

GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

POSSIBLE ANSWERS FOR : HISTORY OF THEATRE, COSTUME
AND LITERATURE SG
(Second Paper: History of Literature)

Essays are marked at 1½ marks per relevant fact. Points listed below are simply intended as guidelines as to the *kinds* of points candidates may make in their responses, but individual responses are to be welcomed, provided they are well-substantiated.

SECTION A
TWENTIETH CENTURY LITERATURE

Answer any TWO questions from this section.

QUESTION 1
WAR POETS

Relevant facts are:

First World War:

1914 – 1918

most destructive war the world had ever seen

modern war used equipment based on scientific knowledge: the machine-gun, poison gas, tanks, aeroplanes and artillery.

generals still in 19th century in terms of strategy

9 –10 million men died

trenches provided some protection, mud, rats, sea of casualties

on victory, desire among the Allies to make Germany pay for the damage caused by the war

war changed structure of society

men from the lower classes had to be made officers

At home, women took over men's work – got vote

Huge effect on the Twentieth Century:

shattered optimism

feeling of disillusionment

What kind of civilisation have we created?

man's inhumanity to man.

"God is dead"

belief in science as the means to create a better world eroded

faith in the human race undermined

Poetry:

Georgian poets - English subject matter, with a strong rural flavour; opposed to Imperialism

literary war - high degree of literacy, read poetry

alienation of the fighting man

Brooke did not write realistically about war, but glorified it

Does give sense of patriotism in *The soldier*, *Peace*

Would rather choose: Sassoon and Owen

Sassoon: transferred to the infantry in 1915 and was posted to France

brave officer - "Mad Jack"

awarded the Military Cross and recommended for the Victoria Cross

stunned by the horrors of battle

aimed to shock a complacent civilian public

hoped to be court-martialled

declared shell-shocked

re-posted to the front and was again wounded

Discuss AT LEAST ONE chosen poem and how it demonstrates attitudes of soldiers, generals, conditions at the front and at home, specific experiences of war, death and dying, reflects way soldiers speak, indicates war conditions (machine-gun fire, trenches etc.)

Brooke: pacifist, but desire to serve his country

enlisted in the Artists' Rifles

officer on the Western Front

realities of war dispelled romantic ideas

diagnosed as being shell-shocked

met Sassoon and encouraged to write

returned to the war in August 1918

awarded the Military Cross

killed in action one week before the Armistice

preoccupied with the deaths of young men

paternal care of soldiers

Discuss AT LEAST ONE chosen poem and how it demonstrates attitudes of soldiers, generals, officers, conditions at the front and at home, specific experiences of war, death and dying, reflects what soldiers feel and experience, indicates war conditions (machine-gun fire, gas, trenches, gas masks, marches, bombs etc.)

**QUESTION 2
SYLVIA PLATH**

Writing and selfhood inextricably linked: "Writing then was a substitute for myself."
 Sylvia's parents = Otto and Aurelia Plath (character in *Daddy*, *Lady Lazarus*)
 German extraction (*Daddy* and *Lady Lazarus*) - Grabow, small town in the Polish corridor
 Aurelia became a full-time home-maker; Otto handled finances; age difference; his superior education; attitude of "rightful dominance" (*The Applicant*)
 early years spent close to the sea (lots of sea images e.g. *Daddy*)
 first poem published by the *Boston Sunday Herald* - aged 8½
 Otto: amputation of a leg due to diabetes (*Daddy*)
 School years, attractive, popular
 Desperate for relationship - "Physically I want a colossus!" (*The colossus*)
 Became depressed – won first prize from *Mademoiselle* magazine – inspiration for *The Bell Jar*
 exhaustion and depression; wanted to be accepted into writing course – wasn't, shock treatments, attempted suicide, more shock treatment (references in *Elm*)
 Fulbright grant to Cambridge
 met Ted Hughes (would feature in a lot of her poetry, inspired her to continue working)
 marriage, travel to Spain
 rode horse – *Ariel*
 taught English at Smith College – overwhelmed, feelings of depression
 needed constant reassurance from Tom
 attended an evening poetry class with Robert Lowell – confessional poet
 pregnant - *You're, Morning Song*
 The Colossus and Other Poems
 Frieda Rebecca born – *Morning Song*
 miscarriage led to *Parliament Hill Fields*
 in hospital for appendectomy (*Tulips*)
 moved to a thatched country house in Devon, set in an orchard of apple trees and Sylvia was taught by her midwife how to keep bees (*The Arrival of the Bee Box*)
 gave birth to Nicholas Farrar Hughes
 discovered that her husband having affair w. Assia Wevill – intense jealousy
 separated (*Daddy, Lady Lazarus*- telephone reference)
 attacks of flu and fever = *Fever 103*
 nuclear fall-out, military in America
 brilliant flood of poems in new London flat - "a genius of a poet".
 illness, loneliness, depression, cold , two small children = suicide *Edge*; breaking up in pieces *Elm*
 lived through time when pressure on women to return home
 beginnings of the feminist movement
 conflict between woman and poet = *The Applicant*
 perfection of death = *Ariel, Edge*

[30]

QUESTION 3
EDWARD ALBEE

Relationship between George and Martha reflects Albee's adoptive parents' relationship (father dominated by wife, younger than him, avid athlete, strong-minded, controlling, hated intellectuals like Martha hates George's intellectualism)

They clearly care deeply for each other, but events have turned their marriage into a nasty battle between two disenchanted, cynical enemies. Surprising and disturbing. Explode all fantasies about the bliss of marital life. Not only are they cruel to each other. Cannot even be civil. Through their horrifying behaviour, Albee shows how love can quickly transform into hatred.

George and Martha Washington: extends his portrayal of this one faulty marriage to all America; illusions and tensions under which they hide are = to larger phenomenon

Act 1= try to fight and humiliate each other in new, inventive ways; peel away each other's pretences and self-respect; use Honey and Nick as pawns, transforming their guests into an audience to witness humiliation, into levers for creating jealousy, and into a means for expressing their own sides of their mutual story.

Act 2=games get nastier; evening turns into a nightmare; attack Honey and Nick, attempting to force them to reveal their dirty secrets and true selves

Act 3 = everyone's secrets have been revealed and purged; try to rebuild their shattered marriage

Lack of real communication often – characters talk past one another, don't listen

- Communication of social formulas (the names they should call one another – sweetie/darling, etc.)
- Communication as game or war of words – point scoring, constant vying for status through words; connect to each other best when trading insults; marriage can fall into being a series of games that the couple play with each other; relate to each other by trading insults because afraid to communicate in a sincere way. It is easier to be mean and hide their true feelings. Therefore, as they drink heavily, the alcohol becomes a symbol of their desire to mask their true emotions from each other and themselves.
- Communication as something which binds people together (the illusions they jointly create and decide to uphold)
- Lack of communication between parents/child: woman who does not want children has an imaginary pregnancy and an imaginary son is killed by his father, who may have killed his own parents, and whose father-in-law "couldn't care less what happens to his only daughter".

- Communication based on power play (emasculating women and emasculated men: Martha eats cubes of ice; threatens to “fix” her husband; refers to him as “it”; publicly humiliates him when she needles him into breaking a whiskey bottle - a symbolic castration ceremony. George is a passive, futile man who at least is imaginative enough to try to compensate with words and small actions.)
- Brings up idea of private and public images in marriage: theme of phoniness, where couples project false images of themselves in public situations; phoniness preferred to exposing all of one's problems and indiscretions to the world – claim ownership of fantasy; Whereas a real child might bring parents together, the dream of one that they created is tearing them apart. They each want to be closer to this dream, to make it more theirs. Create illusions for husbands and wives; make up fantasies about their lives together to ease pain
- One of the difficulties that Martha and George experience in their marriage is his apparent lack of success at his job. Power of failure seen through George's cynical disgust with young, ambitious Nick; questions the reason for desire for success, and demonstrates how the desire can destroy one's self-esteem and individuality; women can be more caught up with the idea of success – Martha - than men; she is disappointed in his professional failure
- Woman wants to live through man's experience; no careers, therefore limited; Martha desperate (feminist statement); never considered taking over the University herself = had to marry someone to do it for her; only power comes from her father; gain powers through sexuality, therefore puts on a sexy dress, flirts with Nick, and reveals secrets from her sexual past, she is attempting to gain some authority; wants to control men, but ultimately disappointed with her life; does not have much power, because her fate is so tied up in the men around her
- Familial success = children; see how children and parents affect each other; lack of a child is another failure for G + M
- Both couples deeply influenced by wife's father; the play suggests that none of the characters is ready to have children in part because they are all living like children themselves

Instead of joining together through their pain, they fight each other BUT at least their tensions are in the open – ultimately “kill” the child, therefore achieve self-knowledge, and allow for opportunities for happiness and more real relationship, founded on truth.

QUESTION 4
HAROLD PINTER

- Absurdist techniques - non sequitur, strong verbal rhythms, the repeated use of seemingly irrelevant clichés
- Realistic dialogue appropriate to each character
- Use of language, habits and rituals
- nameless and unspecified terror, often from the outside, sometimes a projection of a character's insecurities and fears, contaminates an apparently secure world, confounding a defenceless creature huddled inside his room;
- people tend to huddle inside their rooms or houses, often in darkness, seeking security; (Stanley, for example, claims never to have stepped outside the door of his room when he lived in Basingstoke. When Lulu tries to make him go outside with her, he refuses);
- commonplace situation invested with menace, dread and mystery; the deliberate omission of an explanation or a motivation for the action; (Stanley cruelly teases Meg about the two men with a wheelbarrow in the back of their van who are looking for *a certain person*.... Just as she is terrified by this nameless threat of retribution for unknown crimes, so we can be terrified when the same fate overtakes Stanley).
- Stanley's breakdown is terrifying even though we never know what he is guilty of; The more doubt there is about the exact nature of the menace, the exact provocation which has brought it into being, the less chance there is of anyone in the audience feeling that it could not happen to him;
- cast doubt upon everything by matching each apparently clear and unequivocal statement with an equally clear and unequivocal statement of its contrary; creates air of mystery and uncertainty; within ordinary of surroundings lurk mysterious terrors and uncertainties
- Can we ever know the truth about anything or anyone? Is there any absolute truth to be known?
- man's need to dominate fellow man (battle for dominance, with the characters carefully calculating their opponents' strengths and weaknesses, as if they were players in a hard-fought game)
- Interrogation - set out to destroy Stanley
- Meg = would-be mother and mistress to Stanley
- Stanley tells Meg about the anonymous and cruel people who, he claims, "Carved me up" (page 23) at the concert hall.

TOTAL FOR SECTION A: [60]

SECTION B
SOUTH AFRICAN LITERATURE

Answer any TWO questions from this section.

QUESTION 5
DOUGLAS LIVINGSTONE

African imagery, settings, language

Scientific powers of observation combined with an imaginative use of metaphor

Surprising, unexpected images, incidents and rhythms

Economy of words

Playful use of language; complex use of rhythm and rhyme within poetry, but invents own forms which seems appropriate to the subject matter

Uses a combination of lyrical and dramatic techniques

Brutal, graphic imagery

Concerned with nature and the relationship between man and his world

Animal poems - concerned with bare survival in a tough, often violent world; nature is biological struggle; a poet of the instinct to survive; finds a kind of heroism in the act of survival.

Nature is harsh and unremitting, neither a pastoral retreat (the romantic attitude) nor a hunter's paradise (the colonial attitude), but a "stark, animal-infested land, threatening, ominous, unlovely".

Uses "subterfuge" or "mask"; uses personae which are removed from himself; often taking an ironic stance towards them, e.g. in *Sjambok*, he satirizes an ex-hunter; often adopts the mask of Giovanni Jacopo

Social poems seldom offer programmes of reform, but rather observe the facts as they exist; in *Dust*, uses intimate details to criticize the social system; steers away from sweeping panoramas and concentrates rather on an individual life or situation

Presents the clash between Western and African models, the technological and the rural, black and white; attacks colonialists and liberals;

Uncertainty comprises his poetic and philosophical attitude, rather than the certainty of the Christian humanist or the Marxist.

Alienation; protagonists are alone (*Pteranodon/ Vanderdecken*) and even his animals are isolated; failed relationships dominate (*Dust*)

Explores aspects of Malaysian culture: *A Flower for the Night*

**QUESTION 6
ATHOL FUGARD**

Fugard = master story-teller
Doesn't preach political sermons
Plays are universal, deal with lives of ordinary people

An attempt to understand the genesis, nature and consequences of creative energy.
Fear of drying up of my creative energy. He used the symbolic vocabulary of the play to understand personally dreaded moment of darkness - the extinction of creativity.

The Road to Mecca is so very realistic and contains so much specific detailing that it is hard to believe that it is, in fact, fiction. "As usual, I have concentrated on the specifics of the story and let the universals take care of themselves."

Very intimate
Also interesting because of woman on whom play was based: historical and artistic significance

Inherently South African writer. Recognises the rhythms of our speech and always adjusts his writing to the specifics of each character's background and environment. Thus the language in the play is for the most part the language appropriate to New Bethesda: formal and sedate. The Karoo doesn't generate slang and there is therefore a calm and precise language with a polite and meticulous use of words. Elsa has to take on that idiom when she arrives. When she loses her temper in Act II, it is Cape Town talking but appeals to all.

Element of debate and argument running through the plays. The characters Fugard has chosen are strongly opposed to one another, thus making conflict inevitable. Since he has worked on stage he understands the dynamics which are needed if a scene or play is to remain compelling to an audience.

Fugard's language, typically, borders on poetry in its careful use of imagery and symbol. In *The Road to Mecca*, candles, Mecca, light and dark, Patience, the story of the boy who jumps, the Camel yard and Owl house all become symbolic in the exploration of the play's themes.

Light and darkness stand for many things - creativity and stagnation, vision and blindness, hope and despair, life and death. The danger Helen faces (the loss of her power to create, her approaching death, her increasing blindness) is seen as encroaching darkness. This fighting against the night is a life and death struggle "which Fugard ultimately sees as positive, because the play ends with a message of hope, human courage and connection". Helen needs to accept the darkness if she is to become a "master" creator.

The themes of the play are universal and have international appeal:

- **Loneliness:** The path of an artist is a lonely one. To choose Art seems often to imply being forced to choose loneliness as well. All three characters are desperately lonely. Marius has lived for many years with the secret of his love for Helen; he attempts to overcome his loneliness through religion. Elsa is seeking someone to love and trust, after having been hurt terribly by her married boyfriend, David. Helen turned to Art after the death of her husband and she attempts to overcome her loneliness through her Art, though it is her Art which has caused her loneliness in the first place. The location of the play in the desert adds to the atmosphere of loneliness and isolation. Old age is also strongly associated with loneliness.
- **Creativity:** "The only reason I have for being alive is my Mecca." Helen's creativity gives her a reason for living. The greatest fear she has is of losing her creativity. Courage and creativity are seen as being related. Helen has dared to be different.
- **Religion and Art:** Marius sees Art as being diametrically opposed to Religion - the reason Helen is now in such a bad way is because she left the Church in order to create (p.68). Marius' religion is strict and uncompromising, about doing one's duty. He is convinced that he is doing the best for Helen. For Helen, religion became meaningless many years before she started creating. She describes the word 'God' as "a little stone, a cold, round, little stone." The vision of her Mecca came as a revelation which would fill the emptiness of her life. Marius sees Helen's Art as a hobby and Elsa sees it as Helen's work. Is Art a disembodied thing or an intrinsic part of the people who create it? It is ironic that the so-called Christians have been guilty of prejudice and of tormenting Helen.
- **Displacement and Dispossession:** Patience represents the displaced and the dispossessed. She accepts what life throws at her and Elsa sees that as being what is happening to Helen. She introduces the wider South African context into the play. She is also a mother and therefore a symbol of what Elsa could have been. Patience has created a child, Helen has created her Mecca and Elsa had the potential to create a child, but aborted it: "I put an abrupt and violent end to the first real consequence my life has ever had." Elsa sees that they are all related to one another symbolically when she says: "that baby is mine, Helen. Patience is my sister, you are our mother...and I still feel fucking lonely." The coloured people in the region are also a part of the dispossessed class and they are the only ones in the community who have truly accepted Helen and shown her kindness. ("Katrina is the only friend I've got left in the village.")
- **Personal Freedom:** Helen's Art is her expression of her personal freedom. It is what the village folk fear. The Camel Yard/The Owl House are the external embodiments of her vision. These creations of an eccentric old lady become a symbol for artistic creations of any kind and her struggle to defend them becomes, in turn, a metaphor for all individual struggles against oppression. Elsa says: "Those statues out there are monsters...for the simple reason that they represent Helen's freedom." Her struggle thus also becomes a means of exploring the universal struggle of all people for meaning and dignity. Is Marius like the rest of the village in resenting her freedom or does he genuinely not understand her and want the best for her? (see. pp.66-67) While Elsa celebrates Helen's freedom and calls her "the first truly free spirit I have known", both she and Marius are trying in their own ways to take away Helen's freedom by imposing their choices on her. Elsa tries to goad Helen into standing up for herself, but her methods are of the protest/placard brigade. Helen doesn't respond to that. She won't lobby for herself and has no sense of politics.

- Trust: The play centres around the concept of trust as being superior to love in a relationship. Marius loves Helen but he doesn't trust her. He regrets that she has not been able to trust him either. Elsa's last words in the play are "Open your arms and catch me! I'm going to jump!" She has had to learn to trust again after her experience with David.

QUESTION 7
GCINA MHLOPE

Story told without bitterness

Simple dramatic story, arranged into fourteen scenes,
Although it deals with G's own experience, does not indulge
Unsentimental approach
Z's ebullient energy, optimism, imagination and determination provide humour and emotional depth to the story.
Charming, funny, quirky (letters on sand) innocent, alive with imagination
Lots of singing and dancing and action to create vibrant energy which saves piece from getting solemn or too tragic (sugar sugar)
Simple devices such as radio announcement to move story on
Identify with all characters in story (even Lulama)
Real coming of age story – puberty dealt with sensitivity, innocent confusions addressed
Simple dramatic devices – two handers, monologues, songs
Although certain events happen in 1976, no other reference to politics of the time, we are allowed to make connections
Moments of great excitement when Z thinks she has found Gogo
End of play deals with human loss – identifiable and engaging for all
criticised by some as lacking political clout.

White audiences: mental pain/anguish not merely province of whites

universal work, dealing with role of women in society, friendship, importance of family, expectations and dreams, etc.
It is an intensely personal story - not protest, theatre of resistance or theatre of liberation (personal, seemingly apolitical story, which is gentle, beautiful and tragic, but never sloganeering)
Different type of opposition – convince audience of humanity
Carries a consciousness of its time and reflects this truthfully.

**QUESTION 8
ZAKES MDA**

Ways of Dying deals specifically with the lives of the oppressed

rural village community to the shabby, vibrant outskirts of a contemporary South African city

townships, squatter camps

funerals

sense of so many deaths (lives cheap)

vibrancy of this life

few delicacies (Toloki's food)

Toloki going to sleep – takes all worldly possessions from his shopping trolley

Sleeps on a bench

Cannot afford mourning clothes

Hungry

Unrest – school girl shot

Shadrack = wealthiest man, but runs a spaza shop and a taxi

Problems with finding employment Toloki decided to leave after this. He took part-time jobs in different places and deaths and funerals continued to follow him. One such incident is described, where a community turned against ten men who had been rapists and murderers, killing them. The community would never be the same again and for the rest of their lives, its people would walk in a daze.

Shacks

Community shares what it has "We are like two hands that wash each other"

Hard for Noria to find jobs -sweeper in the town, sweeping job at the Bible Society, prostitute at a hotel

Aspirations are so commonplace

Toloki was hawker; bought himself a trolley for grilling meat and boerewors. He would make mieliepap to go with the wors. He conducted his trade in the central business district and made a lot of money from this business. Unfortunately one day he ran out of meat and ran to the butchery, chaining his cart to a pole. When he returned his cart had been confiscated and demolished. He tried to continue his business using a gas cooker, but his money ran out and his friends left him.

Shadrack was accosted by three white, right-wing men, who beat him up, took him to a mortuary to have some fun and then dumped him on the road.

That afternoon, Noria and Toloki go to Madimbhaza's house, which is known as the "dumping ground" as it is where women dump their unwanted babies, many of them handicapped.

women cooking food for a community meeting

stay-aways

political demonstrations at five

poor community manages to laugh, find happiness, etc.

Makes very few references to the lives of the oppressors

A man helped him to get employment as a malayisha at a mill, which meant that he loaded and unloaded bags of maize and mielie-meal. His job had been held by a man who had been accused of stealing. This man had been tortured by the police, but would not confess to any crime and so he was ultimately released - he lost his job and his manhood.

One day he went to visit his friend and discovered people weeping. His friend had been burnt to death in a deadly game he played with a white colleague (being drenched with petrol)...there is discussion as to whether this white man wanted him dead, out of jealousy, or whether he saw it as just a game.

Shadrack injured by the police

Contains implicit criticism of social conditions in which Toloki and Noria exist

- deep seriousness: rather than an opting out of reality, it invests reality with the whole gamut of its own possibilities, realized and unrealized.
- reinvents history and interrogates why at any given moment of its history a people should feel the need to invent certain myths and not others
- offers alternative views to the dominant, rectilinear patterns of conventional history
- invites readers to compare this version with the others they already know, in order to ponder the possibilities, and to make a choice, assuming all the risk and responsibility of such a choice.

says profound things about the South African experience, criticizing many aspects of our society, while displaying tremendous sensitivity and tenderness for all those involved in these human tragedies.

TOTAL FOR SECTION B: [60]

TOTAL: 120

END

GAUTENGSE DEPARTEMENT VAN ONDERWYS
SENIORSERTIFIKAAT-EKSAMEN

**MOONTLIKE ANTWOORDE VIR : GESKIEDENIS VAN TEATER,
 KOSTUUM EN LETTERKUNDE SG
 (Tweede Vraestel: Geskiedenis van
 Letterkunde)**

AFDELING A
POËSIE
VRAAG 1

- 1.1 Jong meisie en student
 Minnares en moeder
 Digteres
 Ouderdom (4)
- 1.2 *Maria* (2)
- 1.3 Ontwikkeling van “nooi uit Nasaret” tot “vrou van smarte”
 Kontrastering van Maria se ervaring met bepaalde episodes uit Christus se
 lewe
 Parallelismes en teenstellings
 Vraende aanbod gee strofes gevoel van inkantasie (4)
- 1.4 Enige voorbeelde uit *Die helder halfjaar* wat die tweede fase in Eybers se
 digterskap inlei. *Neerslag* – eerste ses verse bring almal die digterskap ter
 sprake. Hoogtepunt in *Tersine*.
- Ouderdom - *Rymdwang, Helder Halfjaar*: Gedigte –
 Februarie/Wording/Toekoms/Samevatting. Reeks verse oor die
 ouderdom indrukwekkende bydrae tot haar oeuve. 2x10=(20)
[30]

VRAAG 2

(In hierdie antwoord wil ek net 'n aanduiding hê dat die werk tematies behandel is. Baie van die gedigte oorvleuel wat temas betref, en kan dus op meer as een plek 'pas'.)

2.1 **Soeke na waarheid en geestelike helderheid** – nie alleen tot God beperk nie, maar ook tot werk as digter en filosoof. Roeping, geestelike pyn. Verse oor Nietzsche en Dostojewski waarin hy hom vereenselwig met hulle pyn en soeke. Gedagte van die Skoonheid wat hoë en dwingende eise aan die mens stel. Mag wat aan die chaos sin gee – Vier gebede by jaargetye in die Boland, (Vroegherfs).

2.2 **Basiese stemming** in *Tristia* is die weemoed en droefheid oor die mens in sy wanhoop, eensaamheid, liefde wat in haat verander het: *Ons moet onself nie dwing nie, kind/ Jy't weggegaan en jy bewoon.*

2.3 **Bose en goeie** – voorbeelde soos *Hond van God*. Menige natuurgedigte. Tragedie van Germanicus. Rol van hubris. Verskeurdheid en innerlike ontwikkeling van Dias; na foutiewe handeling bereik hy suiwerheid en nederigheid. Heelwat meer voorbeelde in *Tristia*. Enige soortgelyke voorbeelde meer as aanvaarbaar.

3x10=(30)
[30]

VRAAG 3

3.1 Klagte soos moreel smaakloos. Polities naïef en dat hy geweld voorstaan gemik op blankes – beskryf die land as 'evakuasie van alle denke, 'wit Afrikaan, veerlose hoender'.

Beswaar teen "Klaarpraat" dat dit gemik is teen die Christendom. (Enige voorbeelde van waar die bestaande politiese – van meer as 20 jaar gelede - bestel aangeval word is korrek. "Slawe" ens. Gespot met John Vorster Verwysing na Bhoedisme, lotusblom of ander simbole.

Vloekwoorde en 'calling a spade a spade' – leerders is welkom om te verwys na die openlike polemieke tussen FIJ van Rensburg, Lingenvelder, Grové et al indien die onderwyser dit sou genoem het, maar glad nie noodsaaklik nie. (10)

3.2 Vorm – sonder opskrifte, slegs genommer, geen vaste rym/vorm
Punktuasie – min of geen kommas of punte nie. Baie enjambemente
Beeldspraak – onvoorspelbaar, oorspronklike metafore soos nooit tevore;
Simboliek -

4x2=(8)

3.3 Enige gedigte opgedra aan sy vrou. Twee is genoeg, kort verwysings en voorbeelde.

Nostalgieuse gedigte soos "Brief van 'n vakansie", "Die hand vol vere" & ander nostalgieuse gedigte oor Suid-Afrika.

3x4=(12)
[30]

**AFDELING B
PROSA**

VRAAG 4

- 4.1 **Definisie** – Skrywer lewer kommentaar vanuit die verlede op die hede. Toon historiese gewete of bewussyn.
- 4.2 **Relevansie en aktualiteit** – probeer redes vind om die hede te verklaar. Hoe kom ons hier? Aard van die roman is didakties.
- 4.3 **Taalgebruik** – probeer nie outentiek outyds wees nie. Praat soos vandag se mense – skrywer hoef nie te hou by stereotipes nie – doen dit ook nie. Maak die karakters lewe.
- 4.4 **Opheffing van tyd** – karakters is geloofbaar. Ons kan met hulle identifiseer, nie soos die klassieke historiese roman nie. Probleme universeel en tydloos.
- 4.5 **Tema** – Hier moet die leerder die tema(s) identifiseer en kortliks die boek wat hulle bestudeer het, bespreek.

5x6=(30)
[30]

VRAAG 5

POLITIES - skuldgevoel, verlede kan nie meer geignoreer word nie. Konfronteer rassehaat en diskriminasie. Vele onderdrukte – liberale wittes en die swart mense. Moet uit *Ons is nie almal so nie* of enige ander werk motiveer

HISTORIES EN SOSIAAL – Leerders moet kan insien dat 'n historiese bewussyn gemanifesteer word binne 'n gemeenskap en so ook in die gedrag en verhoudinge van die karakters. Moet verwys na boek/stories.

3x10=(30)
[30]

VRAAG 6

Kommentaar moet van toepassing wees op spesifieke kortverhaal of verhale wat die leerder selekteer, bv. eksistensialisme en surrealisme by Jan Rabie, (3 kaalkoppe) tyd en ruimte by Chris Barnard (Bos) ensovoorts. Leerders word egter krediet gegee vir gemotiveerde stellings en word nie beperk in soverre weldeurdatte argumente aangevoer word nie.

3x10=(30)

**AFDELING C
DRAMA**

VRAAG 7

In hierdie afdeling sal Bacchus in die Boland, Die Keiser, Diepe Grond ens. almal goed kan werk. Onderwysers moet slegs een drama behandel.

- 7.1 Die ontmaskering van die verhoog – Die gehoor weet die akteurs weet, en die omgekeerde ook. Die verhoog word dus 'ontmasker' omdat die gehoor nou vermoed dat die verhoog nie die tradisionele beskerming bied nie, en onvoorspelbaar is in die funksie wat daarop toegelaat sal word.
- 7.2 Kontrak tussen gehoor en akteurs – In *Ek Anna van Wyk* is die Stem en die gehoor in 'n kontrak wat 'veronderstel' dat die akteurs nie weet wat gebeur nie. Inligting word aan die gehoor gegee en die akteurs is daarvan 'uitgesluit'.
- 7.3 Betrekking van die gehoor – wanneer die aktrise (Anna) sê, "dis nie regverdig om dit van Anna te verwag nie", maar heeltemal uit karakter direk aan die gehoor. Die gehoor en die aktrise, nie Anna nie, het vir die oomblik 'n totale ander verhouding.

3x10=(30)

[30]

TOTAAL: 120