks Anowa if she is unhappy with him. She says she is not unhappy, just a little different to other wives; she enjoys hard work, and she likes being 'on the road' with her husband. At this point Kofi tells his wife that he wants to buy some 'men' as slaves, to help them with the toil of their business. Anowa is outraged and forbids him to do such thing warning that 'no man made a slave of his friend and came to much himself. It is wrong. It is evil.' Kofi is startled by Anowa's bold words, but eventually they agree they should not argue, and the stage lights go out on them.

The lights come up on the courtyard of Badua and Osam's cottage. It is early evening and husband and wife both have food but are not really eating. They are heatedly discussing Anowa's departure and the way that she 'remains a stranger' to them for such a long time. Badua wants to look for her daughter, suggesting it is unnatural, but Osam points out that rumour says that Anowa and Kofi are now rich and prosperous and have made a good life. It is here that it is revealed that Kofi did buy men as slaves and that Anowa has not been happy with this.

It is now some years later and Kofi and Anowa are wealthy and prosperous. Buying the slaves was profitable and their business is very successful, yet Anowa is unhappy with Kofi's suggestion that they now just 'rest'. She hates being idle and feels she is withering away; the lack of children in their lives weighs very heavily on her mind and she is clearly very unhappy. The relationship of this couple seems to have significantly deteriorated over the passing years; the wealthier they have become the more distant their relationship has become. Finally, Anowa again suggests that Kofi takes another wife and still he will hear nothing of it, pleading with Anowa to be happy to be his 'glorious wife' as then the children may come naturally to them.

Phase Three

Phase three opens in The Big House at Oguuaa. The inside of the main hall is garishly opulent and richly dressed to reflect the wealth of Kofi and Anowa; there are western paintings, rich drapes and animal skins. Despite Kofi now being extremely rich, he still cannot make Anowa happy. Without any work to do and with no child to care for she is aimless, distracted and miserable. Visually, she has aged considerably in the years that have passed. All day she paces the house, dressed simply and with bare feet, encouraging the servant children to call her 'mother'. The boy and the girl servant discuss this, and the girl says that Anowa 'flits about like a ghost' all day long talking to herself.

In the penultimate scene the audience discover that Kofi has ordered a separation and is having Anowa removed from their marital home. He is building her a home and will send servants with her and wealth, but he does not wish to remain with her. Anowa doesn't want to leave, they argue and she suggests that she remain with him, but living in a separate part of the house. Kofi will not be persuaded, and their argument gets increasingly heated, with Kofi speaking 'fiercely' and 'angrily' and Anowa pacing about the floor. Eventually Anowa demands to know why she is being banished, asking if he is bored of her or wants another wife now. When Kofi will not tell her, she gathers servants to ask who among them knows of a wife being dismissed without a credible reason. Eventually Anowa understands that her husband is now impotent and that this is why they have been 'strangers' and why she does not have a child. In a final fit of revenge, Anowa reveals to all that Kofi is 'a woman now' as he is impotent. Kofi exits the stage and minutes later there is a gunshot heard off stage. Anowa begins to 'giggle' like a child and the stage light slowly dims on her.

The final image of the play is of a funeral with Badua and Osam in attendance. The lights dim on the funeral and the Old Man and Old Woman enter. The Old Man takes centre stage and reflects on the tragic union of Kofi and Anowa. Both are now dead; Kofi has shot himself and Anowa has drowned herself. The Old Man wonders who is to blame for this end and concludes that it is all of them.

2. Character summaries and quotations

Anowa

Anowa is a young Ghanaian woman who lives in the village of Yebi with her parents Badua and Osam. Despite being 'six years after puberty', she refuses to marry any of the suitors her family present, as she believes it is 'her marriage' and so 'her choice'. Culturally this is unusual and causes much concern to her parents, especially Badua, who laments her daughter running 'wild' about the town and getting a reputation. Anowa is fierce and opinionated from the start and this quickly challenges cultural issues around a woman's autonomy and power in the face of tradition.

In Phase One, Anowa meets Kofi Ako on the streets, they play and laugh, and she decides that he is the husband she chooses. Anowa is happy and excited by her choice and rushes to tell her parents of the news; Badua and Osam are shocked and unhappy, but Badua is most ashamed and disappointed by the choice. Osam suggests that Anowa would have been better off apprenticed to a priestess. During the Phase One arguments with her mother, Anowa is confident and unrelenting in her choice. She verbally attacks her mother's traditional views, calling her a 'witch' and threatening to leave the family. During these arguments Anowa asserts a woman's right to choose her husband and to marry for love, rather than for expectation or tradition. This attitude shocks and appals her mother. All Badua wants is for her daughter to marry a worthy man and 'be happy'. The strength of Anowa's belief in her freedom to choose is demonstrated by her decision to leave her family and to leave Yebi, to marry Kofi and never return.

At the start of their marriage, Anowa seems happy, and the marriage appears to be affectionate and sweet. The audience see them out on the road and Kofi is attentive and caring and Anowa is happy to receive this attention. It is clear that Anowa has been happy helping Kofi achieve some success in growing their business and that she enjoys the challenge of work alongside her husband. Anowa speaks openly to Kofi about her 'difference' as a wife and her desire to remain alongside her husband working and supporting him. It becomes clear that although Kofi loves his wife, he doesn't fully understand her and perhaps wishes she was a little more traditional.

During their roadside conversation in Phase Two, Anowa reveals two opposing sides to her cultural identity. In the first instance, she is fiercely against the idea of slavery and Kofi 'buying men'. She warns him that 'no man that made a slave of his friend ever came to any good.' Taking a firm and confident position she finally asserts to Kofi that 'it is wrong. It is evil.' This confident challenge to a husband marks Anowa as unusually progressive in her view of gender and power. However, just before this, she laments her inability to give Kofi a child, a fact that obviously distresses her and weighs so heavily on her that she asks him to consider taking another wife. The traditional view that a wife's role is to provide her husband with children is at odds with her progressive views on marriage and slavery, making her a complex and challenging character.

Years later in Phase Two, the audience sees the deterioration of Anowa's confident and independent persona. She is not happy to 'rest' now that the business is successful and with no children to care for, she is listless and purposeless in her marriage and home. Just as she predicted, she has withered away, and she is visually aged and unhappy now. Her relationship with Kofi has also suffered and the two are obviously emotionally disconnected and at odds with each other. Kofi cannot understand why Anowa needs to 'work' and asks that she just be happy to be his 'glorious wife' in the hope that children will then follow naturally. As the audience moves towards the final phase of the play, it is tragic to witness this confident and assertive woman's downfall as she remains lonely and childless in her marriage.

In Phase Three Anowa is distressed and confused by Kofi's decision to remove her from their home. She wanders around the big house 'like a ghost' talking to herself and asking the servant children to call her 'mother'; this is a sad image of a lost woman. In a final confident assertion Anowa demands that Kofi give her the reason for her dismissal. When Kofi refuses to provide her with the reason she brings

in servants and onlookers to witness the revelation and to humiliate him. Eventually Anowa realises that Kofi has nothing to give her as a husband as he is now impotent and that this is why they have no children. She reveals this information to everyone, shaming him and prompting his suicide. She then takes her own life by drowning: she cannot be a mother and after Kofi's suicide, she no longer is a wife. It would seem that Anowa's downfall is in some parts a punishment for her 'wild' and independent ways, but perhaps it is simply a warning about the challenges that 'new' women face to break free from the holds of their pasts.

Quotation	This suggests...
'Mother, remove your witch's mouth from our marriage.' Phase One	That Anowa feels strongly enough about Kofi and her right to choose a husband that she will disobey her parents and verbally fight with her mother. Anowa's direct address of 'Mother', followed by the command to 'remove' her 'mouth' (speech), sets a battle like atmosphere. Her decision to call her mother a 'witch' is bold and extremely disrespectful of the matriarchal position.
'Kofi, no man made a slave of his friend and came to much himself. It is wrong. It is evil.' Phase Two	That Anowa values people and sees their humanity and worth. The use of the noun 'friend' shows the social connection and equality that she sees between people. The emotive abstract nouns 'wrong' and 'evil' demonstrate the strength of her conviction here. This is a warning to her new husband, one that he does not heed.
'Kofi, are you dead? I mean, are you like a woman?' Phase Three	That Anowa now understands why she has not been able to bear children. The metaphor of Kofi's death implies that he now has no value to her as a husband, because he is no more than a 'woman' so no more than she is herself.

Kofi Ako

At the start of the play, Kofi Ako is a happy and carefree young man returning from fishing, who meets the high-spirited Anowa on a Yebi street. He smiles, creeps up on her and shouts 'hei Like teenagers in love, they run off the stage laughing and the next we hear that Kofi is the man that Anowa has chosen to marry. Before the audience next meets Kofi, he is introduced via his reputation by Anowa's mother, Badua. She describes him to the audience as a 'good-for-nothing', lazy and weak male. Her worry is that he does not take work seriously and will refuse to learn 'a trade', making him unable to support her daughter in the way that she would want. Interestingly, when the audience next meets Kofi on the stage, he is happily working hard alongside his wife building a successful business. It seems that Badua was in some ways wrong about him.

Initially, Kofi seems to be a caring and affectionate husband. He sits closely with Anowa on the roadside sheltering her and talking intimately and closely with her. When she is tired, we see him pick her up and place her in a sleeping position, playing the role of the protector. Interestingly, it is only shortly after this that we witness the first disagreement and clash of attitudes between Kofi and Anowa. Kofi wants to buy 'men' as 'slaves' to help grow their business and he can't understand why Anowa would see this to be wrong and evil. He asks who has put those ideas into her head. Despite Anowa's suggestion that buying men would make her very unhappy, he purchases slaves to grow their business. It is during this conversation that Kofi reveals that he is not as progressive in his view of the dynamic between men and women as we might have expected him to be. Essentially, he wants a traditionally simple life; his wife is to be a passive support to him and a mother to his children.

As the play moves through Phase Two and into Phase Three, the audience sees Kofi retreat further and further away from Anowa, both physically and emotionally; the gulf between their views, desires and morals grows. All Kofi wants is for Anowa to be a traditional wife, to be happy in that role and to 'rest' and lead a domestic life. He believes that if she is happy in this role then children may naturally follow, suggesting that her unhappiness is perhaps why she is barren.

At the end of the play Kofi is exposed as an impotent male and Anowa uses this revelation to both punish and shame him in front of his household. After this dramatic climax, Kofi leaves the stage, and a gunshot is heard in the distance. Kofi takes his own life to escape the shame of now 'being woman'.

Quotation	This suggests...
'good-for-nothing cassava-man, this watery male of all watery males?' Phase One – Badua about Kofi	That Kofi Ako has a dubious reputation in Yebi village. Badua's list of undesirable qualities presents him as a lazy, unskilled and weak male, not possessing the qualities that would make him a worthy husband.
'...who told you that buying men is wrong?' Phase Two	That Kofi and Anowa are different in their view of equality amongst men. Kofi's question demonstrates that he really doesn't understand his wife and that her progressive view challenges his more traditional cultural views.
'I can't stand any more of your strange ways... did you make me just to destroy me?' Phase Three	That the differences between Kofi's more traditional views of what a wife should be, and Anowa's free-spirited independence have been their downfall. Kofi blames his wife for both his rise to success, but then his subsequent fall.

Badua

Badua is Anowa's mother, and she represents the traditional Ghanaian mother role. She opens Phase One at a cooking tripod and is most often seen involved with domestic activities, reinforcing the idea that a woman's place is in the household supporting her husband.

Throughout the play Badua's motivating grievance is her daughter's inability to conform to cultural norms and traditions of Yebe. She is upset that Anowa is 'six years past puberty' and still remains unmarried. Badua has lost all of her children except Anowa, and so obviously feels a cultural pressure for Anowa to be a 'good' daughter as this reflects on her success as a mother.

It is Badua that has the most extreme reaction to the news that Anowa will marry Kofi. She is vicious in her attack of his character, listing negative traits of this young man such as 'good-for-nothing' and 'watery-male'. But her main concern is that he will not make a worthy husband for Anowa and that he will not sustain her financially in an adequate way, leaving her to live upon 'stones'. There is a clear cultural expectation steering Badua's thoughts here, but she does seem genuinely concerned for the future welfare of Anowa.

Anowa's free-spirit and decision to marry Kofi brings shame to Badua and this shame weighs upon her as heavily as her fears for her daughter's future. She is concerned for her reputation in Yebe village, and laments that she must be the mother whose only living child wishes to marry a worthless husband.

The juxtaposition of Badua and Anowa, the fierce challenges to one another and their eventual separation symbolise the consequences of pursuing personal desires in the face of societal expectation.

Quotation	This suggests...
'Your child is not married and goes around wild...' Phase One – Badua to Osam	That Badua equates not being married and following traditional expectation with being 'wild' and bringing shame upon the family. Badua's tone and the second person direct address suggests that in some way she perhaps blames Osam for Anowa's free-spirited ways.
'Should I be the one whose daughter should want to marry this fool?' Phase One	That Badua feels a great sense of shame around her daughter's behaviour. The rhetorical question suggests that in some part she feels victimised by her daughter's behaviour and decisions. She is embarrassed that it reflects badly upon her as a mother.
'A human being, and a woman too, preferring to remain a stranger in other peoples' lands?' Phase Two	That Badua cannot understand why her daughter has left and why she will not return. The overt reference to Anowa being a 'woman' makes it clear that some of the expectations that Anowa has violated are directly connected to her being a woman and the specific cultural expectations that this culture places on women.

Create your own character summaries including quotation tables:

[Character name]

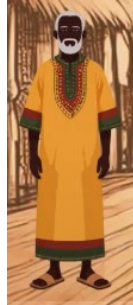
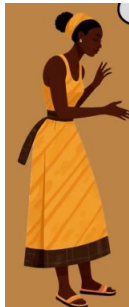


Quotation	This suggests...



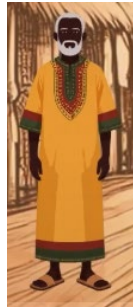
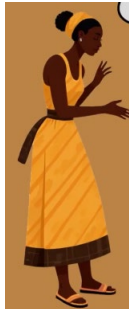
3. Character animations

Can you identify the names of the different characters in the videos?

Character name	Character image
	
	
	
	
	

Character name	Character image
	
	
	
	

Here are the answers.

Character name	Character image
The Old Man	
The Old Woman	
Anowa (young)	
Badua	
Osam	

Character name	Character image
Kofi Ako (young)	
Kofi and Anowa (husband and wife)	
Kofi and Anowa (wealthy and prosperous)	
Anowa (old)	

4. Reflection and activities



Now you have read the text, reflect on your thoughts:

Consider the relationship between the ending and the rest of the play.

Did you find the ending surprising or shocking?

Were you able to predict the ending, and at what stage did the ending become clear?

Did you find the ending satisfying?

Did the characters get the ending they deserved?

What dramatic contribution did the ending make to the play as a whole?

To what extent does [author] make this a satisfying ending to the play?

[illegible]

Explore the dramatic impact of a key moment from the play

Read the extract you have selected and consider the points below:

- Explore the use of particular words or lines spoken by character.
- Were there any shifts in topic, tone and mood? Is it a moment of quiet pathos or one of dramatic intensity?
- How does the writer convey the mood at this moment in the play?
- What is the dramatic impact on the audience?

[illegible]

Explore the characters in the play

Create practice questions around the characters of the play, for example:

- Explore how [author] portrays the relationship between [character] and [character]?
- How does the writer memorably depict the life of [character]?
- Explore how [character] makes this moment in the play so memorable/entertaining/dramatic?

Choose **one** of your questions and complete the following activities:

Compile a QUOTATION + COMMENT table to record your ideas about specific characters.

Add notes to each quotation about what it reveals about the character and their relevant contexts.

Learn some key quotations.

Answer the question. Peer-evaluate each other's answers.

Note examples of:

- irrelevant points (which perhaps narrate or describe)
- repeated points (where no more credit can be given)
- unsupported assertions (which do not constitute analysis)
- long quotations (which indicate a lack of clear focus).

Tick:

- ✓ points that are valid and thoughtful
- ✓ quotations that are concise and relevant
- ✓ critical comments on key words or aspects of structure and form.

[illegible]

Explore the themes of the play

Create practice questions around a theme, for example:

- How does [author] portray [theme] in the play?
- In what ways does [author] convey [theme] in the play?
- How does [author] present his ideas about [theme] in the play?

Choose **one** of your questions and complete the following activities:

- Compile a QUOTATION + COMMENT table to record your ideas about specific characters.
- Add notes to each quotation about what it reveals about the character and their relevant contexts.
- Learn some key quotations.
- Answer the question. Peer-evaluate each other's answers.

Note examples of:

- irrelevant points (which perhaps narrate or describe)
- repeated points (where no more credit can be given)
- unsupported assertions (which do not constitute analysis)
- long quotations (which indicate a lack of clear focus).

Tick:

- ✓ points that are valid and thoughtful
- ✓ quotations that are concise and relevant
- ✓ critical comments on key words or aspects of structure and form.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



4. Quiz

1. Why is Badua frustrated at the start of the play?

- A) She is frustrated that Osam sides with their daughter.
- B) She is frustrated that her daughter has not returned for dinner.
- C) She is frustrated that her daughter will not follow societal expectations of marriage.
- D) She is frustrated that her daughter wants to remain single.

2. Which of these statements is false?

- A) Anowa asks for permission to marry Kofi Ako.
- B) Anowa is excited to tell her parents of her plans.
- C) Badua is devastated at the news.
- D) Badua says Kofi is a 'fool' and a 'good-for-nothing'.

3. What does Anowa promise Badua before she leaves?

- A) She will make peace with Badua.
- B) She will stay in Yebi after getting married.
- C) She will see Badua again in the future.
- D) She will never return to Yebi.

4. At the start of Phase Two it is revealed that Anowa and Kofi are struggling to...?

- A) be affectionate.
- B) conceive a child.
- C) build their business.
- D) get home through the storm.

5. What does Anowa suggest her husband should do in response to their problem?

- A) Take another wife.
- B) Get help from a medicine man.
- C) Stay faithful only to her.
- D) Ask the prophets about their future.

6. Which of these statements is true?

- A) Anowa encourages Kofi to buy slaves so they can rest.
- B) Anowa feels they cannot afford slaves yet.
- C) Anowa asks Kofi not to buy slaves because it is evil and wrong.
- D) Anowa says she will leave Kofi if he buys slaves.

7. Later in Phase Two, Anowa and Kofi become very rich, but she is very unhappy. Why?

- A) Kofi does not allow her to work.
- B) Kofi has bought more slaves.
- C) Kofi no longer loves her.
- D) Kofi will not take another wife.

8. In Phase Three, the servant boy and girl describe Anowa to be...

- A) like a priestess.
- B) like a ghost.
- C) like a child.
- D) like a mother.

9. What does Anowa finally come to understand about her husband at the end of the play?

- A) He wants another wife.
- B) He is bored with Anowa.
- C) He never loved his wife.
- D) He is unable to have children.

10. How does Kofi die?

- A) Anowa shoots him.
- B) He drowns.
- C) He shoots himself.
- D) Anowa drowns him.

Quiz answers

1. Why is Badua frustrated at the start of the play?

C) She is frustrated that her daughter will not follow societal expectations of marriage.

2. Which of these statements is false?

A) Anowa asks for permission to marry Kofi Ako.

3. What does Anowa promise Badua before she leaves?

D) She will never return to Yebi.

Answer: D

4. At the start of Phase Two it is revealed that Anowa and Kofi are struggling to...?

B) conceive a child.

5. What does Anowa suggest her husband should do in response to their problem?

A) Take another wife.

6. Which of these statements is true?

C) Anowa asks Kofi not to buy slaves because it is evil and wrong.

7. Later in Phase Two, Anowa and Kofi become very rich, but she is very unhappy. Why?

A) Kofi does not allow her to work.

8. In Phase Three, the servant boy and girl describe Anowa to be...

B) like a ghost.

9. What does Anowa finally come to understand about her husband at the end of the play?

D) He is unable to have children.

10. How does Kofi die?

C) He shoots himself.

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