



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2018

ENGLISH HOME LANGUAGE P2

MARKS: 80

TIME: 2½ hours



This question paper consists of 22 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.

TABLE OF CONTENTS

SECTION A: POETRY

PRESCRIBED POETRY			
ANSWER ANY TWO QUESTIONS.			
QUESTION NO.	QUESTION	MARKS	PAGE NO.
1. <i>The child who was shot dead by soldiers in Nyanga</i>	Essay question	10	5
2. <i>African poem</i>	Contextual question	10	6
3. <i>The author to her book</i>	Contextual question	10	7
4. <i>Sonnet 130</i>	Contextual question	10	8
AND			
UNSEEN POETRY: COMPULSORY QUESTION			
5. <i>Where the rainbow ends</i>	Contextual question	10	9
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	10
OR			
7. <i>Things fall apart</i>	Contextual question	25	10
OR			
8. <i>Tsotsi</i>	Essay question	25	12
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	16
OR			
11. <i>Macbeth</i>	Contextual question	25	16
OR			
12. <i>The Merchant of Venice</i>	Essay question	25	19
OR			
13. <i>The Merchant of Venice</i>	Contextual question	25	20

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.

SECTION A: POETRY**PRESCRIBED POETRY**

Answer ANY TWO of the following questions.

QUESTION 1: PRESCRIBED POETRY – ESSAY QUESTION**THE CHILD WHO WAS SHOT DEAD BY SOLDIERS IN NYANGA – Ingrid Jonker**

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

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

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

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

Without a pass

In a carefully planned essay, critically discuss how the poet uses the title, repetition and climax to highlight events in South African history. Your essay must be 250–300 words (about ONE page) in length.

[10]

OR

QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION**AFRICAN POEM – Augustinho Neto**
(translated by Gerald Moore)

There on the horizon the fire and the dark silhouettes of the imbondeiro trees with their arms raised in the air the green smell of burnt palm trees	5
On the road the line of Bailundo porters groaning under their loads of crueira	
in the room the sweet sweet-eyed mulatress retouching her face with rouge and rice-powder the woman under her many clothes moving her hips on the bed the sleepless man thinking	10
of buying knives and forks to eat with at a table	15
On the sky the reflections of the fire and the silhouette of the blacks at the drums with their arms raised in the air the warm tune of marimbas	20
On the road the porters in the room the mulatress on the bed the sleepless man	
The burning coals consuming consuming with fire the warm country of the horizons.	25

- 2.1 What effect does the poet achieve with the inclusion of many foreign words? (2)
- 2.2 Comment on the repetition in line 10. (2)
- 2.3 What impression is created about African life in stanza 4? Quote in support of your answer. (3)
- 2.4 The last stanza differs in imagery and tone from the rest of the poem. Explain. (3)

[10]**OR**

QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION**THE AUTHOR TO HER BOOK – Anne Bradstreet**

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

- 3.1 Refer to lines 1–4. Comment on the speaker's feelings about her *offspring*, and quote in support of your answer. (2)
- 3.2 'I stretched thy joints to make thee even feet' (line 15). What does this line reveal about the speaker's efforts to change her work? Mention TWO things. (3)
- 3.3 If the speaker criticises her work as 'homespun' (line 18), and associated with 'vulgars' (line 19), what do you think were her aspirations? (3)
- 3.4 Explain how the use of pronouns helps create the mood of the poem. (2)
- [10]**

OR

UNSEEN POETRY: The following question is compulsory.

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION

WHERE THE RAINBOW ENDS – Richard Rive

Where the rainbow ends, There's going to be a place, brother, Where the world can sing all sorts of songs, And we're going to sing together, brother, You and I,	5
Though you're White and I'm not. It's going to be a sad song, brother, 'Cause we don't know the tune, And it's a difficult tune to learn, But we can learn it, brother, You and I,	10
There's no such tune as a Black tune, There's no such tune as a White tune, There's only music, brother, And it's the music we're going to sing, Where the rainbow ends	15

- 5.1 Refer to the whole poem. Why is music an effective image to use? (2)
- 5.2 Describe how the use of an informal style adds to the main idea of the poem. (3)
- 5.3 Although music is often associated with pleasant times, the speaker differs in lines 7–10. Explain the metaphors. (3)
- 5.4 Refer to the title. Identify the tone of the poem from what you know about the end of the rainbow. (2)

[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 350–400 words (1½–2 pages) in length, critically discuss to what extent Okonkwo’s life is determined by his past and his traditional beliefs.

[25
]

OR

QUESTION 7: THINGS FALL APART – CONTEXTUAL QUESTIONS

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

EXTRACT A

‘Did she ask you to feed them before she went?’

‘Yes,’ lied Nwoye’s mother, trying to minimise Ojiugo’s thoughtlessness.

Okonkwo knew she was not speaking the truth. He walked back to his *obi* to await Ojiugo’s return. And when she returned he beat her very heavily. In his anger he had forgotten that it was the Week of Peace. His first two wives ran out in great alarm pleading with him that it was the sacred week. But Okonkwo was not the man to stop beating somebody halfway through, not even for fear of a goddess.

5

Okonkwo’s neighbours heard his wife crying and sent their voices over the compound walls to ask what was the matter. Some of them came over to see for themselves. It was unheard-of to beat somebody during the sacred week.

10

Before it was dusk, Ezeani, who was the priest of the earth goddess, Ani, called on Okonkwo in his *obi*. Okonkwo brought out kola nut and placed it before the priest.

‘Take away your kola nut. I shall not eat in the house of a man who has no respect for our gods and ancestors.’ Okonkwo tried to explain to him what his wife had done, but Ezeani seemed to pay no attention. He held a short staff in his hand which he brought down on the floor to emphasise his points.

15

[Chapter 4]

7.1 Relate why Okonkwo is enquiring about Ojiugo. (2)

7.2 Comment on the irony of beating his wife at this time. (2)

- 7.3 What is the significance of an *obi*? (2)
- 7.4 Discuss how Okonkwo's behaviour in lines 4–7 is typical of his character. (3)
- 7.5 What does this extract reveal about communal life? (3)

AND

EXTRACT B

It was in the first rainy season after Okonkwo's return to Umuofia that Mr Brown left for home. As soon as he had learnt of Okonkwo's return five months earlier, the missionary had immediately paid him a visit. He had just sent Okonkwo's son, Nwoye, who was now called Isaac, to the new training college for teachers at Umuru. And he had hoped that Okonkwo would be happy to hear of it. But Okonkwo had driven him away with the threat that if he came into his compound again, he would be carried out of it. 5

Okonkwo's return to his native land was not as memorable as he had wished. It was true his two beautiful daughters aroused great interest among suitors and marriage negotiations were soon in progress, but, beyond that, Umuofia did not appear to have taken any special notice of the warrior's return. The clan had undergone such profound change during his exile that it was barely recognisable. The new religion and government and the trading stores were very much in the people's eyes and minds. There were still many who saw these new institutions as evil, but even they talked and thought about little else, and certainly not about Okonkwo's return. 10 15

And it was the wrong year too. If Okonkwo had immediately initiated his two sons into the *ozo* society as he had planned he would have caused a stir. But the initiation rite was performed once in three years in Umuofia, and he had to wait for nearly two years for the next round of ceremonies. 20

Okonkwo was deeply grieved. And it was not just a personal grief. He mourned for the clan, which he saw breaking up and falling apart, and he mourned for the warlike men of Umuofia, who had so unaccountably become soft like women.

[Chapter 21]

- 7.6 Refer to the first paragraph. Comment on the relationship between Mr Brown and Okonkwo, and explain how this touches on one of the themes of the novel. (3)
- 7.7 Briefly explain Okonkwo's absence from Umuofia. (3)
- 7.8 "Okonkwo's return to his native land was not as memorable as he had wished." (line 8). Provide at least two possible reasons for the lukewarm welcome that Okonkwo and his family receive when they return to Umuofia. (3)
- 7.9 Refer to both extracts. How does Okonkwo's behaviour in each extract determine the mood? (4)

[25]

OR

TSOTSI – ATHOL FUGARD

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

QUESTION 8: TSOTSI – ESSAY QUESTION:

In a carefully planned essay of 350–400 words (1½–2 pages) in length, discuss to what extent Tsotsi's fate is influenced by his past.

[25]**OR**

QUESTION 9: TSOTSI – CONTEXTUAL QUESTION

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

EXTRACT C

He hurried to the platform and waited there. See! He was still alive! But Tsotsi was closing in on his man, and when the train, the 5.49 (always ten minutes late), pulled into the station and the crowd surged for the doors, he used that moment to close in on his man.

And now in the train (still alive!), jammed in with as many as the coach could hold, going home in a smell of hard work and tobacco smoke, his ears as full as his nose with the low murmur of tired voices, himself impatient because the writing man was coming to his room at six-thirty and there was still a half-hour walk from the station, and in between all this thinking of Maxulu, then his tie, and seeing it crumpled by the rush to get in, wanting to straighten it but finding with slow surprise that he could not move either arm. 5 10

He never had time to register the full meaning of that moment. He tried a second time, but Die Aap was strong.

Tsotsi smiled at the growing bewilderment on the big bastard's face, waiting for and catching the explosion of darkness in the eyes as Butcher worked the spoke up and into his heart. Even as that was happening, Tsotsi bent close to the dying man and in his ear whispered an obscene reference to his mother. A moment of hate at the last, he had learnt, disfigured the face in death. 15

Die Aap still had his arms locked around the man's waist. As the body slumped the other three crowded in and with the combined pressure of their bodies held it erect ... a move unnoticed in the crowded coach. Boston who was nearest, and who was also sick, sick right through his brain, through his heart into his stomach, and was fighting to keep it down, Boston it was who slipped his hand into the pocket and took out the pay packet. 20

When the train pulled into the station the crowd made a second surge for the door, as happened every night, and the few on the station who wanted to go further up the line battled their way against this flood to get into the coaches, as also happened every night, but the 5.49 (ten minutes late) did not pull away, as happened occasionally on Friday nights, because those left behind in the coach and the few who got in found Gumboot Dhlamini and saw the end of the bicycle spoke. 25 30

[Chapter 1]

- 9.1 Provide TWO reasons for Tsotsi and his friends' presence on the train. (2)
- 9.2 What was the "writing man" (line 8) going to do for Gumboot Dhlamini? (2)
- 9.3 Surprises are usually quick. Why would Gumboot's surprise (line 11) be 'slow'? (2)
- 9.4 Refer to lines 14–18. What do these lines reveal about Tsotsi's character? Support your answer by quoting from these lines. (3)

- 9.5 How is Gumboot's senseless death a reflection of life in the townships in the Fifties? (3)
- 9.6 Boston feels 'sick, sick right through his brain' (line 22) when he steals Gumboot's pay. From what you know about the rest of the novel, what is Boston's role in Tsotsi's life? (3)

AND

EXTRACT D

She went into the yard and down on her knees, and the heavy silence was broken by the splash and slap of her labours at the tub. There wasn't much left to be washed, and when the last had been rinsed out she dragged the bath to one side and began hanging up the washing to dry. Miriam shook out each piece of washing before draping it over a line.	5
The whiteness leapt and dazzled in the sunlight. The wind trailed endlessly through them and they billowed out and fluttered as brave as flags. Soon there wasn't a square inch of the yard that wasn't covered with the restless whiteness. Miriam moved through it all, bent low at the waist like someone struggling through a snowstorm. One shirt in particular held his eyes; the sleeves swinging uselessly at the sides, the collar fallen forward as if the man who had worn it had been decapitated.	10
Soon Miriam was clearing the line and then turned and came towards the room with her arm piled high with the dry washing.	
Tsotsi went to the bed and looked down. His baby was awake, but lying quite still. He felt Miriam come up behind him.	15
'You want to take him. Please don't.'	
'Why not?'	
'Not ever. Please.'	
'Is there water?' She gave him a mug.	20
'When will you be back?'	
'Some time.'	
'Where are you going?'	
<i>Ding-dong-ong-ong. Ding-dong-ong-ong.</i>	
Tsotsi did not yet trust her sufficiently to leave the baby in her care. By nightfall he had returned the baby to the ruins.	25

[Chapter 12]

- 9.7 How is the literal image of the clean washing also a figurative reference to Tsotsi's circumstances at this stage? (3)
- 9.8 Explain the bitter irony of Tsotsi's distrust in Miriam's plea that the baby stays with her. (3)
- 9.9 Refer to Extracts C and D. Discuss the change in Tsotsi's attitude. (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 the role of women in the play.

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

Read the extracts below and answer the questions that follow.

EXTRACT E

MACBETH	One cried 'God bless us!' and 'Amen!' the other, As they had seen me with these hangman's hands. Listening their fear, I could not say 'Amen', When they did say 'God bless us!'	
LADY MACBETH	Consider it not so deeply.	5
MACBETH	But wherefore could not I pronounce 'Amen'? I had most need of blessing, and 'Amen' Stuck in my throat.	
LADY MACBETH	These deeds must not be thought After these ways; so, it will make us mad.	10
MACBETH	Methought I heard a voice cry 'Sleep no more! Macbeth does murder sleep' – the innocent sleep, Sleep that knits up the ravelled 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-	15
LADY MACBETH	What do you mean?	
MACBETH	Still it cried 'Sleep no more!' to all the house. 'Glamis hath murdered sleep, and therefore Cawdor Shall sleep no more, Macbeth shall sleep no more!'	20

LADY MACBETH	Who was it that thus cried? Why, worthy Thane, You do unbend your noble strength, to think So brainsickly of things. Go get some water, And wash this filthy witness from your hand. Why did you bring these daggers from the place? They must lie there! Go carry them, and smear The sleepy grooms with blood.	25
MACBETH	I'll go no more. I am afraid to think what I have done; Look on't again I dare not.	30
LADY MACBETH	Infirm of purpose! Give me the daggers; the sleeping and the dead Are but as pictures. 'Tis the eye of childhood That fears a painted devil. If he do bleed, I'll gild the faces of the grooms withal, For it must seem their guilt. <i>Exit. Knocking within.</i>	35

[Act 2, Scene 1]

- 11.1 Place the extract in context. (2)
- 11.2 Why would Macbeth think that he “had most need of blessing, and ‘Amen’” in line 7? (2)
- 11.3 “These deeds must not be thought/After these ways; so, it will make us mad” (lines 9–10). Explain the dramatic irony of Lady Macbeth’s words. (2)
- 11.4 In lines 19–20 Macbeth refers to Glamis and Cawdor. From what you know about the play, what do these references imply? (3)
- 11.5 What does Lady Macbeth mean when she accuses Macbeth of being “brainsickly” (line 23)? Mention three things from the extract that prove her accusation. (3)
- 11.6 Refer to lines 31–36. What is Lady Macbeth’s attitude towards her husband and the crime he has just committed? Quote in support of your answer. (3)

AND

EXTRACT F

MACBETH	Why should I play the Roman fool, and die On mine own sword? Whiles I see lives, the gashes Do better upon them.	
	<i>Macduff enters behind him</i>	
MACDUFF	Turn, hell-hound, turn!	5
MACBETH	Of all men else I have avoided thee. But get thee back, my soul is too much charged With blood of thine already.	
MACDUFF	I have no words. My voice is in my sword, thou bloodier villain Than terms can give thee out!	10
	<i>They fight. Alarums.</i>	
MACBETH	Thou lovest labour. As easy mayst thou the intrenchant air With thy keen sword impress as make me bleed. Let fall thy blade on vulnerable crests, I bear a charmed life, which must not yield To one of woman born!	15
MACDUFF	Despair thy charm, And let the angel whom thou still hast served Tell thee, Macduff was from his mother's womb Untimely ripped.	20
MACBETH	Accursèd be that tongue that tells me so, For it hath cowed my better part of man! And be these juggling fiends no more believed, That palter with us in a double sense, That keep the word of promise to our ear, And break it to our hope. I'll not fight with thee.	25
		[Act 5, Scene 9]

- 11.7 "My soul is too much charged/With blood of thine already." (lines 7–8). Explain what Macbeth is referring to here, and what it reveals about his state of mind. (3)
- 11.8 Clearly describe who the 'angel' is that Macduff mentions in line 20, and why Macduff refers to her. (3)

11.9 “But wherefore could not I pronounce ‘Amen’?
I had most need of blessing, and ‘Amen’
Stuck in my throat.” **(Extract E)**

“Accurséd be that tongue that tells me so,
For it hath cowed my better part of man!
And be these juggling fiends no more believed,
That palter with us in a double sense,
That keep the word of promise to our ear,
And break it to our hope. I’ll not fight with thee.” **(Extract F)**

If you were directing an actor in the role of Macbeth, how would you instruct him to act in these two extracts? Consider tone and body language in your explanation.

(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

In a carefully planned essay of 350–400 words (1½–2 pages) in length, discuss how women determine the outcome of the play.

[25]

OR

QUESTION 13: THE MERCHANT OF VENICE – CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT G

SALERIO	Not one, my lord. Besides, it should appear, that if he had The present money to discharge the Jew, He would not take it. Never did I know A creature that did bear the shape of man So keen and greedy to confound a man. He plies the duke at morning and at night, And doth impeach the freedom of the state If they deny him justice. Twenty merchants, The Duke himself, and the magnificoes Of greatest port have all persuaded with him, But none can drive him from the envious plea Of forfeiture, of justice, and his bond.	5 10
JESSICA	When I was with him, I have heard him swear To Tubal and to Chus, his countrymen, That he would rather have Antonio's flesh Than twenty times the value of the sum That he did owe him. And I know, my lord, If law, authority, and power deny not, It will go hard with poor Antonio.	15 20
PORTIA	Is it your dear friend that is thus in trouble?	
BASSANIO	The dearest friend to me, the kindest man, The best-conditioned and unwearied spirit In doing courtesies, and one in whom The ancient Roman honour more appears Than any that draws breath in Italy.	25
PORTIA	What sum owes he the Jew?	
BASSANIO	For me three thousand ducats.	
PORTIA	What, no more? Pay him six thousand, and deface the bond; Double six thousand, and then treble that, Before a friend of this description Shall lose a hair through Bassanio's fault. First go with me to church, and call me wife, And then away to Venice to your friend: For never shall you lie by Portia's side With an unquiet soul. You shall have gold To pay the petty debt twenty times over. When it is paid, bring your true friend along. My maid, Nerissa, and myself meantime Will live as maids and widows. Come away! For you shall hence upon your wedding day. Bid your friends welcome, show a merry cheer; Since you are dear bought, I will love you dear.	30 35 40

[Act 3, Scene 2]

- 13.1 Name the Jew and explain why he is owed money. (2)
- 13.2 Provide TWO possible reasons why the Jew 'would not take' (line 4) money even if Antonio had any to repay him. (2)
- 13.3 Refer to lines 9–13. What proof is there that the Jew will not change his mind? Mention TWO things. (2)
- 13.4 "If law, authority, and power..." (line 19). From what you know about the rest of the play, how true is this line about Venetian society? (3)
- 13.5 Refer to lines 29–44. Describe Portia's character as it is evident from these lines. (3)
- 13.6 "My maid, Nerissa, and myself meantime
Will live as maids and widows." (lines 40–41)
- Comment on the dramatic irony in these lines. (3)

AND

EXTRACT H

<i>Enter Portia and Nerissa.</i>	
PORTIA	That light we see is burning in my hall: How far that little candle throws his beams! So shines a good deed in a naughty world.
NERISSA	When the moon shone, we did not see the candle.
LORENZO	That is the voice, 5
	Or I am much deceived, of Portia.
PORTIA	He knows me as the blind man knows the cuckoo – By the bad voice!
LORENZO	Dear lady, welcome home!
PORTIA	We have been praying for our husbands' welfare, 10 Which speed, we hope, the better for our words. Are they returned?
LORENZO	Madam, they are not yet: But there is come a messenger before To signify their coming. 15
PORTIA	Go in Nerissa. Give order to my servants, that they take No note at all of our being absent hence. Nor you Lorenzo. Jessica, nor you. <i>A tucket sounds.</i>
[Act 5, Scene 1]	

- 13.7 “That light we see is burning in my hall:
How far that little candle throws his beams!
So shines a good deed in a naughty world.” (lines 1–3)

Comment on the metaphor in the context of the play. (3)

- 13.8 Explain Portia’s instructions in lines 16–19 by referring to the rest of the play. (3)

- 13.9 “What, no more?
Pay him six thousand, and deface the bond;
Double six thousand, and then treble that,
Before a friend of this description
Shall lose a hair through Bassanio’s fault.” (Extract G)

“Go in Nerissa.
Give order to my servants, that they take
No note at all of our being absent hence.
Nor you Lorenzo. Jessica, nor you.” (Extract H)

Identify the mood in each extract by describing Portia’s attitude in the respective extracts. (4)
[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80