



**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2022

**ENGLISH HOME LANGUAGE P2
(EXEMPLAR)**

MARKS: 80

TIME: 2½ hours

This question paper consists of 21 pages.

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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SECTION A: POETRY			
Prescribed Poetry: Answer any TWO questions.			
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2. <i>Mid-Term Break – Seamus Heaney</i>	Contextual question	10	7
3. <i>Housing Targets – Kelwyn Sole</i>	Contextual question	10	8
4. <i>The Child Who was Shot Dead by Soldiers at Nyanga-Ingrid Jonker</i>	Contextual question	10	10
AND			
Unseen Poem: COMPULSORY question			
5. <i>I Dream a World – Langston Hughes</i>	Contextual question	10	11
SECTION B: NOVEL			
Answer ONE question.*			
6. <i>Things fall Apart</i>	Essay question	25	12
OR			
7. <i>Things fall Apart</i>	Contextual question	25	12
OR			
8. <i>Tsotsi</i>	Essay question	25	14
OR			
9. <i>Tsotsi</i>	Contextual question	25	14
SECTION C: DRAMA			
Answer ONE question.*			
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	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)	10–13	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 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?

In a carefully planned essay, critically discuss how the poet uses diction, imagery and structure to suggest the oppression faced by women in rural societies.

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.

MID-TERM BREAK – Seamus Heaney

1 I sat all morning in the college sick bay
2 Counting bells knelling classes to a close.
3 At two o'clock our neighbours drove me home.

4 In the porch I met my father crying –
5 He has always taken funerals in his stride –
6 And Big Jim Evans saying it was a hard blow.

7 The baby cooed and laughed and rocked the pram
8 When I came in, and I was embarrassed
9 By old men standing up to shake my hand

10 And tell me they were “sorry for my trouble”;
11 Whispers informed strangers I was the eldest,
12 Away at school, as my mother held my hand

13 In hers and coughed out angry tearless sighs.
14 At ten o'clock the ambulance arrived
15 With the corpse, stanched and bandaged by the nurses

16 Next morning I went up into the room. Snowdrops
17 And candles soothed the bedside; I saw him
18 For the first time in six weeks. Paler now,

19 Wearing a poppy bruise on his left temple,
20 He lay in the four-foot box as in his cot.
21 No gaudy scars, the bumper knocked him clear.

22 A four foot box, a foot for every year.

- 2.1 How do lines 4–5 affect your feelings towards the father of the speaker? (2)
- 2.2 Comment on how line 15 indicates the speaker's state of mind. (2)
- 2.3 Discuss the effectiveness of the use of the run-on-lines in the context of the poem. (3)
- 2.4 Consider lines 16–22. How does the imagery in these lines contribute to the mood in the poem? (3)

[10]

OR

QUESTION 3: POETRY – CONTEXTUAL QUESTION

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

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 be forever 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 anyone'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.

38 As for now the doorknobs
39 have no doors.

40 Their widows peer out
41 at no sky

- 3.1 Consider stanza 3. What is suggested by the speaker through the use of phrases like 'no one knows' and 'anyone's guess'? (2)
- 3.2 How is the reader's sympathy evoked in stanza 9? Quote selectively in support of your answer. (2)
- 3.3 Discuss the appropriateness of the pun used in line 4, in the context of the poem as a whole. (3)
- 3.4 Lines 16–21 feature the appearance of a government official. Critically discuss how the tone is achieved in these lines by referring directly to the diction used. (3)

[10]

OR

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

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

I DREAM A WORLD – Langston Hughes

1 I dream a world where man
2 No other man will scorn
3 Where love will bless the earth
4 And peace its paths adorn
5 I dream a world where all
6 Will know sweet freedom's way,
7 Where greed no longer saps the soul
8 Nor avarice blights our day
9 A world I dream where black and white,
10 Whatever race you be,
11 Will share the bounties of the earth
12 And every man is free,
13 Where wretchedness will hang its head
14 And joy, like a pearl,
15 Attends the needs of all mankind –
16 Of such I dream, my world!

- 5.1 What effect is created through the use of the adjectives 'all' and 'every' in the poem? (2)
- 5.2 Refer to line 7. Explain the effect that greed could have on mankind. (2)
- 5.3 Refer to line 14. Discuss the effectiveness of the simile. (3)
- 5.4 How does the repetition of 'I dream' reinforce the tone 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

Okonkwo's tragedy is due to the influence of both internal and external forces.

In a carefully planned essay of 300–350 words (1–1 ½ pages) in length, discuss to what extent this statement is accurate. [25]

OR

QUESTION 7: THINGS FALL APART – CONTEXTUAL QUESTION

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

EXTRACT A

As soon as his father walked in, that night, Nwoye knew that Ikemefuna had been killed, and something seemed to give way inside him, like the snapping of a tightened bow. He did not cry. He just hung limp. He had the same kind of feeling not long ago, during the last harvest season. Every child loved the harvest season. Those who were big enough to carry even a few yams in a tiny basket went with the grown-ups to the farm. And if they could not help in digging up yams, they could gather firewood together for roasting the ones that would be eaten there on the farm. 5

...

It was after such a day at the farm during the last harvest that Nwoye had felt for the first time a snapping inside him like the one he now felt. They were returning home with baskets of yams from a distant farm across the stream when they had heard the voice of an infant crying in the thick forest. A sudden hush had fallen on the women, who had been talking, and they had quickened their steps. Nwoye had heard that twins were placed in earthenware pots and thrown away in the forest, but he had never come across them. A vague chill had descended on him and his head had seemed to swell, like a solitary walker at night who passes an evil spirit on the way. Then something had given way inside him. It descended on him again, this feeling, when his father walked in, that night after killing Ikemefuna. 10
15

[Chapter 7]

- 7.1 Why was Okonkwo involved in the killing of Ikemefuna? (3)
- 7.2 Consider lines 5–8. Discuss the symbolism and importance of the yam in the Igbo culture. (3)

- 7.3 Explain how this extract foreshadows a decision made by Nwoye later in the novel. (3)
- 7.4 Consider lines 17–18. Discuss how the father-and-son relationship between Okonkwo and Nwoye is influenced by Unoka's character. (3)

AND

EXTRACT B

That night he collected his most valuable belongings into head loads. His wives wept bitterly and their children wept with them without knowing why. Obierika and half a dozen other friends came to help and to console him. They each made nine or ten trips carrying Okonkwo's yams to store in Obierika's barn. And before the cock crowed Okonkwo and his family were fleeing to his motherland. It was a little village called Mbanta, just beyond the borders of Mbaino. 5

As soon as the day broke, a large crowd of men from Ezeudu's quarter stormed Okonkwo's compound, dressed in garbs of war. They set fire to his houses, demolished his red walls, killed his animals and destroyed his barn. It was the justice of the earth goddess, and they were merely the messengers. They had no hatred in their hearts against Okonkwo. His greatest friend, Obierika, was among them. They were merely cleansing the land which Okonkwo had polluted with the blood of a clansman. 10

Obierika was a man who thought about things. When the will of the goddess had been done he sat down in his obi and mourned his friend's calamity. Why should a man suffer so grievously for an offence he had committed inadvertently? But although he thought for a long time he found no answer. He was merely led into greater complexities. He remembered his wife's twin children, whom he had thrown away. What crime have they committed? The Earth had decreed that they were an offence on the land and must be destroyed. 20

[Chapter 13]

- 7.5 What events have led Okonkwo and his family to this moment described in lines 1–3? (3)
- 7.6 Consider lines 14–19. How does Okonkwo's character contrast with that of Obierika's? (3)
- 7.7 Refer to lines 9–11. Obierika and the other men exact the punishment of the goddess without ill feelings towards Okonkwo. Why would they be compelled to do the goddess' bidding? (3)
- 7.8 Refer to both Extracts A and B. The harsh internal structures of the Igbo contribute to its own end. Critically comment on how this is shown through the suffering of Ikemefuna and Okonkwo. (4)

[25]

OR

TSOTSI – ATHOL FUGARD

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

QUESTION 8: TSOTSI – ESSAY QUESTION

‘Only light can drive out darkness’.

In a carefully planned essay of 300–350 words (1–1½ pages) in length, discuss to what extent this statement is true of the protagonist, Tsotsi.

[25]

OR

QUESTION 9: TSOTSI – CONTEXTUAL QUESTION

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

EXTRACT C

He sat down with his back to a tree and no sooner was he comfortable than he regretted it, because immediately the image of Boston rose up before him. I shouldn't have stopped here, he thought. I should have kept on until I could go no more.

He was not that tired that he couldn't have stood up. The ache in his legs was no worse than a ten-day-old knife wound. He could have risen to his feet and carried on to another place, another destiny, because the stars were busy that night. But instead he chose to remain, and in remaining picked up the silken thread of the chances that were to lead him in a strange way. 5

And so the image of Boston, considered, now that the violence was spent, without the madness of hate. Boston! He, Tsotsi, had himself picked Boston from the thousand lives that were adrift in the location streets. He had picked Boston because he had a virtue, just as Die Aap had a virtue, which was strength, inhuman strength, and Butcher with his virtue, which was the accuracy that had earned him his name, an accuracy as reliable as the edge of a good knife. 10 15

Boston's virtue being that he was clever. He was a lot of other things as well. He was a coward, he was weak, he talked too much, he drank even more than he talked. But more important than anything else – he was clever. He could think. Boston had already proved himself, a hundred times over. In as many jobs his cleverness had engineered success. The little details that got you caught, these Boston thought about, in a panic of fear it was true, but he thought about them and that was all that mattered. 20

It was simple and it would have worked for a long time if it had only stayed like that. Where had it all gone wrong? It had gone wrong because Boston started asking questions, even after he was warned. And Tsotsi had not known the answers. 25

[Chapter 3]

- 9.1 Refer to line 2. Why does the 'image of Boston' have such an effect on Tsotsi? (3)
- 9.2 How does Tsotsi's choice to 'remain' (lines 8–9) change the outcome of his life? (3)
- 9.3 Consider lines 16–22. To what extent do you agree with Tsotsi's assessment of Boston's character? (3)
- 9.4 'He, Tsotsi, had himself picked Boston from the thousand lives that were adrift in the location streets' (lines 11–12). How is the socio-political context of the novel implied in these lines? (3)
- 9.5 Refer to lines 12–16. Why could Tsotsi's treatment of virtue be considered ironic? (3)

AND

EXTRACT D

David's eyes grew round and vacant, stared at the darkness. A tiny sound. A thin squeaking voice, struggled out: 'David ...' it said. 'David! But no more! He dead! He dead too, like Willie, like Joji.'

'I understand', Petah said, 'You will choose your name. You will choose when you are ready.'

5

So he went out with them the next day and scavenged. That same day an Indian chased him away from his shop door, shouting and calling him a tsotsi. When they went back to the river that night, they started again, trying names on him: Sam, Willie, and now Simon, until he stopped them.

'My name,' he said, 'is Tsotsi.'

10

They crowded around him, laughing, and slapping him on the back.

'Tsotsi!' they cried, trying it out. He nodded his head.

He learnt all the lessons, he learnt them well. He never stopped learning, it seemed. Because after the river gang —broken up one night, by a police raid —came other gangs of older boys, and harder, harsher lessons, and that simple lesson of keeping his body alive another day. He learned to watch for the weakness of sympathy or compassion for others weaker than yourself, like discovering how never to feel the pain you inflicted. He had no use for memories. Anyway, he had none.

15

[Chapter 9]

- 9.6 Briefly account for the events that led David to the river gang. (3)
- 9.7 David says 'He dead' (lines 2–3). Explain the full impact of this statement. (3)
- 9.8 Refer to both Extracts C and D. Critically comment on how the author evokes the reader's sympathy for Tsotsi. (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

Macbeth's decline to a man 'supped full with horrors' is due to the influences of others on his character.

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

OR

QUESTION 11: MACBETH – CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT E

LADY MACBETH	Who was it, that thus cried? Why, worthy thane, You do unbend your noble strength to think So brain-sickly 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.	1 5
MACBETH	I'll go no more. I am afraid to think what I've done; Look on't again, I dare not.	10
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.	15
<i>Knock within</i>		

MACBETH	<p>Whence is that knocking? How is't with me, when every noise appals me? What hands are here? Ha: they pluck out mine eyes. Will all great Neptune's ocean wash this blood Clean from my hand? No: this my hand will rather The multitudinous seas incarnadine, Making the green one red.</p> <p><i>Enter Lady Macbeth</i></p>	20
LADY MACBETH	<p>My Hands are of your colour, but I shame To wear a heart so white.</p> <p><i>Knock within</i></p> <p>I hear a knocking. At the south entry. Retire we to our chamber; A little water clears of this deed. How easy is it then! ...</p>	25
[Act 2, Scene 2]		

- 11.1 What are the influences that have led to Macbeth having a 'filthy witness' (line 4) on his hands? (3)
- 11.2 Account for Macbeth's state of mind in lines 17–23. Quote to substantiate your answer. (3)
- 11.3 Refer to lines 11–14. If you were the director of the play, how would you instruct the actress playing the role of Lady Macbeth? Pay attention to body language and tone and explain your answer. (3)
- 11.4 Consider line 28–29. How does Lady Macbeth's attitude contrast with that of Macbeth's? (3)

AND

EXTRACT F

LADY MACBETH	<p>Come on. Gentle my lord, Sleek o'er your rugged looks, be bright and jovial Among your guests tonight.</p>	
MACBETH	<p>So shall I, love, And so I pray be you. Let your remembrance Apply to Banquo, present him with eminence Both with eye and tongue; unsafe the while, that we Must lave our honours in these flattering streams And make our faces vizards to our hearts, Disguising what they are.</p>	5 10

LADY MACBETH	You must leave this.	
MACBETH	O, full of scorpions is my mind, dear wife! You know'st that Banquo and Fleance lives.	
LADY MACBETH	But in them Nature's copy's not eterne.	
MACBETH	There's comfort yet, they are assailable; Then be thou jocund: ere the bat hath flown His cloister'd flight, ere to black Hecate's summons The shard-born beetle with his drowsy hums Hath rung night's yawning peal, there shall be done A deed of dreadful note.	15 20
LADY MACBETH	What's to be done?	
MACBETH	Be innocent of the knowledge, dearest chuck, Till thou applaud the deed. Come seeling night, Scarf up the tender eye of pitiful day And with thy bloody and invisible hand Cancel and tear to pieces that great bond Which keeps me pale. Light thickens, And the crow makes wing to th' rooky wood; Good things of day begin to droop and drowse, Whiles night's black agents to their prey do rouse. Thou marvelst at my words, but hold thee still; Things bad begun, make strong themselves by ill.	25 30
[Act 3, Scene 2]		

- 11.5 Lines 9–10 is a reference to an important theme in the play. Explain how these lines emphasise the theme. (3)
- 11.6 Consider lines 12–13. Account for Macbeth's fears being rooted in Banquo and Fleance. (3)
- 11.7 Elaborate on Macbeth's plans that he alludes to in line 15. (3)
- 11.8 Consider both EXTRACT E and EXTRACT F. Critically discuss the distinct difference in Lady Macbeth's character as shown in these extracts. (4)

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

Money, rather than characters, is what determines the outcome of the play.

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

BASSANIO	This were kindness.	
SHYLOCK	This kindness will I show: Go with me to a notary, seal me there Your single bond, and in a merry sport, If you repay me not on such a day In such a place, such sum or sums as are Expressed in the condition, let the forfeit Be nominated for an equal pound Of your fair flesh, to be cut off and taken In what part of your body pleaseth me.	5 10
ANTONIO	Content in faith, I'll seal to such a bond, And say there is much kindness in the Jew.	
BASSANIO	You shall not seal to such a bond for me, I'll rather dwell in my necessity.	
ANTONIO	Why fear not man, I will not forfeit it; Within these two months, that's a month before This bond expires, I do expect return Of thrice three times the value of this bond.	15
SHYLOCK	O father Abram, what these Christians are, Whose own hard dealings teaches them suspect The thoughts of others! Pray you tell me this; If he should break his day what should I gain By the exaction of the forfeiture? A pound of man's flesh taken from a man, Is not so estimable, profitable neither, As flesh of muttons, beefs, or goats. I say, To buy his favour, I extend this friendship: If he will take it, so; if not, adieu; And, for my love, I pray you wrong me not.	20 25

[Act 1, Scene 3]

- 13.1 Explain what the 'kindness' (line 1) is that Bassanio mentions. (3)
- 13.2 What is ironic about Shylock's reference to the bond as 'a merry sport' (line 4) if one considers what finally happens? (3)
- 13.3 Antonio immediately agrees to Shylock's rather cruel bond conditions. What does this tell you about his attitude towards Shylock and the bond? (3)
- 13.4 'You shall not seal to such a bond for me,' (line 13)
What does Bassanio's response reveal about his character? Mention two things. (3)
- 13.5 'A pound of man's flesh taken from a man,
Is not so estimable, profitable neither,' (lines 24–25)
Do you think that Shylock is honest when he says that a pound of Antonio's flesh is 'not ...estimable, profitable'? Explain your answer. (3)

AND

EXTRACT H

SHYLOCK	(aside) These be the Christian husbands! I have a daughter: Would any of the stock of Barabas Had been her husband, rather than a Christian! We trifle time, I pray thee pursue sentence.	
PORTIA	A pound of that same merchant's flesh is thine; The court awards it, and the law doth give it.	5
SHYLOCK	Most rightful judge!	
PORTIA	And you must cut this flesh from off his breast; The law allows it, and the court awards it.	
SHYLOCK	Most learned judge! A sentence! Come, prepare!	10
[Act 4, Scene 1]		

- 13.6 Place the extract in context. (3)
- 13.7 Refer to lines 6 and 10. 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)
- 13.8 Compare Shylock’s attitude in Extract G to his attitude in Extract H. Explain the reason(-s) for the change. (4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80