READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

1. This paper consists of THREE questions.

2. Answer ALL questions.


4. Each question is worth 20 marks.

5. You are advised to take some time to read through the paper and plan your answers.

DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.
SECTION A — DRAMA

ANSWER ALL QUESTIONS IN THIS PAPER.

1. Read the extract below carefully and answer ALL the questions that follow.

PETU: Nephew!

ATO: [Comes from the room and for the first time in cloth']
Here I am, my Uncle.

PETU: We have killed the goats and chickens. The women will send you and your wife
some of the Oto and then you can eat a proper breakfast. But do you not think
you and your wife should come near the Stool Rooms?

ATO: Yoo, Uncle, we are coming.

PETU: But you are a man. So you must come and drink with the men first.

ATO: Then I am coming with you now.

[He goes into the room and returns in a minute. They all leave the courtyard by
the door on the right.]

[Lights go out.]

* * * *

[Several hours later. EULALIE enters from the door on the right.
She surveys the courtyard with disgust.]

EULALIE: What a blasted mess! Well [She shrugs her shoulders.] I suppose folks must have
their customs. Though if you ask me, I think there has been enough messing round
for one day. [She goes into the room and returns with a glass of whisky and, as
usual, a packet of cigarettes and a lighter. She lights her cigarette and moving to
the door on the right, peeps out into the old apartment. She makes a face. ATO
enters from that direction.]

EULALIE: [Moving to him] Native Boy, I have missed you dreadfully.

ATO: But you left us barely five minutes ago.

EULALIE: That shows you that after a year of marriage I am still in love with my husband,
which incidentally, is a wonderful achievement.

'Ceremonial clothing
25 ATO: By what standards? Because I am still in love with my wife. [They burst out laughing. ATO looks down at the glass in her hand.] Sweetie Pie, don’t drink too much.

EULALIE: But I have not been drinking at all.

ATO: This looks too strong.

30 EULALIE: I needed it so badly. I was getting rather nervy when I came back.

ATO: Well, now that I am back I don’t think you need it, do you, Sweetie Pie?

EULALIE: Just let me finish this. [Voices behind the door to the right.]

ATO: I think some of my people are coming. [Anxiously] Let me put your drink in the room for you.

35 EULALIE: Why?

ATO: I don’t think they’ll approve.

EULALIE: [Taking a sip] Nonsense. [Voices draw nearer.]

ATO: [Trying to take the glass from her] But ’Lalie, don’t let them find you in the very act.

40 EULALIE: [Sarcastically] Is this a taboo?

_Adapted from Ama Ata Aidoo, The Dilemma of a Ghost. Longman, 1985, pp. 40–42._

(a) What aspects of the characters Petu and Ato are revealed in lines 1–10? Support your answer with evidence from the extract. (4 marks)

(b) Explain TWO functions served by the stage directions starting from line 10 and ending at line 20. (4 marks)

(c) What TWO aspects of the relationship between Eulalie and Ato are revealed in lines 15–26? Justify your response. (4 marks)

(d) How does the playwright use Eulalie to question the values of the traditional society? (3 marks)

(e) Explain how the playwright intensifies the tension towards the end of the extract (lines 32–40). (2 marks)

(f) Suggest a title for the extract. Justify your choice using evidence from the extract. (3 marks)

_Total 20 marks_
SECTION B — POETRY

2. Read the poem below carefully and answer ALL the questions that follow.

The Bayou¹

The bayou holds a mystery
deep within its mossy swamp
Emitting in the croaks of frogs;
Clicking of the katydids²

5 Movements unknown
Envelop each thought
Echos of treasures
Pirate’s booty
Once sought

10 Oh the bayou sweats;
Dripping in mystery
For those who enter
What can it be?
Lurking in this

15 Murky sea
Rising from tales
Hushed in secrecy

Gripping and clenching
Slithering its hold

20 Snapping jaws
Its fate be told

Heavy now in misty dreams
An empty canoe wanders
Aimlessly;

25 Caught within the bayou’s
guardian trees.

Nancy Ellen Crossland,

¹Bayou — A secondary water-course or minor river which flows into a large body of water. It is usually marshy.

²Katydids — (plural) A katydid is a large green grasshopper; the male produces a loud shrill sound.
(a) State THREE things we learn about the bayou in stanza 1. (3 marks)

(b) Explain how stanzas 1 and 2 are connected. (3 marks)

(c) Identify ONE literary device in stanza 2. Explain the effect created by the literary device used. (3 marks)

(d) Describe the impression created in stanza 3 of the poem. (3 marks)

(e) Outline ONE way in which the poem communicates the idea that the persona is viewing the bayou from a distance. (2 marks)

(f) Explain how stanza 4 is a fitting conclusion to the poem. (3 marks)

(g) Although line 1 states that “The bayou holds a mystery” the nature of this mystery is never fully disclosed. Describe what this mystery could be. Support your answer with evidence from the poem. (3 marks)

Total 20 marks
SECTION C — PROSE FICTION

3. Read the extract below carefully and answer ALL the questions that follow.

“I was asked to make a request of you,” I said. “The elder at the house where I am, would like to come see you.”

He removed his hand from the dough and concentrated on digging the flour out from underneath his fingernails. Then he reached into his pocket for snuff and took a pinch.

“That is a strange request, Amabelle,” he said. “What do they want with me, these people?”

“The elder wishes to talk to you of Joel’s accident.”

“I don’t know if it was an accident. Amabelle. He was not one to die so easy, my son.” He raised his face towards the ceiling to keep the snuff from sliding from his nose down to his chin. Outside Felice cleared her throat again, this time it sounded like she was crying.

“The elder, Papi, he would like to pay for Joel’s funeral,” I said.

“No funeral for Joel,” he said. “I wanted to bury him in our own land where he was born. I did, but he was too heavy to carry so far. I buried him where he died in the ravine. I buried him in a field of lemongrass, my son.” He lowered his head, letting the tobacco mix drop to his chest. “He was one of those children who grew like the weeds in the fields, my son. Didn’t need nobody or nothing, but he did love his father. It was ceremonious the way I buried him, I know. No clothes, no coffin nothing between him and the dry ground. I wanted to give him back to the soil the way his mother passed him to me on the first day of his life.”

I could hear the children outside drawing sticks to decide who should have the first turn at playing with the goat. I no longer heard Felice.

“Of all the things he’s done, my son,” Kongo was saying, “of all the ways I’ve seen him be, I’ll never forget how he looked when he was born. So small he was, so bare, so innocent.”

He picked up the dough again and crushed it between his fingers.

“You shouldn’t spend too much time with this old man,” he said. “I don’t want to push you, but kité’m. Go see Sebastien now.”

“What word should I bring to the elder?” I asked.

“Tell him I am a man,” he said. “He was a man, too, my son.”

(a) Give TWO reasons for Amabelle’s visit to Kongo.  
(b) What TWO versions of Joel’s death are presented in the extract?  
(c) Explain how Kongo feels as he speaks to Amabelle. Show how his actions support your explanation.  
(d) Identify the device used in line 14 and comment on its effectiveness.  
(e) Explain the irony in the way in which Joel was buried.  
(f) Comment on the effectiveness of Kongo’s choice of words.  
(g) What do the following words suggest: “Tell him I am a man... He was a man, too, my son.” (line 26)?  

Total 20 marks

END OF TEST

IF YOU FINISH BEFORE TIME IS CALLED, CHECK YOUR WORK ON THIS TEST.

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