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# NATIONAL SENIOR CERTIFICATE

## GRADE 11

## NOVEMBER 2022

# ENGLISH HOME LANGUAGE P2 (EXEMPLAR)

**MARKS:** **80**

**TIME:** **2½ hours**

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.

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

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**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 | |
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| 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.

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## 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**

A minute ago I came from the well
Where young women drew water like myself
My body was weary and my heart tired.
For a moment I watched the stream that rushed before me;
And thought how fresh the smell of flowers,
How young the grass around it.
And yet again I heard the sound of duty
Which ground on me – made me feel aged
As I bore the great big mud container on my head
Like a big painful umbrella.
Then I got home and cooked your meal
For you had been out drinking the pleasures of the flesh
While I toiled in the fields.
Under the angry vigilance of the sun
A labour shared only by the bearings of my womb.
I washed the dishes – yours –
And swept the room we shared
Before I set forth to prepare your bedding
In the finest corner of the hut
Which was bathed by the sweet smell of dung
I had this morning applied to the floors
Then you came in,
In your drunken lust
And you made your demands
When I explained how I was tired
And how I feared for the child – yours – I carried
You beat me and had your way
At that moment
You left me unhappy and bitter
And I hated you;
Yet tomorrow I shall again wake up to you
Milk the cow, plough the land and cook your food,
You shall again be my Lord
For isn't it right that woman should obey,
Love, serve and honour her man?
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]**

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**OR**

**QUESTION 2: POETRY – CONTEXTUAL QUESTION**

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

**MID-TERM BREAK – Seamus Heaney**

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

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

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

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

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

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

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

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]**


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**OR**

## QUESTION 3: POETRY – CONTEXTUAL QUESTION

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

**HOUSING TARGETS – Kelwyn Sole**

Somewhere in our past
we believed in the future

that a better world
would discover foundation
under our feet, and we
would be forever singing,
in its kitchen.

Bricks pile up in a field.
Whether they will be enough
no one knows. How
they fit together
is anyone's guess.

Men with darkening skins
scribbled on by weather
wait for their instructions.

From time to time
limousines miraculously appear:
there is always a somebody
in a suit willing to smile
and shake their hands

who lays the first stone.

Then the camera lights
and racing engines
turn around, shrink back
from where they came.

Those left behind
stare at their own hands
afterwards, puzzled
at precisely what
has been transacted, why
they are still being offered
bonds

squint
between gnarled fingers
pace out the hopeful distances:
there will be a flower bowl
my bed is going here.


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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**


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## QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION

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

**THE CHILD WHO WAS SHOT DEAD BY SOLDIERS AT NYANGA – Ingrid Jonker**
*(translated by Jack Cope and William Plomer)*

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 Sharpville
14 not at the police station in Phillipi
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 the gatherings and law-giving
19 the child peers through the house windows and into 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 What attitude is shown by the child who 'lifts his fists against his mother' in line 2? (2)

4.2 Account for the poet's repetition of 'the child' throughout the poem. (2)

4.3 Comment on the function of the juxtaposition in lines 16–18. Quote selectively as part of your response. (3)

4.4 Although the poem is violent and threatening, it ends on a strikingly positive note. Discuss how the tone is achieved in lines 20–23 with close reference to the imagery used. (3)
**[10]**

**AND**


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**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**

I dream a world where man
No other man will scorn
Where love will bless the earth
And peace its paths adorn
I dream a world where all
Will know sweet freedom's way,
Where greed no longer saps the soul
Nor avarice blights our day
A world I dream where black and white,
Whatever race you be,
Will share the bounties of the earth
And every man is free,
Where wretchedness will hang its head
And joy, like a pearl,
Attends the needs of all mankind –
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**


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## 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.

…

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.

[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)


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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.

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.

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.

[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]**


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**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.
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. 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.
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.

[Chapter 3]


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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.'

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.'
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.

[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**


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## 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, | 1 |
| | 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? | 5 |
| | They must lie there. Go carry them and smear | |
| | The sleepy grooms with blood. | |
| 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, | 15 |
| | For it must seem their guilt. | |
| | *Knock within* | |


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| | | |
|---|---|---|
| MACBETH | 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 | 20 |
| | Clean from my hand? No: this my hand will rather | |
| | The multitudinous seas incarnadine, | |
| | Making the green one red. | |
| | *Enter Lady Macbeth* | |
| LADY MACBETH | My Hands are of your colour, but I shame | |
| | To wear a heart so white. | 25 |
| | *Knock within* | |
| | 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! … | |

[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 | Come on. Gentle my lord, | |
| | Sleek o'er your rugged looks, be bright and jovial | |
| | Among your guests tonight. | |
| MACBETH | So shall I, love, | |
| | And so I pray be you. Let your remembrance | 5 |
| | 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. | 10 |


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| | | |
|---|---|---|
| LADY MACBETH | You must leave this. | |
| MACBETH | O, full of scorpions is my mind, dear wife!<br>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;<br>Then be thou jocund: ere the bat hath flown<br>His cloister'd flight, ere to black Hecate's summons<br>The shard-born beetle with his drowsy hums<br>Hath rung night's yawning peal, there shall be done<br>A deed of dreadful note. | 15<br><br><br><br><br>20 |
| LADY MACBETH | What's to be done? | |
| MACBETH | Be innocent of the knowledge, dearest chuck,<br>Till thou applaud the deed. Come seeling night,<br>Scarf up the tender eye of pitiful day<br>And with thy bloody and invisible hand<br>Cancel and tear to pieces that great bond<br>Which keeps me pale. Light thickens,<br>And the crow makes wing to th' rooky wood;<br>Good things of day begin to droop and drowse,<br>Whiles night's black agents to their prey do rouse.<br>Thou marvelst at my words, but hold thee still;<br>Things bad begun, make strong themselves by ill. | <br><br><br>25<br><br><br><br><br>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**


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## *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.

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.

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.

[Act 1, Scene 3]


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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:<br>Would any of the stock of Barabas<br>Had been her husband, rather than a Christian!<br>We trifle time, I pray thee pursue sentence. | |
| PORTIA | A pound of that same merchant's flesh is thine;<br>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;<br>The law allows it, and the court awards it. | |
| SHYLOCK | Most learned judge! A sentence! Come, prepare! | 10 |

[Act 4, Scene 1]


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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**

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# NATIONAL SENIOR CERTIFICATE

## GRADE 11

## NOVEMBER 2022

# ENGLISH HOME LANGUAGE P2
# MARKING GUIDELINE
# (EXEMPLAR)

**MARKS: 80**

This marking guideline consists of 22 pages.

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**NOTE TO MARKERS**

- This marking guideline is intended as a guide for markers.
- Candidates' responses must be considered on their merits.

**THIS IS A GUIDE. PLEASE CONSIDER ALTERNATIVE AND RELEVANT RESPONSES.**

**MARKING GUIDELINES**

- Wherever a candidate has answered more than the required number of questions, mark only the first answer/response. (The candidate may not answer the essay and the contextual question on the same genre.)
- In SECTION A, if a candidate has answered all four questions on seen poems, mark only the first two.
- In SECTIONS B and C, if a candidate has answered two contextual or two essay questions, mark the first one and ignore the second. If a candidate has answered all four questions, mark only the first answer in each section, provided that one contextual and one essay has been answered.
- If a candidate gives two answers where the first one is wrong and the next one is correct, mark the first answer and ignore the next.
- If answers are incorrectly numbered, mark according to the memo.
- If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
- Essay question: If the essay is shorter than the required word count, do not penalise because the candidate has already penalised him-/herself. If the essay is too long, consider and assess a maximum of 50 words beyond the required word count and ignore the rest of the essay.
- Contextual questions: If the candidate does not use inverted commas when asked to quote, do not penalise.

Answers to contextual questions must be assessed holistically. Part marks should be awarded in proportion to the fullness of the response to each question.

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## SECTION A: POETRY

## QUESTION 1: POETRY – ESSAY QUESTION

### THE WOMAN – KRISTINA RUNGANO

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.

***Structure:***

- ***The poem is written in free verse. This serves to affirm the lack of freedom the woman has as she faces an endlessness list of tasks daily.***
- ***This is further highlighted by the enjambment present throughout the poem.***

***Imagery:***

- ***'Sound of duty which ground on me'/'mud container on my head like a big painful umbrella'/'angry vigilance of the sun' – The imagery is descriptive of the toll her duties take on her physically. She experiences great pain and discomfort while completing these tasks in an unforgiving environment. The expectation placed on her to perform these tasks indicates the oppressive treatment of woman.***
- ***The 'bearings of my womb' places her physical discomfort into perspective. Every task, therefore, becomes more strenuous.***
- ***The 'drunken lust' of the woman's husband also alludes to the forced physical oppression through sexual violence.***

***Diction:***

- ***The repetition of 'and' enumerates the long list of tasks or duties the woman is expected to do.***
- ***The idea of a repetitive cycle is created when the woman mentions that she 'shall again' wake up too much of the same treatment and physical demands.***
- ***Many examples of diction express the physical oppression of the woman that is emphasised through the fact that they all occur within a single day. Such words include: 'weary' / 'feel aged' / 'I bore' / 'I toiled' / 'I washed' / 'swept' / 'milk the cow' / 'plough the land' / 'cook your food'.***
- ***The woman is also only given a 'moment' to take in her scenery before she needs to return to her duties. This indicates the brevity of any pleasure afforded to her.***
- ***She refers to her husband as 'my Lord'. This clearly shows her subservience to her husband. It also implies the unequal power dynamic that exists when women 'should obey' their husbands.***
- ***The repetition of the pronouns 'you' and 'your' indicates who benefits from the tasks being executed.***

***References to 'toiled in the field', 'hut' and applying 'dung' to the floor would suggest that this is a rural setting.***

***Conformity to traditional roles in rural societies is suggested by the woman's acceptance of her duty to 'love, serve and honour'.***

***[Credit relevant/alternative responses]*** **[10]**


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## QUESTION 2: POETRY – CONTEXTUAL QUESTION

### MID-TERM BREAK – Seamus Heaney

2.1 How do lines 4–5 affect your feelings towards the father of the speaker?

- ***The reader feels sympathetic towards the father.***
- ***It is uncommon for him to cry during funerals. This suggests that he normally displays emotional strength, however he cannot contain his sadness for his own loss.***

***[Award 2 marks for 2 relevant and distinct points]*** (2)

2.2 Comment on how line 15 indicates the speaker's state of mind.

- ***It indicates the detached attitude / lack of emotions of the speaker.***
- ***The speaker refers to the 'corpse' and not his brother, showing his inability to process the death of his sibling.***
  ***The bandages probably add to the anonymity of the corpse.***

***[Award 2 marks for 2 relevant and distinct points]*** (2)

2.3 Discuss the effectiveness of the run-on-lines in the context of the poem.

- ***The events taking place are beyond the control of the speaker.***
- ***The continuity of the events shows the emotional toll it takes on the family.***
- ***The family is overwhelmed and numb in their grief.***

***[Award 3 marks for 3 points or 2 points well discussed.]*** (3)

2.4 Consider lines 16–22. How does the imagery in these lines contribute to the mood?

***The imagery depicts the scene of the deceased boy lying in a room as part of a ritual wake.***

- ***The 'snowdrops and candles' are symbolic of funerals and a family's grief.***
- ***The young boy lying in a 'four-foot box as in a cot'. The imagery reminds the reader how young the boy was, but also that the boy looks as though he is asleep in his bed.***
- ***The 'four-foot box' is a reminder of how unnatural the death of a child is, making it a heart-breaking reference.***
- ***The mood is sombre/solemn/melancholic/mournful.***

***[Award full marks only if reference is made to imagery and mood.]***
***[Credit relevant/alternative responses]*** (3)
**[10]**


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## QUESTION 3: POETRY – CONTEXTUAL QUESTION

### HOUSING TARGETS – Kelwyn Sole

3.1 Refer to stanza 3. What is suggested by the speaker through the use of phrases like 'no one knows' and 'anyone's guess'?

- ***A sense of uncertainty/confusion/bewilderment is conveyed.***
- ***Although the building materials are available there is no coordination or plans in place to lead to the building of houses.***

***[Award 2 marks for 2 relevant and distinct points]*** (2)

3.2 How is the reader's sympathy evoked in stanza 9? Quote selectively in support of your answer.

- ***The hopes/dreams of elderly citizens to own a home are referred to.***
- ***They are described as planning out the 'hopeful distances' of their future home that might never be realised. / The reference to their 'gnarled fingers' also reinforces the image of the elderly feeling stunted/useless.***

***[Award 2 marks for 2 relevant and distinct points]*** (2)

3.3 Discuss the appropriateness of the pun used in line 4, in the context of the poem as a whole.

- ***The pun is appropriate as it addresses the 'foundations' of a better world/existence for those who were previously disadvantaged. This would refer to:***
- ***Actual housing structures/homes OR***
- ***New political policies/structures***

***[Award full marks only if the pun is identified and explained in the context of the poem.]*** (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.

- ***A sarcastic tone is used.***
- ***The diction used shows how the politician(s) 'miraculously appear' and is identified as 'a somebody'.***
- ***The tone is aimed at showing the disconnect between the government and the voters OR the discontent of the voters at the lack of progress of the government.***

***[Award full marks only if reference is made to diction used.]***
***[Credit relevant/alternative responses.]*** (3)
**[10]**


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**QUESTION 4: POETRY – CONTEXTUAL QUESTION**

**THE CHILD WHO WAS SHOT DEAD BY SOLDIERS AT NYANGA – Ingrid Jonker** (translated by Jack Cope and William Plomer)

4.1 What attitude is shown by the child who 'lifts his fists against his mother' in line 2?

- ***It reveals the frustration of the youth at the inability of the previous generation to effect change.***
- ***The need for revolutionary action is shown through this display.***

***[Award 2 marks for 2 relevant and distinct points]*** (2)

4.2 Account for the poet's repetition of 'the child' throughout the poem.

- ***The repetition emphasises the innocence/youth of those who died.***
- ***It also indicates the many children who lost their lives during the conflict between protesters and the authorities.***

***[Award 2 marks for 2 relevant and distinct points]*** (2)

4.3 Comment on the function of the juxtaposition in lines 16–18. Quote selectively as part of your response.

- ***The innocence of the child contrasts with the violent/aggressive weapons noted.***
- ***This is seen through the 'the child' mentioned alongside the 'guns'/'batons'/'saracens' of the soldiers.***
- ***The juxtaposition highlights the imbalance of power and the senseless violence and bloodshed during apartheid.***

***[Award full marks only if the contrast is discussed]*** (3)

4.4 Although the poem is violent and threatening, it ends on a strikingly positive note. Discuss how the tone is achieved in lines 20–23 with close reference to the imagery used.

- ***The tone is hopeful and optimistic.***
- ***The imagery: 'the child grown to a giant'/'travels through the whole world'/'treks all over Africa/'grown to' enhances this tone.***
- ***The success of the fight against the oppressive regime is shown through the imagery. Unlimited freedom and a better future has been achieved through the revolution.***

***[Award full marks only if reference is made to both imagery and tone.]***
***[Credit valid/alternative responses.]*** (3)
**[10]**

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## QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION

### I DREAM A WORLD – Langston Hughes

5.1 What effect is created through the use of the adjectives 'all' and 'every' in the poem?

- ***The poem is a universal address.***
- ***It creates an inclusivity encompassing all of the world.***

***[Award 2 marks for 2 relevant and distinct points.]*** (2)

5.2 Refer to line 7. Explain the effect that greed could have on mankind.

- **Greed can drain/tire/exhaust your soul/humanity.**
- **It is seen to take away/remove energy/positivity from a person's soul.**

***[Award 2 marks for 2 relevant and distinct points.]*** (2)

5.3 Refer to line 14. Discuss the effectiveness of the simile.

- **Joy is compared to a pearl.**
- **A pearl is beautiful and precious/of great value. A pearl is also small in size but considered precious.**
- **Therefore, it is an effective comparison of joy as a significant and valuable part of life.**

***[Award full marks only if the comparison is shown.]*** (3)

5.4 How does the repetition of 'I dream' reinforce the tone of the poem?

- **The repetition of 'I dream' emphasises the idea that the speaker imagines/creates a world in his mind that is fictional.**
- **The imagined world is an ideal/perfect state.**
- **The dream-like quality creates a hopeful/wistful/longing tone.**

***[Award full marks only if reference is made to the tone.]***
***[Credit valid/alternative responses]*** (3)
**[10]**

**TOTAL SECTION A: 30**


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**SECTION B: NOVEL**

**QUESTION 6 – ESSAY QUESTION: *THINGS FALL APART***

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

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

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***Both internal and external forces contribute to Okonkwo's tragic end.***
***Internal forces:***

- ***Okonkwo is greatly governed by his weakness: the fear of being seen as weak.***
- ***This fear is inspired by Okonkwo's father, Unoka, who was an unsuccessful man in the eyes of the clan. He was an 'improvident' man who accomplished very little and held no titles.***
- ***Okonkwo works incredibly hard to escape the shadow of his father and earn the respect of his village.***
- ***It is however his complete adherence to the masculine values of the Igbo culture and religion that leads him to start losing the respect of those in Umuofia. He breaks the rules of Peace Week by beating his wife / he disrespects another man at a meeting by calling him a woman / he kills Ikemefuna (an act that displeases others).***
- ***It is ultimately Okonkwo's inflexibility that leads to his death.***

***External forces:***

- ***With the colonisation of Africa came the arrival of missionaries and Christianity.***
- ***Both bring about changes within the Igbo structures. The Igbo values and identity become disjointed as many converts to Christianity and clans take on the new colonial structures.***
- ***Okonkwo, upon his return to Umuofia, cannot accept the attitude of the once war-like clan that now chooses to be passive. Out of frustration and anger he kills the commissioner's messenger and in so doing attracts criticism from the clan.***
- ***Okonkwo cannot submit to colonial rule. His inflexible nature once served him in growing in stature in his clan, but now works against him. His inflexibility and the submission of his clan to colonial authority leads Okonkwo to take his own life.***

***[Credit valid/alternative/mixed responses.]*** **[25]**


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## QUESTION 7 – CONTEXTUAL QUESTION: *THINGS FALL APART*

7.1 Why was Okonkwo involved in the killing of Ikemefuna?

- ***Okonkwo was given guardianship of Ikemefuna, until the time came for him to be killed.***
- ***Okonkwo was one of the respected men of the village and would be part of the killing party once the oracle called for the young man's life.***
- ***Okonkwo did not want to appear weak to others and agrees to join the killing party.***
- ***He does not want to be seen as resembling his father, Unoka, through effeminate behaviour. His weakness overrides his affection for Ikemefuna.***

***[Award 3 marks for 3 relevant and distinct points.]*** (3)

7.2 Consider lines 5–8. Discuss the symbolism and importance of the yam in the Igbo culture.

- ***The yam was considered the 'king of crops'/ the principal crop or a staple for the Igbo.***
- ***It was only grown by the men in a village and therefore holds a strong tie to masculinity.***
- ***The number of yams grown by a farmer was indictive of his wealth and status/rank within his village.***

***[Award 3 marks for 3 points or 2 points well discussed.]*** (3)

7.3 Explain how this extract foreshadows a decision made by Nwoye later on in the novel.

- ***The death of Ikemefuna and casting twin babies into the evil forest makes Nwoye question the cruel practices of his culture. Both are considered as innocent victims of Igbo cultural laws.***
- ***When the new religion, Christianity, is introduced by the missionaries, its sense of brotherhood and compassion appeals to Nwoye and he is drawn to it.***
- ***He reaches a breaking point after the death of Ikemefuna and converts to Christianity. He turns his back on his own culture betraying his father, who disowns him.***

***[Award 3 marks for 3 points or 2 points well discussed.]*** (3)

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7.4 Consider lines 17–18. Discuss how the father-and-son relationship between Okonkwo and Nwoye is influenced by Unoka's character.

- ***Due to Unoka's failures (not being a successful man/having no titles/being a creditor), Okonkwo is ashamed of his father.***
- ***He therefore fears that Nwoye will not grow up to be a strong and respected man and so resemble Unoka.***
- ***Okonkwo therefore overcompensates by being particularly hard on Nwoye through physical punishment and criticism.***

***[Award 3 marks only if reference is made to Unoka's character.]*** (3)

7.5 What events have led Okonkwo and his family to this moment described in lines 1–3?

- ***The elder, Ezeudu, passed away.***
- ***During the funeral ceremony, Okonkwo fires his gun that explodes and kills Ezeudu's 16-year-old son.***
- ***According to tribal law Okonkwo must go into exile for 7 years for the accidental death of a clansman.***

***[Award 3 marks for 3 distinct and relevant points.]*** (3)

7.6 Consider lines 14–19. How does Okonkwo's character contrast with that of Obierika's?

- ***Obierika is a thoughtful man who contemplates/considers matters whereas Okonkwo acts without thought and is irrational.***
- ***Obierika 'mourns' for his friend's misfortune. He shows an emotional response to another's loss and tragedy. Okonkwo views emotions as womanly and therefore not masculine. He never displays emotions.***
- ***Obierika is able to question his culture's harsh laws and sometimes cruel practices. Okonkwo follows the Igbo customs and laws rigidly. He is devoted to the culture in which he has made a success for himself. He follows and abides without question.***

***[Award 3 marks only if a clear contrast is shown.]*** (3)


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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?

- ***The Igbo has great respect and fear for the gods.***
- ***They inhabit the natural and supernatural worlds and therefore must be appeased.***
- ***If they do not obey the gods, they can bring great punishment upon the whole village, for example, crops would not grow, no rain will nourish crops, etc.***

***[Award 3 marks for 3 points or 2 points well discussed.]*** (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.

- ***Extract A: Ikemefuna is an innocent who suffers because of Igbo tribal laws. He is taken from his village, Mbaino, as a sacrifice to compensate for the death of a woman from Umofia, who was killed by a member of his village. He is killed once the oracle calls for his death.***

- ***Extract B: According to tribal law, Okonkwo is exiled for 7 years and his compound and belongings are destroyed to appease the goddess of the Earth. He loses everything he has worked so hard for.***

- ***Both extracts indicate how the internal structures (cultural and tribal laws) punishes individuals harshly where mercy/compassion should be shown. The masculine values ingrained into the Igbo structures allows for no leniency and this causes suffering.***

***[Award full marks only if reference is made to both extracts.]***
***[Credit valid/alternative responses.]*** (4)
**[25]**


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**QUESTION 8 – ESSAY QUESTION: *TSOTSI***

'Only light can drive out darkness'.

In a carefully planned essay of 300–350 words (1–1 ½ pages) in length, discuss to what extent this statement is true of the protagonist, Tsotsi.

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- ***Tsotsi's early childhood was filled with warmth and love. When his mother is brutally arrested one night his world changes.***
- ***He is forced into a world of darkness initiated when he witnesses his father's brutality towards the 'yellow bitch'.***
- ***His encounter with the River Gang serves as a decisive moment when he chooses a new identity and is thrust into a dark world of crime. His goal is to forget, to survive and to follow his 'darker purpose'.***
- ***This world of darkness sustains him as he devises rules in order to stay in control.***
- ***A significant rule for him is never to disturb his 'inward darkness' so that he is not distracted by painful memories from his past. Ironically, it makes him feel safe.***
- ***Boston threatens Tsotsi's carefully crafted façade when he bombards him with questions. Tsotsi admits he has no answers to these questions as he has long since buried them. True to character, he reacts to these questions with extreme aggression towards Boston.***
- ***Boston warns Tsotsi that one day he would 'feel', the dark shield he has built around him will not always protect him.***
- ***Tsotsi's decision to keep the baby marks a significant change in his life and he does start to 'feel'. The baby serves as a 'talisman' and a light for Tsotsi's renewal and redemption.***
- ***Tsotsi shows a sense of 'decency' when he lets Morris go. He is no longer consumed by darkness.***
- ***When Tsotsi is forced into remembering, he goes to find Boston and in a poignant moment carries him 'like a baby' through the streets. This contrasts with the Tsotsi who had beat him mercilessly, 'a victim of dark impulses'.***
- ***It is Boston that recognises the change in Tsotsi when Tsotsi asks him about God. Tsotsi feeds and clothes Boston. This marks a spiritual moment and a 'new day' for Tsotsi.***
- ***It is a meeting with Isaiah that allows Tsotsi to understand the possibility of redemption through Christ.***
- ***When Tsotsi attempts to save the baby at the end, the sun is shining; Tsotsi has found his light, evidenced in the joyful expression on his face.***

***[Credit valid/alternative responses.]*** **[25]**


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**QUESTION 9 – CONTEXTUAL QUESTION: *TSOTSI***

9.1 Refer to line 2. Why does the 'image of Boston' have such an effect on Tsotsi?

- ***Boston has threatened the security of his inner darkness by asking too many questions about his past.***
- ***Tsotsi chooses to forget his painful past.***
- ***Boston's warning that one day Tsotsi may feel because 'everyone has a soul', pushes Tsotsi over the edge.***
- ***Tsotsi reacts violently and brutally attacks Boston. Tsotsi does not want to feel or be distracted from his 'darker purpose'.***

***[Award 3 marks for 3 points or 2 points well discussed.]*** (3)

9.2 How does Tsotsi's choice to 'remain' (lines 8–9) change the outcome of his life?

- ***He encounters a woman whom he plans to attack. Instead, she gives him a baby in a box.***
- ***It is this baby, whom he names David, that transforms him and leads to his redemption.***
- ***He starts to feel again, he finds his humanity and compassion.***
- ***He even confirms that he is David Madondo and sheds the fearful identity of Tsotsi.***

***[Award 3 marks for 3 points or 2 points well discussed.]*** (3)

9.3 Consider lines 16–22. To what extent do you agree with Tsotsi's assessment of Boston's character?

- ***Boston had been gifted and had an opportunity to realise his potential when studying to be a teacher. A rape accusation changed the trajectory of his life when he is forced into a life of crime to survive.***
- ***Boston was not built for this. It is not cowardice but compassion and 'decency' that shows this.***
- ***It could be argued that he chooses to drink too much to forget the brutality of the crimes which he commits.***

***[Award 3 marks for 3 points or 2 points well discussed.]*** (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?

- ***The 'thousand lives that were adrift' is a testament to the Apartheid laws that denied so many people opportunities to realise their potential and purpose and to live a dignified life.***
- ***The reference to the 'location streets' refers to the enforced physical segregation that positioned people on the periphery of society.***

***[Award 3 marks for 3 points or 2 points well discussed.]*** (3)


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9.5 Refer to lines 12–16. Why could Tsotsi's treatment of virtue be considered ironic?

- ***A virtue refers to behaviour showing a high moral standard. Tsotsi regards virtue as that which would enable the perfect crime.***
- ***Crime is not virtuous.***

***Candidates may argue that in Tsoti's world these are virtues/positive qualities since they are needed to execute the perfect crime.***

***[Award full marks only if irony is proven.]*** (3)

9.6 Briefly account for the events that led David to the river gang.

- ***During a police raid one night, his mother was arrested.***
- ***It was also the night before he was to meet his father for the first time. However, his first meeting with his father was witnessing his father viciously kicking a pregnant dog.***
- ***In fear, pain and confusion, David chose to run away from home.***
- ***Having no place to go, he found a group of run-away boys in a similar situation as he was.***

***[Award 3 marks for 3 relevant and distinct points.]*** (3)

9.7 David says 'He dead' (lines 2-3). Explain the full impact of this statement.

- ***David chooses to bury his painful past by relinquishing his identity.***
- ***He assumes a new identity as Tsotsi and a new life as a tsotsi (criminal).***

***[Award 3 marks for 3 points or 2 points well discussed.]*** (3)

9.8 Refer to both Extracts C and D. Critically comment on how the author evokes the reader's sympathy for Tsotsi.

***Extract C: Tsotsi under the tree poses him as alone and alienated. He 'remains' because he can no longer run from his past. He is forced to confront the answers to the questions which Boston persistently threw at him.***
***Extract D: The description of Tsotsi's eyes as 'round and vacant' evokes sympathy for a little boy who is terrified, confused and alone in the 'darkness'. He was torn from the comfort of a loving home and thrust into an oppressive world where he is forced to craft a dark life in order to survive.***

***[Award full marks only if reference is made to both extracts.]*** (4)
**[25]**

**AND**


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## SECTION C: DRAMA

### QUESTION 10 – ESSAY QUESTION: *MACBETH*

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 (1–1 ½ pages) in length, discuss to what extent this statement is an accurate assessment of Macbeth's downfall.

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***Macbeth's decline from hero to vicious villain can be attributed to a few different external influences. However, his own weaknesses cannot be ignored.***

***The witches:***

- ***Initially it is the witches' prophecies proclaiming Macbeth as the Thane of Cawdor and 'king hereafter' that provokes his dormant ambition.***
- ***The witches have a plan to destroy Macbeth and so through their 'supernatural soliciting' they are able to influence Macbeth.***
- ***Their clever use of equivocal speech misleads Macbeth as he chooses to believe in a self-constructed truth deduced from their speech.***
- ***He murders King Duncan shortly after his first meeting with the witches.***
- ***The witches use of apparitions further influences Macbeth's actions. The apparitions extend the threat of Macduff and instils a false confidence in Macbeth.***
- ***The false sense of security inspires a new height of evil in Macbeth as he becomes ruthless in securing his position as king. Macduff's family is slaughtered and Macbeth is seen ordering the senseless death of others.***

***Lady Macbeth:***

- ***Her own ambitions for the throne cannot be overlooked. To empower her to act in an evil capacity she evokes the spirits of 'murdering ministers'.***
- ***Lady Macbeth is now aided by evil and starts her influence over Macbeth as she views him as 'too full o'the milk of human kindness' to commit the actions needed for them to attain the crown.***
- ***Her influence manipulates Macbeth to act and kill Duncan. She manipulates him through scolding/reprimanding/emasculating his character.***
- ***As Macbeth's 'partner of greatness' she orchestrates the plan to murder Duncan and also inspires the deception of 'look[ing] like the 'innocent flower, but be[ing] the serpent under't'.***

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***Macbeth's own weakness:***

- ***His own weakness/hamartia is a contributing factor towards his downfall. As per a tragedy, it is his weakness that becomes greater than his moral goodness. His 'vaulting ambition' corrupts his noble character.***
- ***It is this very weakness that makes him susceptible to the influences of others.***
- ***It can be argued that Macbeth is a victim of his own weakness that is merely aroused by others' influences.***

***[Credit valid/mixed/alternative responses]*** **[25]**


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**QUESTION 11 – CONTEXTUAL QUESTION: *MACBETH***

11.1 What are the influences that have led to Macbeth having a 'filthy witness' (line 4) on his hands?

- ***The witches' prophecies naming him 'king hereafter' played a pivotal role in spurring on his ambitions for the crown.***
- ***Lady Macbeth's evil and her use of manipulation/emasculation that provoked Macbeth into the act of killing Duncan.***
- ***Macbeth's own weakness/flaw: his 'vaulting ambition'.***

***[Award 3 marks for 3 points or 2 ideas well discussed.]*** (3)

11.2 Account for Macbeth's state of mind in lines 17–23. Quote to substantiate your answer.

- ***Macbeth has killed Duncan and cannot bear the sight of his own bloodied hands.***
- ***He is riddled with guilt/regret and grappling with his conscience.***
- ***'Pluck out mine eyes'/'my hands will rather the multitudinous seas incarnadine'/ 'Will … Neptune's ocean washes this blood clean from my hand'***

***[Award 3 marks only if reference is made to his state of mind and includes relevant quotation(s).]*** (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.

- ***Body language: She would wave her finger in front of Macbeth's face/throws her hands in the air/ paces about the stage urgently/snatch the daggers from Macbeth's hands.***
- ***Tone: Stern/commanding/forceful/decisive***
- ***Justification: Lady Macbeth is being practical in trying to make sure that their plan is perfectly executed. She is compelled to take charge because Macbeth has become wrapped up in his thoughts.***

***[Award full marks only if body language and tone are relevant in context and includes a justification.]***
***[Allow for other relevant interpretations.]*** (3)

11.4 Consider line 28–29. How does Lady Macbeth's attitude contrast with that of Macbeth's?

- ***Lady Macbeth is morally unaffected by the act of killing Duncan. By physically washing their hands, it 'clears [them] of this deed'.***
- ***Macbeth is suffering due to his conscience plaguing him after killing Duncan and viewing his blood-stained hands.***
- ***Lady Macbeth does not consider the effect of conscience, more than likely due to her evil pact made earlier in the play.***

***[Award 3 marks only if a contrast is shown.]*** (3)


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11.5 Lines 9–10 is a reference to an important theme in the play. Explain how these lines emphasise this theme.

- ***The theme of Appearance vs Reality (deception) is referred to.***
- ***The lines are descriptive of how Macbeth (and Lady Macbeth) plan to hide/cover their true intentions/desires.***
- ***This is done by appearing innocent and welcoming, while hiding their guilt.***

***[Award 3 marks only if reference is made to the theme and discussed.]*** (3)

11.6 Consider lines 12–13. Account for Macbeth's fears being rooted in Banquo and Fleance.

- ***Macbeth's unwavering belief in the witches' prophecies accounts for his fears.***
- ***The witches stated that Banquo would be the father of kings, though he would never be a king.***
- ***Fleance as Banquo's son, therefore, also poses a threat to the security of Macbeth's position as king.***
- ***He has sacrificed so much but will not leave a legacy for his offspring. Banquo's descendants will reap the benefits.***

***[Award 3 marks for 3 points or 2 points well discussed.]*** (3)

11.7 Elaborate on Macbeth's plans that he alludes to in line 15.

- ***Macbeth is planning to have Banquo and Fleance murdered.***
- ***He has hired murderers.***
- ***Through questioning Banquo, Macbeth is able to provide the murderers with information of Banquo's journey.***
- ***This will enable the murderers to successfully complete the task they have been hired to do.***

***[Award 3 marks for 3 relevant and distinct points.]*** (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.

- ***In Extract E, Lady Macbeth is assertive and fully in control of executing/orchestrating the plan to obtain the throne. She is directing Macbeth - 'Give me the daggers'/'go get some water'/'I'll gild the faces of the grooms'/'Why did you bring the daggers?'***

- ***In Extract F, Lady Macbeth is unaware and surprised at Macbeth's instructions and plans. She is no longer in control or part of Macbeth's planning. – 'What's to be done?'/ 'Be innocent of the knowledge, dearest chuck'/ 'Thou marvel'st at my words, but hold thee still'/ 'there shall be done a deed of dreadful note'.***

***[Award full marks only if reference is made to both extracts.]*** (4)
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**OR**

**QUESTION 12 – ESSAY QUESTION: *THE MERCHANT OF VENICE***

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.

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***Money is indeed what drives all the action in the play.***

- ***The title of the play already alludes to money – a 'merchant' is a trader; someone who works with money. Most characters make decisions and engage with others based on some aspect related to money.***
- ***Portia's suitors are no doubt prompted by the news that she is a wealthy heiress. She has to take unusual measures to choose a prospective husband, because she has money; her wealth is probably why her father set out the unusual conditions for her choice of bridegroom in his will.***
- ***Bassanio has recklessly squandered his money. He has to find money elsewhere; Portia is a very good option. In order to visit her, he borrows money from his wealthy best friend, Antonio. Bassanio has to persuade Portia to marry him in order to have money again; his reasons are firstly financial, secondly romantic.***
- ***Antonio does not have the cash to lend to Bassanio. He loans money from Shylock, a Jewish moneylender. Normally he would not have done this, because Jews charge interest. Now he is desperate for cash and signs the agreement with Shylock. This leads to the court case and Portia's involvement in it.***
- ***Shylock is distraught because his daughter has stolen money and jewellery from his house. He appears to be more upset about the loss of money and jewellery than about his daughter. He is keen to lend money to Antonio, who has humiliated him in the past – it is with money that he can get his revenge.***
- ***Both Shylock and Antonio make their living through trading and dealing in money; money determines their actions; it is what they live and fight for.***
- ***Bassanio and Jessica are spendthrifts. They waste money and rely on others to look after them. Bassanio has to get into debt to visit Portia; Jessica and her husband are employed by Portia, because they have nowhere else to go.***
- ***Portia, on the other hand, is sensible about money and her wealth. She manages her estate's affairs soundly. She uses money to solve problems, such as her husband's best friend's predicament – she respects what money can do for her.***


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- ***Even though Antonio is wealthy, he is unhappy. Money does not guarantee happiness and is also impermanent. Antonio is sure that his ships will return in time for him to repay the loan, and when this does not happen, he has to face the consequences of his agreement with Shylock. Antonio's willingness to lend his friend money at the drop of a hat indirectly leads to his court appearance.***
- ***Venice, the setting for the play, was known as a prosperous and wealthy state, with wealthy citizens and grand lifestyles. It makes sense that Shakespeare chose it for his play.***

***[Credit valid/alternative responses.]*** **[25]**


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

13.1 Explain what the 'kindness' (line 1) is that Bassanio mentions.

- ***He wants to borrow money from Antonio to woo Portia.***
- ***Antonio is cash-strapped and suggests that he borrows money from Shylock, a Jewish moneylender.***
- ***Shylock agrees; thus the 'kindness'.***

***[Award 3 marks for 3 relevant and distinct points]*** (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?

- ***He says that the bond is not to be taken seriously.***
- ***Later on he insists on following through with claiming his 'pound of flesh', which is not a 'merry sport'.***

***[Award 3 marks only if irony is proven.]*** (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?

- ***His attitude towards Shylock is one of disdain; he does not take him seriously.***
- ***He is overconfident that his ships will return.***
- ***Therefore, he will have the money to repay the bond.***

***[Award 3 marks only if attitude is mentioned.]*** (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.

- ***He realises that the conditions of the bond are dangerous / unrealistic. (He is cautious)***
- ***He is a loyal friend because he tells Antonio not to agree to the bond.***
- ***Their friendship is more important than taking on a risky business deal on his behalf.***

***[Award 3 marks for 3 points or 2 points well discussed.]*** (3)

13.5 Consider 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.

- ***Probably not. He resents Antonio and Christians.***
- ***He has a unique opportunity to determine the terms of the loan to someone who has openly humiliated him in public.***
- ***His unusual conditions reveal his mean spirit.***

***[Mark holistically. Award marks for a well-rounded 'yes' answer.]*** (3)


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13.6 Place the extract in context.

- ***Shylock and Antonio are appearing in front of the Duke.***
- ***Portia, disguised as a lawyer, has to settle the matter of the bond and Antonio's inability to repay the money.***
- ***Shylock demands his 'pound of flesh', as stipulated in the bond.***

***[Award 3 marks for 3 relevant and distinct points.]*** (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.

- ***He would be very confident, speaking clearly and loudly.***
- ***He will probably be facing Portia, bent forward to get her attention, an arm stretched out.***
- ***He assumes that he is going to win the case.***

***[Award full marks only if body language and tone are relevant in context and includes a justification.]***
***[Allow for other relevant interpretations.]*** (3)

13.8 Compare Shylock's attitude in Extract G to his attitude in Extract H. Explain the reason(s) for the change.

***Extract G: He is agreeable and willing to loan Antonio a large amount of money, even though he will have to borrow it from his friend, Tubal.***

***Extract H: He is vengeful and angry.***
***He insists on getting his 'pound of flesh' even though it means killing someone.***

***His attitude changes because he has lost his daughter to a Christian; he is reminded of the humiliation he has suffered at the hands of Antonio.***

***[Award full marks only if reference is made to both extracts.]*** (4)
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**TOTAL SECTION C: 25**
**GRAND TOTAL: 80**

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