BERGVLIET HIGH SCHOOL

GRADE 10

ENGLISH HOME LANGUAGE

Paper 2 - Literature

Task 10 MEMO

November 2022

Marks: 80

Time: $2\frac{1}{2}$ hours

Examiners: C. James & A. Howard

Moderators: English Department

SECTION A – POETRY

PRESRIBED POETRY Answer any **TWO** of the following questions.

QUESTION 1 – SONNET 18: SHALL I COMPARE THEE TO A SUMMER'S DAY? - William Shakespeare

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

Shall I compare thee to a summer's day?	1
Thou art more lovely and more temperate:	
Rough winds do shake the darling buds of May,	
And summer's lease hath all too short a date;	4
Sometime too hot the eye of heaven shines,	
And often is his gold complexion dimm'd;	
And every fair from fair sometime declines,	
By chance or nature's changing course untrimm'd;	8
But thy eternal summer shall not fade,	
Nor lose possession of that fair thou ow'st;	
Nor shall death brag thou wander'st in his shade,	
When in eternal lines to time thou grow'st:	12
So long as men can breathe or eyes can see,	
So long lives this, and this gives life to thee.	14

1.1 Like many of Shakespeare's sonnets, the poem wrestles with the nature of beauty and with the capacity of poetry to represent that beauty.

Critically discuss the validity of the above statement by referring to any **THREE** of the following elements of the poem: **DICTION, IMAGERY, TONE, and/or STRUCTURE.**

Your response should take the form of a well-constructed essay of 150 – 200 words.

Dictions:

- In "Sonnet 18", William Shakespeare utilizes vivid diction.
- Temperate (Line 2) - Temperate as used in line 2 means that the speaker's beloved is not susceptible to extremes. The word often carries moral undertones and is closely related to the word "temperance," which suggests moderation and self-control.
- Lease (Line 4) - Lease in line 4 means, essentially, allotted time. Though the word often refers to a legal contract—for example, an agreement to rent an apartment. Shakespeare uses it here to refer simply to a limited span of time.
- Complexion (Line 6) - Complexion refers to the natural appearance of the skin, especially the skin of the face. In the

poem, the speaker personifies the sun, giving it skin, in order to compare it to the young man's own complexion.

- Fair (Line 7, Line 10) - In the Renaissance, to call a man fair was to suggest that he was exceptionally beautiful.
- Untrimmed (Line 8) - "Untrimm'd" means stripped of ornament or plain. The line suggests two things then: first, that nature and chance will strip the young man's ornamental beauty; second, that nature itself is unadorned—naked, frank, and brutal.
- Possession (Line 10) - To own or control something. The word ricochets against the word "lease" in line four. In contrast to the beauty that summer merely rents, the young man's beauty is his property, something he controls forever.

Imagery:

- The imagery of the Sonnet 18 include personified death and rough winds.
- The poet has even gone further to label the buds as ‘darling’.
- Death serves as a supervisor of ‘its shade,’ which is a metaphor of ‘after life’. All these actions are related to human beings.
- The image of summer’s unpredictability ‘too short’ and ‘too hot’ (Line 4-5) and the dimming complexion enforces the image of the loved one in comparison.
- He views beauty as an art that cannot diminish despite all the hurdles in life. However, beauty does not apply to everything but only to images that appeal more to the eyes of the beholder than nature itself. That kind of beauty is immortal and surpasses all tribulations caused by nature itself.

Tone:

- The tone of Sonnet 18 is admiration and pride. In addition to admiring the speaker's beloved, the speaker remarks on his abilities hinting they surpass the beauty of his love.
- The tone of Sonnet 18 is an endearing, deep devotion for a lover. The speaker in the poem emphasizes his adoration of his lover’s lasting beauty that will never fade like beauty found in nature. The lover will live on in the speaker’s poem.
- The tone therefore plays a significant role in the setting and mood of the poem.

Structure:

- Like many sonnets of the era, the poem takes the form of a direct address to an unnamed subject.
- Typically the final two lines are the poem's volta or turn. In the volta of a sonnet, the poet often changes their mind, takes an opposing viewpoint, or complicates the argument the poem has so far made.

- The real change in the sonnet's perspective comes at line 9—where one would expect to find it in a Petrarchan sonnet. Instead of changing the argument of the previous 12 lines, the couplet of Sonnet 18 restates its argument.
- The sonnet is a thus a subtle hybrid between the two kinds of sonnets that truly indicates poetry's capacity to go beyond the boundaries of rules and time when writing about love and beauty.

(Awards marks for substantiated and relevant evidence found in the poem)

[10]

QUESTION 2 – EVERYONE SANG - Siegfried Sassoon
Read the poem below and answer the questions that follow.

2.1 Refer to line 1. What image is created by the words "suddenly burst"? (3)

The words "suddenly burst" create an image of overwhelming joy (). The speaker and those around him cannot contain () their happiness / ecstasy at hearing that the war is over and they let it out by bursting into song ().

2.2 What is the mood of the poem? Provide a quote to support your answer. (2)

Joyous / happy / filled with relief / any other relevant answer (). "And I was filled with such delight." ()

2.3 Identify and explain the effect of the figure of speech used in line 4. (2)

Alliteration (). The repetition of the "w" sound imitates the sound of birds flapping their wings (), thus adding an aural dimension to the image.

2.4 Refer to lines 9 and 10, "O, but Everyone / Was a bird; and the song was wordless; and the singing will never be done." Explain how the metaphor in these lines reveals the speaker's attitude to 'Everyone's' newfound freedom. (3)

The speaker compares everyone's joy to singing (). When he says that the singing will never be done, he implies that their joy at their newfound freedom will be everlasting (). The speaker is grateful / relieved that the horrors of the war are over ().

Any other relevant answer.

[10]

QUESTION 3 – THE ROAD NOT TAKEN - Robert Frost
Read the poem below and answer the questions that follow.

Two roads diverged in a yellow wood,	1
And sorry I could not travel both	
And be one traveler, long I stood	
And looked down one as far as I could	
To where it bent in the undergrowth;	5
Then took the other, as just as fair,	
And having perhaps the better claim,	
Because it was grassy and wanted wear;	
Though as for that the passing there	
Had worn them really about the same,	10
And both that morning equally lay	
In leaves no step had trodden black.	
Oh, I kept the first for another day!	
Yet knowing how way leads on to way,	
I doubted if I should ever come back.	15
I shall be telling this with a sigh	
Somewhere ages and ages hence:	
Two roads diverged in a wood, and I—	
I took the one less traveled by,	
And that has made all the difference.	20

3.1 Why do you think the speaker pauses when deciding which road to take? Quote from the poem to support your answer. (2)

The speaker spent time trying to gather as much information as possible about the two roads in order to make the best decision about which one to take (). 'long I stood And looked down one as far as I could To where it bent in the undergrowth' (Line 3-5).

3.2 The speaker is anonymous and has no specific gender. Why do you think the poet has chosen to do this? (1)

The poet does this so that anyone reading the poem can relate and apply it to their own lives (). That we all experience what the speaker is going through and that we can relate with the poem as we all are faced with uncertainties and choices in life ().

3.3 What could the image of a diverging road symbolise? Make reference to the poem in your answer. (2)

The two roads that diverge symbolize life's many choices and that we can only travel down one path (). 'And sorry I could not travel both And be one traveller' (Line 2-3), or 'Yet knowing how way leads on to way, I doubted if I should ever come back' (Line 14-15).

One mark for symbol and one mark for explanation.

3.4 What effect does the repetition of the word 'I' in line 18 and line 19 have on the reading of the poem? (2)

Epizeuxis. 'I' emphasizes the importance of the speaker as the sole agent in the decision he or she made to take the road "less travelled"(). This repetition less on the decision being made and more on the speaker's process of making and reflecting on the decision. ()

The repetition of the word "I" conveys the speaker's pride and confidence in his or her decision. ()

Or

Conveying hesitation or inner conflict, as though the speaker were filled with uncertainty about the decision and its consequences for his or her life. ()

3.5 Refer to lines 13-15, how does the tone of these lines differ from the tone in the final line, and how does that impact the meaning? (3)

The tone of the poem is a contemplative one that shifts to one of satisfaction (). He is pleased with the path/decision that he chose (). The speaker is nostalgic as he reflects upon the moment when he stood considering which of two roads to take. However, he makes explicit that he is not regretful (). He knew when he made his choice that he would not be able to come back and change it, and he feels that it "has made all the difference" ().The tone of the poem is of reflection in hindsight. The poet is looking back on his life and wondering which choice made all the difference while being content in the end with his choice (). This mirrors the ways in which all people attempt to rationalise and make meaning out of the choices they make in life while accepting you might not get a second chance ().

One mark difference in tone, one mark impact on meaning, one mark if difference in tone and impact support the argument the learner is making.

[10]

QUESTION 4 – SILVER - Walter de la Mare
Read the poem below and answer the questions that follow.

4.1 Identify and explain the figure of speech used throughout the poem. (2)

Personification (). The moon is being compared to a female deity / woman ().

4.2 Identify the figure of speech in line 7 and explain the effect of this image in the context of the poem. (2)

The simile "slept like a log" means that one's sleep is deep and undisturbed (). Saying that the dog's sleep remains undisturbed emphasises the peacefulness of the setting () / delicateness of the moon moving through the setting ().

4.3 What is the tone of the poem? (1)

Awe / admiration / wonder / any other relevant answer.

4.4 What is the effect of the word "moveless" in line 13? (2)

It reiterates the stillness of the scene (), thus emphasising how peaceful the night is () / how the moonlight is contributing to the creation of a picturesque moment in time ().

4.5 What kind of atmosphere is created in the poem? Make reference to diction to support your answer. (3)

The atmosphere is magical / mystical / peaceful / serene (). The poet describes the moon as bathing everything in its sight in a silver light () which lends the scene a unique beauty ().

[10]

UNSEEN POEM - COMULSORY

QUESTION 5 – FUNERAL BLUES, By W. H. Auden
Read the poem below and answer the questions that follow.

5.1 Identify the tone that the speaker employs in the first quatrain. (1)

Demanding

5.2 Refer to line 4. How does the word “mourners” contribute to the overall tone of the poem? (1)

The tone of the poem is sad / mournful / despondent / devastated, which is emphasised by the poet’s use of the word “mourners”. ()

5.3 Refer to line 1. Why does the speaker want all the clocks to be stopped and the telephone to be cut off? (2)

The speaker feels that the world should come to a standstill () because their loved one is dead ().

5.4 Refer to line 6. Why does the poet capitalise the words ‘He is Dead’? (2)

The word ‘He’ is capitalised to illustrate the importance of the deceased, and the word ‘Dead’ is capitalised to emphasise the finality of his condition.

5.5 Refer to line 12. Explain what the speaker means when they say, “I was wrong.” (2)

The speaker means that they were wrong in assuming that their love would last forever (). Their love was cut short by the death of the speaker’s loved one.

5.6 Identify and explain the effect of the figure of speech used in the final quatrain. (3)

Hyperbole / exaggeration (). The speaker demands the impossible (), which highlights their devastation at the passing of their loved one (). **[10]**

TOTAL SECTION A: 30

SECTION B: NOVEL

THE MARK – Edith Bulbring

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

QUESTION 6: *THE MARK* – CONTEXTUAL QUESTION

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

6.1 Why do Juliet and Kitty run towards the riot instead of staying safely inside their room? (1)

They want to take advantage of the opportunity to steal food / get free food ().

6.2 Describe the class system that exists within the society. (2)

The Mangerians are at the top of the social hierarchy, followed by the Posh (). The workers (drudges, pulaks, drainers, etc.) are at the bottom of the social hierarchy ().

6.3 How does Juliet feel when she realises that the tree museum is on fire? Quote from the extract to support your answer. (2)

Devastated / hurt / sad / mournful (). "The colours are the tears of my trees" OR "It hurts, but it is the last sight I will have of my trees" OR "I bow my head and mourn my trees" ().

6.4 Why does Juliet feel that she owes Kitty her life? (2)

Kitty saved Juliet from dying in a fire () when they were young and living in the orphanage together ().

6.5 Refer to line 24. What does Juliet mean when she says that the Smalls slept without dreaming? (2)

Juliet refers to the fact that the Smalls were given bug juice / alcohol to put them to sleep () so they were in a drunken stupor () OR in an alcohol-induced sleep () and were unable to dream / their minds were not active during sleep.

6.6 How are the inhabitants of Slum City viewed by the government? Use your knowledge of the novel as a whole to support your answer. (3)

The inhabitants of slum city are viewed as subhuman / inferior (). The government does not provide them with an education that will allow them to hold any positions of leadership (). They are

also left to die () and provided with food that is not nutritious enough to ensure their health (). Any 3 of the aforementioned points / any other relevant answers.

6.7 Refer to line 28. Identify the play on words and describe its effect. (3)

Juliet was dead asleep as she was drunk on bug juice () and, had she continued sleeping, she would have died () as Kitty would not have had more time to rescue her from the fire ().

[15]

6.8 Refer to line 9. Why would Dora want to rat on Juliet? (1)

Dora wants to get rid of Juliet in order to be the one who gets the job of caring for Larisa ().

6.9 Why does Juliet poison the servants of the household? (2)

She wants them all to be indisposed / out of the way () so that she can sneak into Master's study () without being caught.

6.10 Why does Master have the bones of drudges in his study? (2)

He is in charge of the experiments involving prisoners (), which are being conducted to help his daughter return to health ().

6.11 Describe the relationship between Juliet and Dora. (3)

Dora seems very friendly towards Juliet when they first meet (). However, Juliet despises her () as she is too talkative and seems like the polar opposite to Juliet. Once they start working for the Mangerian family, Dora becomes overly competitive and tries to get Juliet in trouble all the time ().

6.12 Outline the evolution of the relationship between Juliet and Larissa. (3)

When Juliet starts working for the Mangerian family she feels hatred towards Larissa for being a spoiled brat () and Larissa hates Juliet just as much (). As the story progresses, Larissa and Juliet grow closer, so much so that Larissa insists that Juliet goes everywhere with her ().

[10]

[25]

QUESTION 7 – ESSAY

In the novel, 'The Mark', by Edyth Bulbring, appearances are often deceiving and many of the characters wear masks to hide their identities and intentions. Discuss the validity of this statement by making reference to three characters in the novel.

Your response should take the form of a well-constructed essay of 300 – 350 words (1½ - 2 pages).

Use the following as guidelines.

Juliet

- **Juliet hides her emotions from others in order to hide her vulnerability and appear strong.**
- **Juliet hides her true intentions of getting rid of the mark and escaping.**
- **Juliet hides her ability to read and sneaks away to practise in Reader's apartment.**
- **Juliet wears a mask when she participates in Hander Xavier's game (scamming and stealing from the Posh).**

Kitty

- **Kitty portrays herself as naïve and frivolous.**
- **She hides her true identity from Juliet.**
- **Kitty, along with others, is part of a secret resistance group which she hides very well from Juliet.**
- **Kitty pretends to enjoy sneaking out to pleasure clubs, being a pleasure worker and getting drunk on bug juice.**
- **In reality, Kitty pretends to get drunk and entertain the Posh men at the clubs in order to get information out of them.**
- **Kitty pretends not to be able to read and write in order to maintain the façade.**

Handler Xavier

- **Juliet says that Handler Xavier wears many different masks to suit his different roles.**
- **In front of Juliet, Handler Xavier acts as though he only cares about the game and getting the orphans to steal for him. However, he hides his involvement in the resistance group as well.**
- **Handler Xavier hides his past relationship with Mistress when he demands that Juliet work for him and gather information from the Mangerian family that will help the resistance group rescue Kitty.**

Mistress

- **Mistress hides her relationship with Handler Xavier.**
- **Mistress pretends to care about Juliet towards the end of the novel, when in fact she is using Juliet to get to Nicholas in order to save Larissa's life.**
- **Mistress hides her personal relationship with the Orc to a certain extent and hides her emotions from everyone other than the Orc so that she does not appear vulnerable to others.**

Orphan Warden

- **The Orphan Warden lies about having gotten rid of Mistress and Handler Xavier's unwanted baby.**
- **She keeps it a secret from Juliet that Xavier and Mistress are her parents.**
- **The Orphan Warden pretends to be looking after the orphans when in reality she is giving them alcohol to make them sleep at night and pocketing the money she gets to look after them.**

Nicholas

- **Nicolas hides his true identity from Juliet by omitting that he is a Mangerian.**
- **Towards the end of the novel, Nicholas pretends to be a Locust who is marching Juliet to jail so that they can get into the justice and peace building to erase their names from the machine and escape.**

[25]

TOTAL SECTION B: 25

SECTION C: DRAMA

THE MERCHANT OF VENICE – William Shakespeare

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

QUESTION 8 – CONTEXTUAL QUESTION
Read the extract below and answer the questions that follow.

Extract Act 3 – Scene 2

A song, the whilst BASSANIO comments on the caskets to himself

SINGER

[sings]
Tell me where is fancy bred.
Or in the heart or in the head?
How begot, how nourishèd?

ALL

Reply, reply.

SINGER

[sings]
It is engendered in the eyes,
With gazing fed, and fancy dies
In the cradle where it lies.
Let us all ring fancy's knell
I'll begin it.—Ding, dong, bell.

ALL

Ding, dong, bell.

BASSANIO

So may the outward shows be least themselves.
The world is still deceived with ornament.
In law, what plea so tainted and corrupt
But, being seasoned with a gracious voice,
Obscures the show of evil? In religion,
What damnèd error, but some sober brow
Will bless it and approve it with a text,
Hiding the grossness with fair ornament?
There is no vice so simple but assumes
Some mark of virtue on his outward parts.

How many cowards whose hearts are all as false
As stairs of sand wear yet upon their chins
The beards of Hercules and frowning Mars,
Who, inward searched, have livers white as milk,
And these assume but valor's excrement
To render them redoubted. Look on beauty,
And you shall see 'tis purchased by the weight,
Which therein works a miracle in nature,
Making them lightest that wear most of it.
So are those crispèd snaky golden locks
Which maketh such wanton gambols with the wind,
Upon supposèd fairness, often known
To be the dowry of a second head,
The skull that bred them in the sepulcher.
Thus ornament is but the guilèd shore
To a most dangerous sea, the beauteous scarf
Veiling an Indian beauty—in a word,
The seeming truth which cunning times put on
To entrap the wisest. Therefore then, thou gaudy gold,
Hard food for Midas, I will none of thee.
Nor none of thee, thou pale and common drudge
'Tween man and man. But thou, thou meagre lead,
Which rather threaten'st than dost promise aught,
Thy paleness moves me more than eloquence,
And here choose I. Joy be the consequence!

PORTIA

[aside] How all the other passions fleet to air,
As doubtful thoughts, and rash-embraced despair,
And shuddering fear, and green-eyed jealousy!
O love, be moderate. Allay thy ecstasy.
In measure rein thy joy. Scant this excess.
I feel too much thy blessing. Make it less,
For fear I surfeit.

BASSANIO

[opening the lead casket]
What find I here?
Fair Portia's counterfeit! What demigod
Hath come so near creation? Move these eyes?
Or whether, riding on the balls of mine,
Seem they in motion? Here are severed lips,
Parted with sugar breath. So sweet a bar
Should sunder such sweet friends. Here in her hairs,
The painter plays the spider and hath woven
A golden mesh t' entrap the hearts of men
Faster than gnats in cobwebs. But her eyes—
How could he see to do them? Having made one,

Methinks it should have power to steal both his
And leave itself unfurnished. Yet look how far
The substance of my praise doth wrong this shadow
In underprizing it, so far this shadow
Doth limp behind the substance. Here's the scroll,
The continent and summary of my fortune.
[reads]
"You that choose not by the view,
Chance as fair and choose as true.
Since this fortune falls to you,
Be content and seek no new.
If you be well pleased with this
And hold your fortune for your bliss,
Turn you where your lady is
And claim her with a loving kiss."
A gentle scroll. Fair lady, by your leave,
I come by note to give and to receive.

8.1 Where is this scene taking place? (1)
Belmont () Portia's estate ().

8.2 Provide TWO reasons why Bassanio needs to choose a casket? (2)
He needs to pick a casket so that he can try and win Portia's hand in marriage (), and with that money pay Antonio as well as his own debts ().

8.3 Suggest a reason why Portia has instructed that music be played while Bassanio makes his choice. (1)
Portia instructs that music should be played so that, if Bassanio chooses incorrectly, he will at least make a "swan like end", meaning that his departure will be beautiful if he is unsuccessful (). The last word of every line in the song rhymes with "lead." Portia has found a way to clue Bassanio in to the right answer without breaking the rules of the riddle of the caskets ().
The appearances of these may be deceiving.

8.4 What does Bassanio mean by 'So may the outward shows be least themselves' (line 11)? (1)
The appearances of these may be deceiving.
'The world is still deceived with ornament.' (Line 79)
How does this line foreshadow events to come in our play?
The women intend to deceive the men () later in play by dressing as men (). One mark for the intended deception and one mark for indicating that the events will happen later in the play.
Award a mark for any other future deceptions of the woman after this scene.

8.5 How does Bassanio think the appearance of the caskets will impact the suitors? Make reference to the text to support your answer. (3)
He believe that the outward appearance of the caskets are trying to trick the suitors () and that he must not focus on appearance

when making his choice (). 'The world is still deceived with ornament'. He believes that the virtues of the suitors are being tested () and for their ability to look beyond the physical appearance (). 'There is no vice so simple but assumes some mark of virtue on his outward parts' ().
One mark for point, one mark for explanation, one mark for quote.

8.6 Bassanio rejects both the gold and silver caskets in favour of the lead. Why does he reject each of the caskets? (2)

Gold: After examining the gold casket, he concludes that people are often fooled by appearances () and gives several examples of how appearances can trick the mind ().He mentions that sinful men often conceal their transgressions behind holy appearances 'In religion, what damnèd error, but some sober brow will bless it and approve it with a text, hiding the grossness with fair ornament?', while ugly women hide their blemishes using makeup 'Look on beauty, and you shall see 'tis purchased by the weight, which therein works a miracle in nature, making them lightest that wear most of it'. He decides that he cannot judge a book by its cover, which is why he passes on the gold box.
Silver: He rejects the silver casket because he sees it as a pale metal and that men use it as currency the 'common drudge 'tween man and man'.

8.7.1 Portia delivers an aside in lines 113 – 119. What is an aside? (1)

When a character in a work of fiction addresses the audience directly for a moment to either express a truth, reveal a feeling, or comment on the events of the story.

8.7.2 What does Portia's aside tell us about how she feels in this moment? Quote to support your answer. (2)

She is feeling overwhelmed () 'How all the other passions fleet to air' ().
She is elated, excited, thrilled (). 'Allay thy ecstasy. In measure rein thy joy. Scant this excess. I feel too much thy blessing. Make it less, for fear I surfeit' (). One mark for feeling, one mark for quote to support.

8.8 What does Bassanio find inside of the lead casket? (1)

A picture/portrait of Portia ().

8.9 Bassanio gazes upon a painting of a woman and begins to list some of its features. List THREE of the features. (3)

Eyes: The eyes gaze back at him and he feels like they are moving 'Move these eyes? Or whether, riding on the balls of mine, seem they in motion?'

Lips: She has very nice lips 'Here are severed lips, parted with sugar breath. So sweet a bar should sunder such sweet friends.'

Hair: She has beautiful golden hair that traps you like a spider's web 'Here in her hairs, the painter plays the spider and hath

woven a golden mesh t' entrap the hearts of men faster than gnats in cobwebs.'

8.10 Bassanio after reading the scroll say 'A gentle scroll. Fair lady, by your leave, I come by note to give and to receive'. What does Bassanio mean by this? (2)

***Fair lady, if you will permit it, I come to give you a kiss and thus receive you, as this note instructs me* – Bassanio wishes to kiss Portia and have her as his wife () while sealing the arrangement with a kiss as the scroll instructs ().**

8.11 There is an element of bias in the lottery created by Portia's father. How does Bassanio have an advantage over other characters? (1)

It is mentioned that Bassanio has met Portia before (Act 1) (), Portia has already indicated that she likes him earlier in the play (Act 1, Scene 2) (). The caskets favour Christian ideology and that one should not focus on outward appearance. Instead, you must find the beauty within, which Bassanio displays as his reasoning (). Portia's song gives clues as to which casket to choose, an act that she only performed for Bassanio ().

8.12 The theme of appearance versus reality is common in Shakespearean plays. Why is this scene an example of such a theme? (2)

The way people act on the outside can differ than the way they are on the inside, such as, things along the lines of not fitting in or pretending to be something that you aren't (). We see this in the caskets, as the correct choice is the less attractive lead ().

8.13 How does Shakespeare reflect the patriarchal values of Venetian society? Refer to events in the play to support your answer. (3)

Woman in Venetian society had less social status compared to men () (By marrying Portia, Bassanio will gain her wealth) (). Even amongst the Jews, the men are seen as restricting and controlling () (The way in which Shylock controls Jessica) (). Men are very open about the way they conduct business and engage with one another while woman need to be more discreet in their business and behaviour () (Antonio openly discussing his business with the other merchants and friends while Jessica and Portia plan their lives in secret) ().

One mark for point, one mark for reference to play, one mark for a link between the chosen point and reference. *Accept other relevant examples and references.*

[25]

QUESTION 9 – ESSAY

Discuss the theme of appearance versus reality in the play. Refer to at least THREE examples of this theme being used.

Your response should take the form of a well-constructed essay of 300 – 350 words
(1½ - 2 pages).

- **Bassanio tried to make Portia think that he is rich by appearing to be wealthy even though he is not and has to borrow money from Antonio. 'Had I but the means to hold a rivals place with one of them, I have a mind presages me such thrift that I should questionless be fortunate!' Act 1, scene 1, line 173-175.**
- **Portia assures the Prince of Morocco that his chances are just as good as any man's when trying to win her hand, but she actually does not wish to marry him.**
- **Portia is highly intelligent, out smarting many men whom are supposed to be superior to the women in the play. Portia shows how intelligent she is throughout the play (particularly in the courtroom scene). 'Therefore prepare thee to cut off the flesh. Shed thou no blood, nor cut thou less nor more but just a pound of flesh. If thou takest more or less than a just pound, be it but so much as makes it light or heavy in the substance or the division of the twentieth part of one poor scruple—nay, if the scale do turn but in the estimation of a hair, thou diest and all thy goods are confiscate.' Act 4, scene 1, line 318-325**
- **Shylock appears to be a nice man whom Antonio and Bassanio can borrow money from but in reality he will seek revenge if he does not get his money back. 'I would be friends with you and have your love, forget the shames that you have stained me with, supply your present wants and take no doit of usance for my moneys—and you'll not hear me! This is kind I offer.' Act 1, scene 3, line 127-132**
- **Shylock trusts Jessica with the keys to his house and although he does not feel well he goes to have dinner with the Christians. This Misplaced trust allows for the opportunity for Jessica to steal from her father, and that she cannot be trusted.**
- **Jessica is also disguised as a torch bearer when she runs away from home with Lorenzo.**
- **Nerissa and Portia disguise themselves as men in order to help Antonio and test their husbands.**
- **The caskets, as the lead one which is the least beautiful of the three has the prize inside.**
- **The manner in which The Christian claim to be kind and giving but at the same time treat the Jews with hatred and how the Jews see them with discontent.**

[25]

TOTAL SECTION C: 25

GRAND TOTAL: 80