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GRADE 11

NOVEMBER 2019

ENGLISH HOME LANGUAGE P2

MARKS: 80

TIME: 2½ hours



This question paper consists of 21 pages.

INSTRUCTIONS AND INFORMATION

1. Please read this page carefully before you begin to answer questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on the next page and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections.

SECTION A: POETRY (30)

SECTION B: NOVEL (25)

SECTION C: DRAMA (25)

4. Follow the instructions at the beginning of each section carefully.
5. Answer FIVE QUESTIONS in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C. Use the checklist to assist you.
6. Number the answers exactly as the questions have been numbered in the question paper.
7. Start each section on a NEW page.
8. Write neatly and legibly.
9. Suggested time management:
SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
10. LENGTH OF ANSWERS:
 - Essay questions on poetry should be answered in 250–300 words.
 - Essay questions on the Novel and Drama sections should be answered in 400–450 words.
 - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
11. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):
 - Answer ONLY questions on the novel and the drama you have studied.
 - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C. If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.

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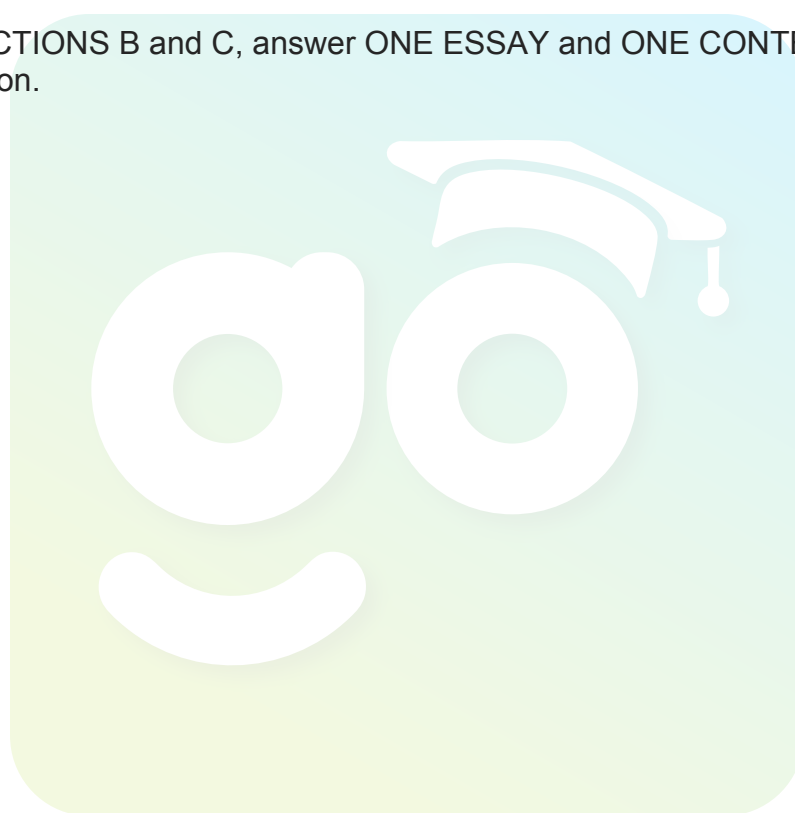
SECTION A: POETRY			
PRESCRIBED POETRY			
ANSWER ANY TWO QUESTIONS.			
QUESTION NO.	QUESTION	MARKS	PAGE NO.
1. Sonnet 130	Essay question	10	5
2. Housing Targets	Contextual question	10	6
3. We wear the mask	Contextual question	10	8
4. The child who was shot dead by soldiers in Nyanga	Contextual question	10	9
AND			
UNSEEN POETRY: COMPULSORY QUESTION.			
5. A wish for my children	Contextual question	10	10
NOTE: In sections B and C, answer ONE ESSAY QUESTION and ONE CONTEXTUAL question. If you answer an essay question from SECTION B, you must answer a contextual question from SECTION C. If you answer a contextual question from SECTION B, you must answer an essay question from SECTION C.			
SECTION B: NOVEL			
ANSWER ONLY ON THE NOVEL YOU HAVE STUDIED.			
ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS.			
6. <i>Things fall apart</i>	Essay question	25	11
OR			
7. <i>Things fall apart</i>	Contextual question	25	11
OR			
8. <i>Tsotsi</i>	Essay question	25	13
OR			
9. <i>Tsotsi</i>	Contextual question	25	13
SECTION C: DRAMA			
ANSWER ONLY ON THE DRAMA YOU HAVE STUDIED.			
ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS.			
10. <i>Macbeth</i>	Essay question	25	15
OR			
11. <i>Macbeth</i>	Contextual question	25	15
OR			
12. <i>The merchant of Venice</i>	Essay question	25	18
OR			
13. <i>The merchant of Venice</i>	Contextual question	25	19

CHECKLIST

Use this checklist to ensure that you have answered the correct number of questions.

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK
A: POETRY (Prescribed Poetry)	1–4	2	
A: POETRY (Unseen Poem)	5	1	
B: NOVEL (Essay or Contextual)	6–9	1	
C: DRAMA (Essay or Contextual)	10–13	1	

NOTE: In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.



SECTION A: POETRY

PRESCRIBED POETRY: Answer ANY TWO of the following questions.

QUESTION 1: PRESCRIBED POETRY – ESSAY QUESTION

SONNET 130 – William Shakespeare

- 1 My mistress' eyes are nothing like the sun;
- 2 Coral is far more red than her lips' red;
- 3 If snow be white, why then her breasts are dun;
- 4 If hairs be wires, black wires grow on her head.
- 5 I have seen roses damasked, red and white,
- 6 But no such roses see I in her cheeks;
- 7 And in some perfumes is there more delight
- 8 Than in the breath that from my mistress reeks.
- 9 I love to hear her speak, yet well I know
- 10 That music hath a far more pleasing sound;
- 11 I grant I never saw a goddess go;
- 12 My mistress, when she walks, treads on the ground.
- 13 And yet, by heaven, I think my love as rare
- 14 As any she belied with false compare.

In a carefully planned essay, critically discuss how the poet offers an alternative view of love by referring to the structure of the poem as well as the imagery used. Your essay must be 200–250 words (about ONE page) in length.

[10]

OR

QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION**HOUSING TARGETS – Kelwyn Sole**

- 1 Somewhere in our past
2 we believed in the future
- 3 that a better world
4 would discover foundation
5 under our feet, and we
6 would forever be singing,
7 in its kitchen.
- 8 Bricks pile up in a field.
9 Whether they will be enough
10 no one knows. How
11 they fit together
12 is anybody's guess.
- 13 Men with darkening skins
14 scribbled on by weather
15 wait for their instructions.
- 16 From time to time
17 limousines miraculously appear:
18 there is always a somebody
19 in a suit willing to smile
20 and shake their hands
- 21 who lays the first stone.
- 22 Then the camera lights
23 and racing engines
24 turn around, shrink back
25 from where they came.
- 26 Those left behind
27 stare at their own hands
28 afterwards, puzzled
29 at precisely what
30 has been transacted, why
31 they are still being offered
32 bonds
- 33 squint
34 between gnarled fingers
35 pace out the hopeful distances:
36 – there will be a flower bowl
37 – my bed is going here.

...

- 2.1 Refer to lines 1–2. Consider the context of the poem and suggest what may have been the speaker's hopes for the future. (2)
- 2.2 Explain what is shown in the contrast between the 'singing' (line 6) and the 'smile' (line 19). (2)
- 2.3 What is the significance of the 'flower bowl' and 'bed' imagined in lines 36–37? (3)
- 2.4 Refer to lines 22–25. There is a change of pace in these lines. Critically comment on the effect this has on 'those left behind' (line 26). (3)
- [10]**

OR



QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION**WE WEAR THE MASK – Paul Laurence Dunbar**

1 We wear the mask that grins and lies,
 2 It hides our cheeks and shades our eyes –
 3 This debt we pay to human guile;
 4 With torn and bleeding hearts we smile,
 5 And mouth with myriad subtleties.

6 Why should the world be over-wise,
 7 In counting all our tears and sighs?
 8 Nay, let them only see us, while
 9 We wear the mask.

10 We smile, but, O great Christ, our cries
 11 To thee from tortured souls arise.
 12 We sing, but oh the clay is vile
 13 Beneath our feet, and long the mile;
 14 But let the world dream otherwise,
 15 We wear the mask!

- 3.1 Refer to the title. Name the figure of speech and explain how it introduces the main idea in the poem. (2)
- 3.2 Explain the impact of the image of 'torn and bleeding hearts' (line 4). (2)
- 3.3 How does the sound device in line 5 contribute to the meaning of the poem? (3)
- 3.4 Critically comment on how the tone is 'masked' in the poem by referring to the contrast between 'grins' (line 1) and 'cries' (line 10). (3)

[10]**OR**

QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION**THE CHILD WHO WAS SHOT DEAD BY SOLDIERS IN NYANGA – Ingrid Jonker**

1 The child is not dead
 2 the child lifts his fists against his mother
 3 who screams Afrika shouts the scent
 4 of freedom and the veld
 5 in the locations of the cordoned heart

 6 The child lifts his fists against his father
 7 in the march of the generations
 8 who are shouting Afrika shout the scent
 9 of righteousness and blood
 10 in the streets of his warrior pride

 11 The child is not dead
 12 not at Langa not at Nyanga
 13 not at Orlando not at Sharpeville
 14 not at the police station in Philippi
 15 where he lies with a bullet through his brain

 16 The child is the shadow of the soldiers
 17 on guard with rifles saracens and batons
 18 the child is present at all gatherings and law-giving
 19 the child peers through house windows and into the hearts of mothers
 20 the child who wanted just to play in the sun at Nyanga is everywhere
 21 the child grown to a man treks all over Africa
 22 the child grown to a giant travels through the whole world

 23 Without a pass

- 4.1 Comment on the reference to 'the child' in the title of the poem. (2)
- 4.2 Refer to stanza 1 and stanza 2. What is implied about the relationships between these children and their parents? (2)
- 4.3 The title refers to the 'dead' child, yet in line 1 'the child is not dead'. Discuss the contradiction by referring to the rest of the poem. (3)
- 4.4 Critically comment on how the imagery used in lines 20–23 contributes to the mood. (3)

[10]**AND**

UNSEEN POETRY: The following question is compulsory.

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION

A WISH FOR MY CHILDREN – Evangeline Paterson

1 On this doorstep I stand
 2 year after year
 3 to watch you going

 4 and think: May you not
 5 skin your knees. May you
 6 not catch your fingers
 7 in car doors. May
 8 your hearts not break.

 9 May tide and weather
 10 wait for your coming

 11 and may you grow strong
 12 to break
 13 all webs of my weaving.

- 5.1 Explain what is shown by the repetition in line 2 'year after year'. (2)
- 5.2 Refer to stanza 2. Comment on how a child's needs change as he/she grows. (2)
- 5.3 How does the image in stanza 3 show the change in the relationship between mother and child? (3)
- 5.4 Refer to the last stanza and explain how it relates to the wish expressed in the title of the poem. (3)
- [10]**

TOTAL SECTION A: 30

AND

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

THINGS FALL APART – CHINUA ACHEBE

Answer EITHER QUESTION 6 (essay question) OR QUESTION 7 (contextual question).

QUESTION 6: THINGS FALL APART – ESSAY QUESTION

At the start of the novel Unoka encourages his son with the words, 'A proud heart can survive a general failure because such a failure does not prick its pride. It is more difficult and more bitter when a man fails *alone*'.

In a carefully planned essay of 350–400 words (1½–2 pages) in length, critically discuss to what extent this statement is true of the way Okwonko responds to the challenges in his life.

[25]**OR****QUESTION 7: THINGS FALL APART – CONTEXTUAL QUESTIONS**

Read the extracts below and then answer the questions that follow.

EXTRACT A

For three years Ikemefuna lived in Okonkwo's household and the elders of Umuofia seemed to have forgotten about him. He grew rapidly like a yam tendril in the rainy season, and was full of the sap of life. He had become wholly absorbed into his new family. He was like an elder brother to Nwoye, and from the very first seemed to have kindled a new fire in the younger boy. He made him feel grown-up; and they no longer spent the evenings in mother's hut while she cooked, but now sat with Okonkwo in his obi or watched him as he tapped his palm tree for the evening wine. Nothing pleased Nwoye now more than to be sent for by his mother or another of his father's wives to do one of those difficult and masculine tasks in the home like splitting wood, or pounding food. On receiving such a message through a younger brother or sister, Nwoye would feign annoyance and grumble aloud about women and their troubles.

5

10

Okonkwo was inwardly pleased at his son's development and he knew it was due to Ikemefuna. He wanted Nwoye to grow into a tough young man capable of ruling his father's household when he was dead and gone to join the ancestors. He wanted him to be a prosperous man, having enough in his barn to feed the ancestors with regular sacrifices. And so, he was always happy when he heard him grumbling about women. That showed that in time he would be able to control his womenfolk.

15

[Chapter 7]

7.1 What are the circumstances that led to Ikemefuna living in Okwonkwo's household?

(3)

- 7.2 Refer to lines 2–3. ‘like a yam tendril in the rainy season, and was full of the sap of life’. Comment on the relevance of this image in the context of the novel. (3)
- 7.3 In your own words explain why Okonkwo is ‘inwardly pleased’ at Nwoye’s development (line 13). You may quote in support of your answer. (3)
- 7.4 Refer to lines 14–17. Comment on the irony of what Okonkwo anticipates for Nwoye’s future. (3)
- 7.5 Refer to lines 18–19. ‘That showed in time he would be able to control his womenfolk’. Refer to the rest of the novel and comment on whether Okonkwo’s assertion is a true reflection of the attitude to women in Igbo culture. (3)

AND

EXTRACT B

The District Commissioner became angry and red in the face. He warned the men that unless they produced Okonkwo forthwith he would lock them all up. The men murmured among themselves, and Obierika spoke again.

“We can take you to where he is, and perhaps your men will help us.”

The District Commissioner did not understand what Obierika meant when he said, “Perhaps your men will help us.” One of the most infuriating habits of these people was their love of superfluous words, he thought. 5

Obierika with five or six others led the way. The District Commissioner and his men followed, their firearms held at the ready. He had warned Obierika that if he and his men played any monkey tricks they would be shot. And so they went. 10

There was a small bush behind Okonkwo’s compound. The only opening into this bush from the compound was a little round hole in the red-earth wall through which fowls went in and out in their endless search for food. The hole would not let a man through. It was to this bush that Obierika led the District Commissioner and his men. They skirted round the compound, keeping close to the wall. The only sound they made was with their feet as they crushed dry leaves. 15

Then they came to the tree from which Okonkwo’s body was dangling and they stopped dead.

[Chapter 25]

- 7.6 What does the attitude of the District Commissioner show about him in this extract? Quote in support of your answer. (3)
- 7.7 Comment on the significance of Obierika’s presence. (3)
- 7.8 Refer to Extracts A and B. Account for the change in mood. Consider the portrayal of Okonkwo’s character in the first extract and the image of his ‘dangling body’ in Extract B as the basis of your answer. (4)

[25]

OR

TSOTSI – ATHOL FUGARD

Answer EITHER QUESTION 8 (essay question) OR QUESTION 9 (contextual question).

QUESTION 8: TSOTSI – ESSAY QUESTION

'In the time that Tsotsi sat thinking in the ruins, two unimportant and unnoticed events took place in the township. Gumboot Dhlamini was buried and Boston awoke'.

In a carefully planned essay of 350–400 words (1½–2 pages) in length, critically discuss to what extent these two events are of great importance in the redemption of Tsotsi.

[25]**OR****QUESTION 9: TSOTSI – CONTEXTUAL QUESTIONS**

Read the extracts below and then answer the questions that follow.

EXTRACT C

In the city he found work on the mines and a room in one of the townships, and for a year he had been travelling from the one to the other in the early morning, with a multitude of others on the crowded trains, to work, and back in the evening, with the same multitude on the same trains, to sleep. He travelled safe for a year because he heeded the advice of others, and in that same year he worked hard and earned well and wore through the new shoes he had bought on the road, and had them mended, then wore through them again and then through them again and bought a new pair.

5

In some ways the year was a short one, and in others it was long, especially when he remembered Maxulu sitting on the side of the road and he got him a man who could make words to do him a letter back home. And now at last the year was almost over. In a week, only one more week of early steaming mornings and work under ground, he would be going back with the money he had saved. Maxulu would be getting back her man very much the same as he had left, with his laugh still big, and his hands that were generous in the gestures of love and even in shoes, still as high as hope.

10

15

But Gumboot was a man and that has a second meaning. It has to do with death and the frailty of even those earthen cups that hold passionate draughts of laughter, that can be broken and all the life of a man spilt in the dust. Gumboot was this man also, in this meaning, because on that Friday night train going back to the township, a week before going home, Butcher was behind him and Butcher knew with unfailing accuracy the position of the heart.

20

[Chapter 1]

- 9.1 How is the context of the novel revealed in line 1 of this extract? (3)
- 9.2 What is the reason for the inclusion of the information that 'He travelled safe for a year because he heeded the advice of others' (lines 4–5)? (3)

- 9.3 Discuss the relevance of the details given about Gumboot's life. (3)
- 9.4 How is the contrast between Gumboot and Butcher shown in this extract? (3)
- 9.5 Consider the image: 'It has to do with death ... spilt in the dust' (lines 17–19). To what extent is this an accurate description of the young David's transformation to Tsotsi? (3)

AND**EXTRACT D**

After this discovery Tsotsi's interest in his victim rose to an obsessive intensity, and he let his time and opportunities slip by. This man, this half-man, this unsightly and disfigured remnant of a man Tsotsi recognised with all the certainty of his unnumbered years as being the true figuration of life. He was a symbol of this precisely because he was bent, and broken, and so without meaning that other men had abandoned him. This was the final reality to life. Everything else was just rouge and lipstick on an ugly face. Smiles and laughter changed nothing, no more than a new pair of trousers would have given back the cripple his legs.

5

Tsotsi was convinced of this. The conviction was so absolute it was part of himself, of his life and of his way of living. It was there like the blood in his veins and in his heartbeat. Where it had come from he did not know, but he had it. He had a deeply intimate and personal knowledge of the grotesque anatomy of life.

10

He had never seen it so clearly, though. In the past it had come like a bad aftertaste to those moments when unavoidably he had been brought to the brink of a memory. It had been like that after the incident with the policeman and the prisoner, the one who had recognised Tsotsi and called him David. For days afterwards Tsotsi had brooded and it wasn't upon the man who had cried: 'It's me, Petah.' He had known it was better to forget him, and had promptly done so.

15

Tsotsi brooded because when he had finished that dice game with Butcher and Die Aap, and the man's hopeless cries were heard no more, he had stood up and seen the truth again so clearly he wondered why it was that he kept on forgetting it. The world was an ugly place.

20

[Chapter 7]

- 9.6 Account for Tsotsi's 'obsessive intensity' (line 1) with this victim. (3)
- 9.7 Compare the influence that both 'Petah' (line 17) and the man with the 'hopeless cries' (line 20) have on Tsotsi. (3)
- 9.8 Refer to Extracts C and D. Critically comment on the mood in both extracts. (4)

[25]**TOTAL SECTION B: 25****AND**

SECTION C: DRAMA

Answer ONLY on the drama you have studied.

MACBETH – WILLIAM SHAKESPEARE

Answer EITHER QUESTION 10 (essay question) OR QUESTION 11 (contextual question).

QUESTION 10: MACBETH – ESSAY QUESTION

In a carefully planned essay of 350–400 words (1½–2 pages) in length, discuss to what extent it is Macbeth's 'vaulting ambition' that leads to his tragic downfall.

[25]**OR****QUESTION 11: CONTEXTUAL QUESTION: MACBETH**

Read the extracts below and answer the questions that follow.

EXTRACT E

LADY MACBETH	Is Banquo gone from court?	
SERVANT	Ay, madam, but returns again tonight.	
LADY MACBETH	Say to the king I would attend his leisure For a few words.	
SERVANT	Madam, I will.	5
	<i>Off</i>	
LADY MACBETH	Nought's had, all's spent, Where our desire is got without content. 'Tis safer to be that which we destroy Than by destruction dwell in doubtful joy.	
	<i>Macbeth lost in thought</i>	
	How now, my lord, why do you keep alone? Of sorriest fancies your companions making, Using those thoughts which should indeed have died With them they think on? Things without remedy Should be without regard. What's done, is done.	10
MACBETH	We have scorched the snake, not killed it; She'll close and be herself, whilst our poor malice Remains in danger of her former tooth. But let the frame of things disjoint, both the worlds suffer, Ere we will eat our meal in fear, and sleep In the affliction of these terrible dreams That shake us nightly. Better be with the dead,	15 20

	Whom we, to gain our peace, have sent to peace, Than on the torture of the mind to lie In restless ecstasy. Duncan's in his grave; After life's fitful fever he sleeps well; Treason has done his worst. Nor steel, nor poison, Malice domestic, foreign levy, nothing, Can touch him further.	25
LADY MACBETH	Come on, Gentle my lord, sleek o'er your rugged looks, Be bright and jovial among your guests tonight.	30
[Act 3, Scene 2]		

- 11.1 Explain why Banquo would not return that night. (3)
- 11.2 What does Lady Macbeth's request to the servant in lines 3–4 suggest about the state of her relationship with Macbeth? (3)
- 11.3 Lady Macbeth expresses her current state as being one of 'doubtful joy' (line 9). Why is this ironic? (3)
- 11.4 Comment on the appropriateness of the image 'We have scorched the snake not killed it' (line 15) in the light of later events. (3)
- 11.5 Lady Macbeth encourages Macbeth to 'sleek o'er your rugged looks' (line 30). Show how this relates to an important theme in the drama. (3)

AND

EXTRACT F

<i>Seton off to fetch armour</i>		
MACBETH	How does your patient, doctor?	
DOCTOR	Not so sick, my lord, As she is troubled with thick-coming fancies, That keep her from her rest	
MACBETH	Cure her of that. Canst thou not minister to a mind diseased, Pluck from the memory a rooted sorrow, Raze out the written troubles of the brain, And with some sweet oblivious antidote Cleanse the stuffed bosom of that perilous stuff Which weighs upon the heart?	5 10
DOCTOR	Therein the patient Must minister to himself. <i>Seton returns with armour and an armourer, who immediately begins to equip Macbeth</i>	
MACBETH	Throw physic to the dogs, I'll none of it. Come, put mine armour on; give me my staff; Seton, send out; doctor, the thanes fly from me; Come, sir, dispatch. – If thou couldst, doctor, cast The water of my land, find her disease, And purge it to a sound and pristine health, I would applaud thee to the very echo, That should applaud again. – Pull't off, I say. – What rhubarb, cyme or what purgative drug, Would scour these English hence? Hear'st thou of them?	15 20
DOCTOR	Ay, my good lord; your royal preparation Makes us hear something.	25
MACBETH	Bring it after me. I will not be afraid of death and bane Till Birnam forest come to Dunsinane.	
[Act 5, Scene 3]		

11.6 Account for the presence of the doctor and suggest why he is unable to treat the 'patient'.

(3)

- 11.7 'Bring it after me
I will not be afraid of death and bane
Till Birnam forest come to Dunsinane' (lines 26–28)

If you were directing an actor in the role of Macbeth, how would you instruct him to deliver these lines? Consider tone and body language in your explanation. (3)

- 11.8 Compare Macbeth's state of mind in Extract E to that in Extract F. (4)
[25]

OR

THE MERCHANT OF VENICE – WILLIAM SHAKESPEARE

Answer EITHER QUESTION 12 (essay question) OR QUESTION 13 (contextual question).

QUESTION 12: THE MERCHANT OF VENICE – ESSAY QUESTION

Shylock is his own worst enemy because he is so consumed with hatred and revenge.

In a carefully planned essay of 350–400 words (1½–2 pages) in length, discuss to what extent this statement is true of Shylock. [25]

OR

QUESTION 13: THE MERCHANT OF VENICE – CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT G

SOLANIO	I would she was as lying a gossip in that, as ever knapped ginger or made her neighbours believe she wept for the death of a third husband. But it is true, without any slips of prolixity or crossing the plain highway of talk, that the good Antonio, the honest Antonio – O that I had a title good enough to keep his name company! –	5
SALERIO	Come, the full stop.	
SOLANIO	Ha, what sayest thou? Why, the end is, he hath lost a ship.	
SALERIO	I would it might prove the end of his losses.	
SOLANIO	Let me say 'Amen' betimes, lest the devil cross my prayer, For here comes in the likeness of a Jew.	10
<i>Enter SHYLOCK</i>		
	How now, Shylock, What news among the merchants?	
SHYLOCK	You knew, none so well, none so well as you, of my daughter's flight.	
SALERIO	That's certain. I for my part knew the tailor that made the wings she flew withal.	15
SOLANIO	And Shylock for his own part knew the bird was fledged, and then it is the complexion of them all to leave the dam	
SHYLOCK	She is damned for it.	
SALERIO	That's certain – if the devil may be her judge.	20
SHYLOCK	My own flesh and blood to rebel!	
SOLANIO	Out upon it, old carrion! Rebels at it these years?	
SHYLOCK	I say my daughter is my flesh and blood.	
SALERIO	There is more difference between thy flesh and hers than between jet and ivory; more between your bloods than there is between red wine and Rhenish. But tell us, do you hear whether Antonio have had any loss at sea or no?	25
SHYLOCK	There I have had another bad match! A bankrupt, a prodigal, who dare scarce show his head on the Rialto, a beggar that was used to come so smug upon the mart! Let him look to his bond. He was wont to call me usurer. Let him look to his bond. He was wont to lend money for a Christian courtesy. Let him look to his bond.	30

[Act 3, Scene 1]

- 13.1 Why does Solanio refer to Antonio as 'good' and 'honest' (lines 4–5)? (3)
- 13.2 Explain the significance of the entrance of Shylock at this stage of the conversation between Solanio and Salerio. (3)
- 13.3 What has caused Shylock's distress in line 19? (3)
- 13.4 Explain the reference to 'a Christian courtesy' (line 32) in the context of the drama. (3)
- 13.5 'Let him look to his bond' (lines 31–33). What is ironic about Shylock's demand in the light of later events? (3)

AND

EXTRACT H

PORTIA	A pound of that same merchant's flesh is thine. The court awards it, and the law doth give it –	
SHYLOCK	Most rightful judge!	
PORTIA	And you must cut this flesh from off his breast. The law allows it, and the court awards it.	5
SHYLOCK	Most learned judge! A sentence! Come, prepare!	
PORTIA	Tarry a little, there is something else. This bond doth give thee here no jot of blood; The words expressly are 'a pound of flesh', Take then thy bond, take thou thy pound of flesh; But in the cutting it, if thou dost shed One drop of Christian blood, thy lands and goods Are by the laws of Venice confiscate Unto the state of Venice.	10
GRATIANO	O upright judge! Mark, Jew. O learned judge!	15
SHYLOCK	Is that the law?	
PORTIA	Thyself shall see the act; For, as thou urgest justice, be assured Thou shalt have justice more than thou desir'st.	20
GRATIANO	O learned judge! Mark, Jew. A learned judge!	
SHYLOCK	I take this offer then. Pay the bond thrice And let the Christian go.	
BASSANIO	Here is the money.	

PORTIA	Soft! The Jew shall have all justice. Soft, no haste; He shall have nothing but the penalty.	25
		[Act 4, Scene 1]

- 13.6 Critically comment on whether 'justice' and 'law' is supported in this scene. (3)
- 13.7 Consider Shylock's response in line 3, 'Most rightful judge'. If you were directing an actor in the role of Shylock, how would you instruct him to deliver these lines? Consider tone and body language in your explanation. (3)
- 13.8 Compare the change in Shylock's attitude in Extract F and Extract G. (4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80



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