



**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2020**

**ENGLISH HOME LANGUAGE P2  
EXEMPLAR**

**MARKS: 80**

**TIME: 2½ hours**

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This question paper consists of 21 pages.

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**INSTRUCTIONS AND INFORMATION**

1. Read these instructions carefully before you begin to answer the questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on page 4 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. Answer FIVE questions in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:

SECTION A: POETRY

PRESCRIBED POETRY – Answer TWO questions.

UNSEEN POEM – COMPULSORY question

SECTION B: NOVEL

Answer ONE question.

SECTION C: DRAMA

Answer ONE question.

5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):

- Answer questions ONLY 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.
- Use the checklist to assist you.

6. LENGTH OF ANSWERS:

- The essay question on Poetry should be answered in about 200–250 words.
- Essay questions on the Novel and Drama sections should be answered in 300–350 words.
- The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.

7. Follow the instructions at the beginning of each section carefully.

8. Number your answers correctly according to the numbering system used in this question paper.
9. Start EACH section on a NEW page.
10. Suggested time management:  
  
SECTION A: approximately 40 minutes  
SECTION B: approximately 55 minutes  
SECTION C: approximately 55 minutes
11. Write neatly and legibly.

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<b>SECTION A: POETRY</b>			
<b>Prescribed Poetry: Answer any <u>TWO</u> questions.</b>			
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5. I Love the Look of Words – Maya Angelou	Contextual question	10	10
<b>SECTION B: NOVEL</b>			
<b>Answer ONE question.*</b>			
6. <i>Things fall apart</i>	Essay question	25	11
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7. <i>Things fall apart</i>	Contextual question	25	11
<b>OR</b>			
8. <i>Tsotsi</i>	Essay question	25	13
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<b>SECTION C: DRAMA</b>			
<b>Answer ONE question.*</b>			
<b>ANSWER ANY <u>ONE</u> OF THE FOLLOWING FOUR QUESTIONS.</b>			
10. <i>Macbeth</i>	Essay question	25	16
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13. <i>The Merchant of Venice</i>	Contextual question	25	19

**NOTE:** In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.  
You may NOT answer TWO essay questions or TWO contextual questions.

**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)	10–11	1	

**NOTE:** In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.  
You may NOT answer TWO essay questions or TWO contextual questions.

**SECTION A: POETRY****PRESCRIBED POETRY**

Answer ANY TWO of the following questions.

**QUESTION 1: POETRY – ESSAY QUESTION**

Read the poem below and then answer the question that follows.

**THE SECOND COMING – W.B. Yeats**

- 1 Turning and turning in the widening gyre
- 2 The falcon cannot hear the falconer;
- 3 Things fall apart; the centre cannot hold;
- 4 Mere anarchy is loosed upon the world,
- 5 The blood-dimmed tide is loosed, and everywhere
- 6 The ceremony of innocence is drowned;
- 7 The best lack all conviction, while the worst
- 8 Are full of passionate intensity.
  
- 9 Surely some revelation is at hand;
- 10 Surely the Second Coming is at hand;
- 11 The Second Coming! Hardly are those words out
- 12 When a vast image out of Spiritus Mundi
- 13 Troubles my sight: somewhere in sands of the desert
- 14 A shape with lion body and the head of a man,
- 15 A gaze blank and pitiless as the sun,
- 16 Is moving its slow thighs, while all about it
- 17 Reel shadows of the indignant desert birds.
- 18 The darkness drops again; but now I know
- 19 That twenty centuries of stony sleep
- 20 Were vexed to nightmare by a rocking cradle,
- 21 And what rough beast, its hour come round at last,
- 22 Slouches towards Bethlehem to be born?

In a carefully planned essay, critically discuss how the poet uses diction, imagery and tone to suggest a future world characterised by violence and chaos.

Your essay must be 200–250 words (about ONE page) in length.

**[10]**

**OR**

**QUESTION 2: POETRY – CONTEXTUAL QUESTION**

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

**THE WOMAN – Kristina Rungano**

1 A minute ago I came from the well  
 2 Where young women drew water like myself  
 3 My body was weary and my heart tired.  
 4 For a moment I watched the stream that rushed before me;  
 5 And thought how fresh the smell of flowers,  
 6 How young the grass around it.  
 7 And yet again I heard the sound of duty  
 8 Which ground on me – made me feel aged  
 9 As I bore the great big mud container on my head  
 10 Like a big painful umbrella.  
 11 Then I got home and cooked your meal  
 12 For you had been out drinking the pleasures of the flesh  
 13 While I toiled in the fields.  
 14 Under the angry vigilance of the sun  
 15 A labour shared only by the bearings of my womb.  
 16 I washed the dishes – yours –  
 17 And swept the room we shared  
 18 Before I set forth to prepare your bedding  
 19 In the finest corner of the hut  
 20 Which was bathed by the sweet smell of dung  
 21 I had this morning applied to the floors  
 22 Then you came in,  
 23 In your drunken lust  
 24 And you made your demands  
 25 When I explained how I was tired  
 26 And how I feared for the child – yours – I carried  
 27 You beat me and had your way  
 28 At that moment  
 29 You left me unhappy and bitter  
 30 And I hated you;  
 31 Yet tomorrow I shall again wake up to you  
 32 Milk the cow, plough the land and cook your food,  
 33 You shall again be my Lord  
 34 For isn't it right that woman should obey,  
 35 Love, serve and honour her man?  
 36 For are you not the fruit of the land?

- 2.1 Suggest a reason for the inclusion of the woman's surroundings in lines 4–6. (2)
- 2.2 Comment on the repetition of 'And' throughout the poem. (2)
- 2.3 Critically discuss the change in tone in the poem. (3)
- 2.4 Consider the poem as a whole. To what extent is this poem a commentary on the traditional roles of women in rural Africa? Refer to diction in support of your answer. (3)

**[10]**

OR

**QUESTION 3: POETRY – CONTEXTUAL QUESTION**

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

**AFRICAN POEM – Augustinho Neto**  
*(translated by Gerald Moore)*

1 There on the horizon  
 2 the fire  
 3 and the dark silhouettes of the imbondeiro trees  
 4 with their arms raised  
 5 in the air the green smell of burnt palm trees

6 On the road  
 7 the line of Bailundo porters  
 8 groaning under their loads of crueira

9 in the room  
 10 the sweet sweet-eyed mulatress  
 11 retouching her face with rouge and rice-powder  
 12 the woman under her many clothes moving her hips  
 13 on the bed  
 14 the sleepless man thinking  
 15 of buying knives and forks to eat with at a table

16 On the sky the reflections  
 17 of the fire  
 18 and the silhouette of the blacks at the drums  
 19 with their arms raised  
 20 in the air the warm tune of marimbas

21 On the road the porters  
 22 in the room the mulatress  
 23 on the bed the sleepless man

24 The burning coals consuming  
 25 consuming with fire  
 26 the warm country of the horizons.

- 3.1 Suggest a reason for the inclusion of the foreign words in the poem. (2)
- 3.2 Comment on the effect of the personification used in lines 3–4. (3)
- 3.3 What impression is created by the inclusion of the man and woman in stanza 3? (3)
- 3.4 Consider the poem as a whole. Discuss to what extent this poem shows the poet's affection for Africa. Refer to the tone in your answer. (2)

**[10]**

OR

**QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION**

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

**THE AUTHOR TO HER BOOK – Anne Bradstreet**

1 Thou ill-formed offspring of my feeble brain,  
2 Who after birth didst by my side remain,  
3 Till snatched from thence by friends, less wise than true,  
4 Who thee abroad, exposed to public view,  
5 Made thee in rags, halting to th' press to trudge,  
6 Where errors were not lessened (all may judge).  
7 At thy return my blushing was not small,  
8 My rambling brat (in print) should mother call,  
9 I cast thee by as one unfit for light,  
10 Thy visage was so irksome in my sight,  
11 Yet being mine own, at length affection would  
12 Thy blemishes amend, if so I could:  
13 I washed thy face, but more defects I saw,  
14 And rubbing off a spot still made a flaw,  
15 is I stretched thy joints to make thee even feet,  
16 Yet still thou run'st more hobbling than is meet;  
17 In better dress to trim thee was my mind,  
18 But nought save homespun cloth i' th' house I find.  
19 In this array 'mongst vulgars may'st thou roam.  
20 In critic's hands beware thou dost not come,  
21 And take thy way where yet thou art not known;  
22 If for thy father asked, say thou hadst none;  
23 And for thy mother, she alas is poor,  
24 Which caused her thus to send thee out of door.

- 4.1 Suggest a reason for the speaker choosing to keep her 'offspring by her side' (line 2). (2)
- 4.2 Comment on the speaker referring to her friends as 'less wise than true' (lines 3–4). (2)
- 4.3 Show how the speaker's efforts are exaggerated in lines 15–16. How does this contribute to the tone? (3)
- 4.4 Consider the poem as a whole and comment on the effectiveness of the extended metaphor. (3)

**[10]****AND**

**UNSEEN POETRY (COMPULSORY)****QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**

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

**I LOVE THE LOOK OF WORDS – Maya Angelou**

1 Popcorn leaps, popping from the floor  
2 of a hot black skillet  
3 and into my mouth.  
4 Black words leap,  
5 snapping from the white  
6 page. Rushing into my eyes. Sliding  
7 into my brain which gobbles them  
8 the way my tongue and teeth  
9 chomp the buttered popcorn.

10 When I have stopped reading,  
11 ideas from the words stay stuck  
12 in my mind, like the sweet  
13 smell of butter perfuming my  
14 fingers long after the popcorn  
15 is finished.  
16 I love the book and the look of words  
17 the weight of ideas that popped into my mind  
18 I love the tracks of  
19 New thinking in my mind.

- 5.1 How is a sense of movement created in stanza 1? (2)
- 5.2 Why could the title of the poem be considered ironic? (2)
- 5.3 How does the simile in lines 11–15 contribute to the mood in the poem? (3)
- 5.4 Explain how the comparison used in lines 18–19 contributes to your overall understanding 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**

In a carefully planned essay of 300–350 words (1–1 ½ pages) in length, critically discuss to what extent ‘things fall apart’ because of the conflict between tradition and change.

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

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

**EXTRACT A**

The land of the living was not far removed from the domain of the ancestors. There was coming and going between them, especially at festivals and also when an old man died, because an old man was very close to the ancestors. A man’s life from birth to death was a series of transition rites which brought him nearer and nearer to his ancestors. Ezeudu had been the oldest man in his village, and at his death there were only three men in the whole clan who were older, and four or five others in his own age group. Whenever one of these ancient men appeared in the crowd to dance unsteadily the funeral steps of the tribe, younger men gave way and the tumult subsided.

5

It was a great funeral, such as befitted a noble warrior. As the evening drew near, the shouting and the firing of guns, the beating of drums and the brandishing and clanging of matchets increased.

10

Ezeudu had taken three titles in his life. It was a rare achievement. There were only four titles in the clan, and only one or two men in any generation ever achieved the fourth and highest. When they did, they became the lords of the land. Because he had taken titles, Ezeudu was to be buried after dark with only glowing brand to light the sacred ceremony.

15

But before this quiet and final rite, the tumult increased tenfold. Drums beat violently and men leaped up and down in frenzy. Guns were fired on all sides and sparks flew out as matchets clanged together in warriors’ salutes. The air was full of dust and the smell of gunpowder.

20

[Chapter 13]

- 7.1 How is the unique character of the Igbo tribe established in this extract? Mention THREE things. (3)
- 7.2 Discuss the significance of the role that Ezeudu has played in Okonkwo’s life. (3)

- 7.3 Refer to lines 10–12 and show how the rising tension is created. (3)
- 7.4 How does this funeral ritual contrast with that of Okonkwo's later in the novel? (3)
- 7.5 The laws of the Igbo clan are inflexible. How is this shown when even a great man like Okonkwo is subjected to it after this funeral? (3)

**AND**

**EXTRACT B**

At this point there was a sudden stir in the crowd and every eye was turned in one direction. There was a sharp bend in the road that led from the marketplace to the white man's court, and to the stream beyond it. And so no one had seen the approach of the messengers until they had come round the bend, a few paces from the edge of the crowd. Okonkwo was sitting at the edge.	5
He sprang to his feet as soon as he saw who it was. He confronted the head messenger, trembling with hate, unable to utter a word. The man was fearless and stood his ground, his four men lined up behind him.	
In that brief moment the world seemed to stand still, waiting. There was utter silence. The men of Umuofia were merged into the mute backcloth of trees and giant creepers, waiting.	10
The spell was broken by the head messenger. 'Let me pass!' he ordered.	
'What do you want here?'	
'The white man whose power you know too well has ordered this meeting to stop.'	
In a flash Okonkwo drew his matchet. The messenger crouched to avoid the blow. It was useless. Okonkwo's matchet descended twice and the man's head lay beside his uniformed body.	15
The waiting backcloth jumped into tumultuous life and the meeting was stopped. Okonkwo stood looking at the dead man. He knew that Umuofia would not go to war. He knew because they had let the other messengers escape. They had broken into tumult instead of action. He discerned fright in that tumult. He heard voices asking: 'Why did he do it?'	20
He wiped his matchet on the sand and went away.	
	[Chapter 24]

- 7.6 Refer to line 5: 'Okonkwo was sitting at the edge'. Explain how this image illustrates Okonkwo's position in the clan at this point in the novel. (3)
- 7.7 Account for the presence of the messengers. (3)
- 7.8 Refer to both extracts A and B. Critically comment on how 'things fall apart'. (4)

**[25]**



- 9.2 Why is the image of 'banshee time' (line 9) effective in establishing the mood? (3)
- 9.3 Account for Tsotsi's feelings of 'embarrassment and humiliation' (line 12). (3)
- 9.4 Refer to lines 15–16: 'On Fridays they opened up and made a path for him'. Critically comment on whether this reaction to Tsotsi is justified by referring to earlier events in the novel. (3)
- 9.5 How is the socio-political context of the novel implied in this extract? (3)

**AND**

**EXTRACT D**

First of all, he told him about the baby, and Boston listened for a long time, piecing together the broken sentences, the half-thoughts of the other man, until he had the picture. Tsotsi and a baby, that was a strange thought – could it be true? Why not, Tsotsi was telling him and Tsotsi in all the time he had known him had been totally without imagination. It must have happened. Why did it happen? What did it mean? Will it happen again, why do things happen? He no longer heard the other's voice, his mind lost in the labyrinth of questions; until suddenly, like the image that rises cool and clear out of the concentric ripples widening away where the pebble has fallen in the water, rising cooler and clearer than ever before, came the thought and phrase again, so he said it aloud: 'The fields of my youth.' 5 10

Tsotsi stopped and considered what Boston had said. What did it mean? What was he trying to say? What relevance was there between that sentence and the baby? He broke out into a sweat. I know so little, he thought. I know so little I know nothing. 15

'And then Boston man, there was the beggar.'

The man on the bed didn't move.

'Boston man.' He waited. 'Hey Boston. The beggar.' Boston looked at him. 'Help me there man. I had him. I had him right, but I let him go.'

Boston continued to watch him, so he told that story as well. 20

Boston concentrated hard, and listened. He heard that story right through to the end. In its way it was as surprising as the other. Why was it strange to find mercy? What a tremendous thought mercy is! The word itself is like the sigh of the wind. Where had he heard it like that? Then it came to him; the long, lonely wind that swept through the long grass in the fields of his youth. 25

[Chapter 11]

- 9.6 Comment on the irony of Tsotsi opening up to Boston in this extract. (3)

- 9.7 Critically comment on the role of Boston in the novel by referring to the image of the 'long grass in the fields of his youth' (line 25). (3)
- 9.8 Refer to both extracts C and D. Critically comment on the paradoxical nature of Tsotsi's character that evokes both fear and sympathy from the reader. (4)

**[25]**

**TOTAL SECTION B: 25**

**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**

Malcolm describes Lady Macbeth as a ‘fiend-like queen’.

In a carefully planned essay of 300–350 words (1–1½ pages) in length, discuss to what extent this is an accurate assessment of Lady Macbeth. **[25]**

**OR**

**QUESTION 11: MACBETH – CONTEXTUAL QUESTION**

Read the extracts below and answer the questions that follow.

**EXTRACT E**

MACBETH	This is a sorry sight.	1
LADY MACBETH	A foolish thought, to say a sorry sight.	
MACBETH	There’s one did laugh in’s sleep, and one cried ‘Murder!’ That they did wake each other; I stood, and heard them, But they did say their prayers and address’d them Again to sleep.	5
LADY MACBETH	There are two lodg’d together.	
MACBETH	One cried ‘God bless us! And ‘Amen’ the other, As they had seen me with these hangman’s hands, List’ning their fear, I could not say ‘Amen’ When they did say ‘God bless us.’	10
LADY MACBETH	Consider it not so deeply.	
MACBETH	But wherefore could not I pronounce ‘Amen’? I had most need of blessing and ‘Amen’ Stuck in my throat.	15
LADY MACBETH	These deeds must not be thought After these ways; so, it will make us mad.	

MACBETH	Methought I heard a voice cry, 'Sleep no more: Macbeth does murder sleep', the innocent sleep, Sleep that knits up the ravell'd sleeve of care, The death of each day's life, sore labour's bath, Balm of hurt minds, great nature's second course, Chief nourisher in life's feast.	20
LADY MACBETH	What do you mean?	
	[Act 2, Scene 2]	

- 11.1 What is the 'sorry sight' that Macbeth refers to in line 1? (3)
- 11.2 Why is Macbeth obsessed with his inability to say 'Amen' (lines 10 and 13)? (3)
- 11.3 Explain the dramatic irony of Lady Macbeth's response in lines 16–17:  
'These deeds must not be thought  
After these ways; so, it will make us mad.' (3)
- 11.4 Comment on the metaphor: 'Sleep ... Balm of hurt minds' (lines 20–22) in the context of the play. (3)
- 11.5 Refer to line 13: 'But wherefore could not I pronounce 'Amen'?' If you were the director of the play, how would you instruct the actor playing the role of Macbeth? Pay attention to body language and tone and explain your answer. (3)

### AND

#### EXTRACT F

DOCTOR	This disease is beyond my practice; yet I have known those which have walked in their sleep who have died holily in their beds.	
LADY MACBETH	Wash your hands, put on your night-gown, look not so pale. I tell you yet again, Banquo's buried; he cannot come out on's grave.	5
DOCTOR	Even so?	
LADY MACBETH	To bed, to bed; there's knocking at the gate. Come, come, come, come, give me your hand; what's done cannot be undone. To bed, to bed, to bed. <i>[Exit]</i>	10
DOCTOR	Will she go now to bed?	
GENTLEWOMAN	Directly.	

DOCTOR	Foul whisp'rings are abroad; unnatural deeds Do breed unnatural troubles; infected minds To their deaf pillows will discharge their secrets. More needs she the divine than the physician. God, God forgive us all. Look after her; Remove from her the means of all annoyance, And still keep eyes upon her. So, good night, My mind she has mated, and amaz'd my sight, I think, but dare not speak.	15          20
GENTLEWOMAN	Good night, good doctor. [Exeunt	
	[Act 5, Scene 1]	

- 11.6 Critically comment on the doctor's reference to 'Foul whisp'rings are abroad' (line 13) and how this ultimately leads to a cure for disease. (3)
- 11.7 Consider the doctor's utterance: 'I think, but dare not speak.' (line 21) What does this suggest about the way in which Macbeth rules Scotland? (3)
- 11.8 Compare Lady 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**

Portia is the strong character of this drama and not the 'merchant' as implied by the title.

In a carefully planned essay of 300–350 words (1–1½ pages) in length, discuss to what extent you agree with this statement. **[25]**

OR

**QUESTION 13: THE MERCHANT OF VENICE – CONTEXTUAL QUESTION**

Read the extracts below and answer the questions that follow.

**EXTRACT G**

TUBAL	Yes, other men have ill luck too. Antonio as I heard in Genoa –	
SHYLOCK	What, what, what? Ill luck, ill luck?	
TUBAL	Hath an argosy cast away coming from Tripolis.	
SHYLOCK	I thank God, I thank God. Is it true? Is it true?	
TUBAL	I spoke with some of the sailors that escaped the wreck.	5
SHYLOCK	I thank thee good Tubal, good news, good news! Ha, ha! Heard in Genoa?	
TUBAL	Your daughter spent in Genoa, as I heard, one night fourscore ducats.	
SHYLOCK	Thou stick'st a dagger in me. I shall never see my gold again. Fourscore ducats at a sitting, fourscore ducats.	10
TUBAL	There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.	
SHYLOCK	I am very glad of it, I'll plague him, I'll torture him. I am glad of it.	
TUBAL	One of them showed me a ring that he had of your daughter for a monkey.	15
SHYLOCK	Out upon her, thou torturest me Tubal. It was my turquoise, I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys.	
TUBAL	But Antonio is certainly undone.	20

[Act 3, Scene 1]

- 13.1 Why is Shylock meeting with Tubal? (3)
- 13.2 Why would Shylock be keen to hear news of Antonio? (3)
- 13.3 Shylock calls the report of a shipwreck 'good news, good news' (line 6). What does this suggest about his character? Mention and discuss two things. (3)
- 13.4 What is revealed about Jessica's relationship with her father in this extract? (3)

- 13.5 Refer to the extract. If you were the director of the play, how would you instruct the actor playing the role of Shylock? Pay attention to body language and tone and explain your answer. (3)

**AND**

**EXTRACT H**

DUKE	That thou shall see the difference of our spirit, I pardon thee thy life before thou ask it. For half thy wealth, it is Antonio's, The other half comes to the general state, Which humbleness may drive unto a fine.	5
PORTIA	Ay, for the state, not for Antonio.	
SHYLOCK	Nay, take my life and all, pardon not that. You take my house, when you do take the prop That doth sustain my house; you take my life, When you do take the means whereby I live.	10
PORTIA	What mercy can you render him Antonio?	
GRATIANO	A halter gratis, nothing else for God's sake.	
ANTONIO	So it please my lord the duke and all the court To quit the fine for one half of his goods, I am content – so he will let me have The other half in use – to render it Upon his death unto the gentleman That lately stole his daughter. Two things provided more, that for this favour, He presently become a Christian; The other, that he do record a gift Here in the court of all he dies possessed Unto his son Lorenzo and his daughter.	15  20
DUKE	He shall do this, or else I do recant The pardon that I late pronounced here.	25
PORTIA	Art thou contented Jew? What dost thou say?	
SHYLOCK	I am content.	
DUKE	Clerk, draw a deed of gift.	
SHYLOCK	I pray you give me leave from hence, I am not well. Send the deed after me, And I will sign it.	30

[Act 4, Scene 1]

- 13.6 Critically comment on how the Duke’s words in lines 1–5 set the tone. (3)
- 13.7 Consider Shylock’s utterance in line 27: ‘I am content.’ and discuss why it is ironic. (3)
- 13.8 Compare and explain Shylock’s state of mind in Extract G to his state of mind in Extract H. (4)

[25]

**TOTAL SECTION C: 25**  
**GRAND TOTAL: 80**