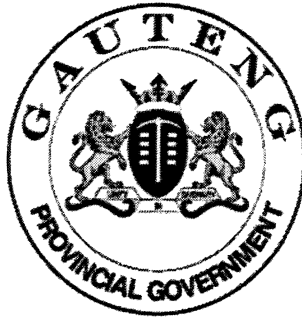


**SENIOR CERTIFICATE EXAMINATION
SENIORSERTIFIKAAT-EKSAMEN**



**OCTOBER / NOVEMBER
OKTOBER / NOVEMBER**

2004

**HISTORY OF THEATRE,
COSTUME AND LITERATURE**

***GESKIEDENIS
VAN TEATER,
KOSTUUM EN
LETTERKUNDE***

**(Second Paper: History of Literature)
(Tweede Vraestel:
Gesiedenis van Letterkunde)**



612-2/2

HISTORY OF THEATRE etc SG: Paper 2

**5 pages
5 bladsye**



612 2 2

SG

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GAUTENGSE DEPARTEMENT VAN ONDERWYS

SENIORSERTIFIKAAT-EKSAMEN

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

TYD: 2½ uur

PUNTE: 120

INSTRUKSIES:

- Beantwoord VIER vrae in hierdie vraestel.
 - In Afdeling A moet jy TWEE vrae beantwoord.
 - In Afdeling B moet jy EEN vraag beantwoord en Afdeling C is verpligtend.
 - Nommer die vrae in ooreenstemming met die nommers op die vraestel.
 - Al die vrae is gelykwaardig en tel 30 punte elk.
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GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

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

TIME: 2½ hours

MARKS: 120

INSTRUCTIONS:

- Answer FOUR questions: TWO questions from Section A, and TWO questions from Section B.
 - Answers should reflect your personal response to the works and writers you have studied during the course of the year, but be thoroughly motivated.
 - Enjoy the examination!
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-

AFDELING A
POËSIE

TWINTIGSTE- EN BEGIN EEN-EN-TWINTIGSTE EEU

Beantwoord TWEE vrae in hierdie afdeling.

VRAAG 1

Breyten Breytenbach is die belangrikste nuwe talent wat in die Sestigjarige na vore gekom het, maar hy het telkens in konflik met die bestaande konserwatiewe orde getree.

- 1.1 Skets die **agtergrond en relevante biografiese inligting** van hierdie digter. (7)
- 1.2 Gee die titels van DRIE **nostalgiese gedigte** wat spesifiek handel oor sy verlange na sy vaderland. (3)
- 1.3 Gee die **titel** en bespreek die **meriete** van EEN spesifieke gedig wat opgedra is aan sy ouers, deur te verwys na die inhoud van die gedig. (5)
- 1.4 Gee die **titel** van EEN van sy **erotiese gedigte**, en bespreek kortliks die inhoud. (5)
- 1.5 Breytenbach het veral destyds die wenkbroue laat lig vanweë sy '**gewaagde taalgebruik**, en sy **aanval op die 'heilige koeie'** van die Afrikaanse taal en kultuur. Bespreek kortliks hoe die **bestaande norme van die Afrikaanse poësie deur hierdie digter permanent gewysig is**. Verwys in jou antwoord na gedigte om jou stellings te staaf. Die volgende onderwerpe moet bespreek word:
 - Meesterlike beheer oor Afrikaans
 - Verbluffende beeldspraak
 - Oorspronklikheid
 - Gewaagde taalgebruik
 - Protes- en politieke gedigte

(10)
[30]

VRAAG 2

Die poësie van die **Dertigers (1934-37)** bring **verrassende** vernuwing in die Afrikaanse poësie. **N.P. van Wyk Louw** beskou poësie as 'n bewuste taak wat die digter, as 'n **profeet wat afgesonderd** van die massa, sy eensame werk moet voortsit. Bespreek DRIE van die volgende aspekte wat geïdentifiseer kan word in die werk van N.P. van Wyk Louw en **verwys na gedigte** wat jy behandel het om jou standpunte te motiveer.

- Soeke na waarheid en geestelike helderheid, wat die verhouding tot mens, wêreld en God insluit
- Die basiese stemming in *Tristia* van weemoed en droefheid oor die mens wat dit nie "mooi met die heelal [tref] nie"

SECTION A
20th CENTURY LITERATURE

Answer any TWO questions from this section.

QUESTION 1
WAR POETS

Richard Lovelace wrote the following poem in the 16th century.

Tell me not, Sweet, I am unkind
That from the nunnery
Of thy chaste breast and quiet mind
To war and arms I fly.

True, a new mistress now I chase,
The first foe in the field;
And with a stronger faith embrace
A sword, a horse, a shield.

Yet this inconstancy is such
As thou too shalt adore;
I could not love thee, Dear, so much,
Loved I not Honour more.

How have attitudes to war changed over the centuries since this poem was written and how has the poetry itself been affected by these changing attitudes? Write an essay in which you explore this question, using the above poem as your starting point, and referring to at least THREE twentieth century war poets and their poems in your answer. [30]

QUESTION 2
SYLVIA PLATH

Sylvia Plath explored the many facets of womanhood in her poetry, through her obsessive investigation of her own life and of her roles of wife, mother, daughter and writer, among others. Write an essay which refers in detail to at least THREE different poems which reveal aspects of her experiences as a woman. [30]

QUESTION 3
EDWARD ALBEE

Although *Who's Afraid of Virginia Woolf* is written as a piece of realism, it shares certain features with the Theatre of the Absurd. Elements of dream, allegory, ritual and game-playing all appear in the play and contribute strongly to Albee's message.

Discuss these elements in a well-structured essay. [30]

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- Verlange na die Vaderland
 - Bose en goeie, krag en swakheid in die mens
 - Opvatting oor die kunstenaarskap, en die pre-okkupasie met die digterskap
- 3 x 10 = (10)
[30]

VRAAG 3

Elizabeth Eybers se persoonlike reis van jong meisie tot en met haar laaste bundel, **Rymdwang**, is een van die sterkste digterstemme in die geskiedenis van die Afrikaanse letterkunde. Identifiseer DRIE **herkenbare temas/motiewe**, in haar poësie en bespreek dit met verwysing na gedigte en/of bundels om jou antwoorde te substansieer.

3 x 10 = [30]

AFDELING B PROSA

Beantwoord EEN vraag uit hierdie afdeling. Jy mag enige roman wat jy behandel het, bespreek.

VRAAG 4

Waar die fokus van die **klassieke roman** op die **verlede** was, is die fokus van die **Nuwe Historiese Roman**, die **hede**. Outeurs in Afrikaans wat bekend is vir hulle bydrae in hierdie verband, is **A.P. Brink, Etienne van Heerden, Etienne Leroux** en ander.

Bespreek die roman van jou keuse op grond van VYF van die volgende aspekte:

- 4.1 Definieer die **Nuwe Historiese Roman**
 - 4.2 Taalgebruik
 - 4.3 Opheffing van verskille tussen die hede en die verlede
 - 4.4 Tema(s)
 - 4.5 Die Verteller
 - 4.6 Karakterisering
- 5 x 6 = [30]

VRAAG 5

Vernuwing in die prosa is nie net tot die Afrikaanse letterkunde beperk nie, maar het sy invloed op die hele maatskaplike bestel in Suid-Afrika gelaat, breek baie van die taboes en vooroordele van die samelewing af en wysig die literêre, morele, godsdienstige en politieke konvensies van die Afrikaner.

- 5.1 Verwys na die roman van jou keuse wat jy hierdie jaar bestudeer het en bespreek die volgende aspekte:
 - 5.1.1 "Betrokkenheid" by Afrika en sy besondere problematiek
 - 5.1.2 Relevansie
 - 5.1.3 Realisme

3 x 5 = (15)

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**QUESTION 4
HAROLD PINTER**

Pinter said, "The point about tragedy is that it is *no longer funny*. It is funny and then becomes no longer funny."

Explore the "tragedy" of *The Birthday Party*, in terms of this statement.

[30]

TOTAL FOR SECTION A: [60]

**SECTION B
SOUTH AFRICAN LITERATURE**

Answer any TWO questions from this section.

**QUESTION 5
DOUGLAS LIVINGSTONE**

You are to present a programme of South African poetry to a group of tourists. You wish to choose poetry which will introduce people to the range of experiences, both positive and negative, which for you sum up South Africa. You decide to use poems written by Douglas Livingstone as you feel that he best represents a complex South African perspective in his use of language and his choice of subject matter. Write an essay in which you justify your choice, giving examples from his poetry to support your argument.

[30]

**QUESTION 6
ATHOL FUGARD**

Recently Athol Fugard's *The Road to Mecca* had a successful run in a small American town. Although the play is about a specific South African and is deeply entrenched in South African culture, it manages to transcend its location and reach audiences from other cultures. Write an essay in which you explore the aspects of *The Road to Mecca*, which make it so successful a play for international audiences.

[30]

**QUESTION 7
GCINA MHLOPE**

Your Drama Department has decided to put on a production of Gcina Mhlope's *Have you seen Zandile?* written in 1986. Some members of the department feel that it is an outdated play, which has nothing to say to audiences of today. Write an article for the school newspaper which either agrees or disagrees with the choice of this play for performance in 2004, and which explores, in detail, your reasons for this belief.

[30]

5.2 Bespreek kortverhale van **Rabie, De Vries, Aucamp, Barnard** of enige van die skrywers wat jy in hierdie kursus behandel het, op grond van VYF van die volgende onderafdelings:

- 5.2.1 Ironie
- 5.2.2 Eksistensialisme
- 5.2.3 Surrealisme
- 5.2.4 Aktualiteit
- 5.2.5 Vertellerstegnieke
- 5.2.6 Ruimte
- 5.2.7 Tyd
- 5.2.8 Verteller
- 5.2.9 Simboliek
- 5.2.10 Aktualisering van die gebeure

3 x 5 = (15)
[30]

**AFDELING C
VRAAG 6
VERPLIGTEND**

In hierdie afdeling moet jy werke van die volgende dramaturge bespreek: **Bartho Smit, Pieter Fourie, Reza de Wet** of 'n ander toepaslike dramaturg wat jy behandel het.

Jy mag enige van die bogenoemde dramaturge bespreek en na enige van hulle werke verwys. Bespreek dit aan die hand van enige DRIE van die volgende onderwerpe:

- Die ontmaskering van die verhoog as medium
- Kontak tussen gehoor en akteurs
- Betrekking van die gehoor
- Dialoog (sprekers)
- Skyn en syn in die drama

3 x 10 = [30]

TOTAAL: 120

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QUESTION 8
ZAKES MDA

Zakes Mda's *Ways of Dying* carries political and social resonances, as well as being an unusual and beautiful love story. Thus the novel can be said to be both personal and political in nature. Explore these two aspects of the novel in detail, giving examples from the text, in a well-thought-through essay.

[30]

TOTAL FOR SECTION B: [60]

TOTAL: 120

END