

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

**HISTORY OF THEATRE, COSTUME
AND LITERATURE SG
(Second Paper)**

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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**SECTION A
20th CENTURY LITERATURE**

Answer any TWO questions from this section.

**QUESTION 1
WAR POETS**

Introduction on breadth and diversity of war experiences in twentieth century. Look at what war has done in the 20th century and what shifts in attitude have occurred. Poems could protest, record, question, uncover, mourn, etc. or celebrate, glorify or recruit people to go to war.

DISCUSS ANY THREE POETS FROM 20th CENTURY WARFARE

1st World War

Huge effect on the twentieth century: most destructive war the world had ever seen

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

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

Poetry:

Brooke did not write realistically about war, but glorified it
Does give sense of patriotism in "The soldier", "Peace". Still in this mind set

No real damage displayed, although values that lead to soldiers committing to such a war explored.

Sassoon:

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

stunned by the horrors of battle, declared shell-shocked
His poems display the effect on the minds of the men (anger, bitterness, cynicism, biting humour), the use of propaganda to influence, the attitudes of soldiers, generals, the conditions at the front and at home and how these affect the men, specific experiences of war, death and dying and how this affects the men, war conditions (machine gun fire, trenches, etc.) and how these affect the men
Give specific examples of poems.

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

realities of war dispelled romantic ideas, also diagnosed as being shell-shocked
preoccupied with the deaths of young men
paternal care of soldiers
His poems display the effect on the minds of the men (pity, compassion, sorrow, horror at suffering), the attitudes of soldiers to the war and to one another, the conditions at the front and at home and how these affect the men, specific experiences of war, death and dying and how this affects the men, war conditions (machine gun fire, marches, bombs, mud, trenches, etc.) and how these affect the men
Give specific examples of poems.

2nd World War

devastation far worse
civilians made targets for attack, usually by bombing from the air
atomic bombs dropped
Nazi regime - inhumanity - concentration camps/ killing of Jews continued process of breaking down social barriers

Poet:

unwarlike generation going to war
 wide social and economic backgrounds men and women, civilians and soldiers
 no illusions
 no compulsion to glorify war
 fewer heroes
 reported the war
 wrote about: enlistment and training; support (the people at base or in lines of communication from base to those in action; the engineers, signallers, intelligence, medical corp, etc.); the experience of action on land, sea, and in the air; leave; prisoners of war and the victims of concentration camps and finally those dealing with the aftermath and reflecting back on their war experiences

Keith Douglas: reflect the breadth of war experience, as well as the terrains and battle-grounds

more aware of the impact of war on civilians
 sees enemy's point of view
 impact on ordinary soldier of the decisions of general, etc.
Give specific examples of poems.

Vietnam War

Intense fear of Communism

Bloody, frustrating war

every non-nuclear resource used - chemicals, explosives, etc.

youth movement against the war - American imperialism - escape draft, anti-war riots, sit-ins, confrontations, marches Vietnam War: Cost America 50 000 men, but submitted Vietnam to the worst onslaught in the history of the world; strong protest poetry; some poets would say peace is better than dying in the service of one's country - the war seen as unjust, therefore try to convince people to become conscientious objectors; America seen as an imperial force which is attempting to take over the world - see it as a colonial war; other poets would advocate war, but fighting against the Americans; poems usually on the side of the Vietnamese; threat of atomic war and weapons of mass destruction make consequences of war even more devastating

Denise Levertov:

incisive account of attitudes to war

outsider - aware of her real distance from the war - but aware of impact of war on her
 satirises Americans who lack awareness

uses religious imagery to point out horror of the war in Vietnam

shows consequences of the destruction and violence on the ordinary Vietnamese

Give specific examples of poems.

South African "war" in the townships: Soweto poets of the 70s use poetry to protest against police and army brutality; apartheid, oppression and exploitation; poems become a call for action and in this sense would support the question, saying that "peace" is acceptance of the oppression and assists in propping up the apartheid regime; poetry = agitprop; first used to protest then used to mobilise the masses - now you will die in the service of freedom/ the underground military wings, etc.

Any other relevant war poet is acceptable.

[30]

QUESTION 2 SYLVIA PLATH

Appetite for Life:

Motherhood: Joy of Pregnancy

– You're Love, tenderness, sense of connection - Morning Song, Frieda Rebecca born

Ability to be free, celebration of forward movement - Ariel

Lady Lazarus -ability to overcome oppression and death: Explores female responses to patriarchy and creates own mythology; Explores subconscious desires/fears

Overthrows male oppression through creation of powerful female figure, witchcraft

Daddy - enacts freeing ritual at end of poem - "is through" with oppression

Death Wish:

As a result responsibilities of motherhood/family - Tulips - little hooks holding her back - wants to be empty, nothing, a pebble

Betrayal by men (assia) - "the black telephone off at the root"

Repression/oppression, turn women into objects/enemies, use and abuse like the Nazis did to the Jews - Daddy, Lady Lazarus, The Applicant

Obsession with suicide – Lady Lazarus

Obsession with own blood and mortality - Cut

Desire for perfection and death - Edge, Fever 103, Elm

Stringencies/constraints - Ariel/ Tulips

Explores subconscious desires/fears

Pressure on women - lived through time when pressure on women to return home

Beginnings of the feminist movement

Conflict between woman and poet = "The Applicant"

Terrible female power self-destructive

Disintegration of identity - Elm: breaking up in pieces; Fever 103: "selves dissolving"

Only solution is death, only way to be perfect - Edge

Woman as object - "The Applicant"; The Thin People

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QUESTION 3 EDWARD ALBEE

George and Martha:

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, they 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 ices; 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 pains.
- 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 implies 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 a more real relationship, founded on truth.

Honey and Nick:

Who's Afraid of Virginia Woolf is a disturbing and intensive investigation of marriage and what can happen to relationships over time. Imagine that you are a marriage counsellor and write an essay in which you report on what you have discovered the positive and the negative, about the relationships depicted in the play. You may refer to the events of the play as if you had been a "fly on the wall".

QUESTION 4 HAROLD PINTER

Pinter one of the most important Playwrights of the 20th century

The Birthday Party = a modern classic that we all should know; seldom produced in S.A.

Original, mingles the absurd and the realistic

A funny and horrifying play - comedy of menace

Violent and savage, yet entertaining

Real characters, yet they also are symbolic and can be interpreted in different ways

Fascinating use of contradictory images which turn play into poetic metaphor - play makes you think

"The Birthday Party simply explores a situation, which in itself, is a valid poetic image that is immediately seen as relevant and true."

Play is wide open to interpretation: could be about life and the struggle for existence in the 20th century; our search for security; the inability of humans to communicate; the power games we play; the pressures we experience to conform; the brutality of the world; the dreads, fears, anxieties we all feel; our experience of our own identity; our inability to know anyone else in this world; the uncertainty of truth

Leaves us in a state of doubt, questioning, mystery

Some of the possible meanings:

Meaning of life in the 20th century

- All characters are part of Stanley in a sense:
- In this interpretation: Stanley a kind of Everyman; Goldberg and McCann those parts of himself which question, which create fears and anxieties, unspecified threats; terror.
- One theory of human existence in the 20th century is existentialism in which man is seen as needing to drag himself out of the "mud" if he is to truly exist. Before we do this we are in a state of numbness and are unaware of ourselves or our / lives (we don't live, think, love, etc.); although seemingly alive, we are in fact "dead"; any attempt to confront ourselves creates anguish; through this anguish (which is represented in the play by the interrogation scene - Stanley is forced to ask himself fundamental questions), we can then struggle into existence, we can leave the womb-like environment in which we were living (the boarding house - Meg as a mother figure) and we can be reborn into the world. It becomes an allegory of birth and death. Stanley, the sinful mortal, can be seen as a modern-day Everyman figure. He is snatched away from the home he has built for himself, from the warmth of love embodied by Meg's mixture of motherliness and sexuality; called upon to die by two Angels of Death (McCann and Goldberg) who pose to him the question of which came first, the chicken or the egg.
- It is interesting though that the Stanley who leaves the boarding house is a shadow of his former self. Although dressed neatly in suit and tie, he is inarticulate and silent. In fact he seems more dead at the end than the beginning. Has Stanley realised his own 'deadness' and is he thus behaving more appropriately?
- Are we doomed in the 20th century to exist in a kind of vacuum where there are no meaningful relationships, no real communication happens, there is no truth or certainty about anything (not even about ourselves), everything is a game or a power struggle, there is ultimately no meaning or point to anything we do?

OR

Representation of the pressures out upon artists to conform to the norms and requirements of society (Stanley = artist, has to conform, loses voice, wears conservative suit)

Social forces which control our lives

- secret dreads and anxieties:
- terrorism of the world, often embodied in false bonhomie and bigoted brutality
- McCann = Irish, brooding ferocity, concerned with politics and religion, treachery to "the organisation" and matters of heresy
- Goldberg = Jewish, interested in sex and property (Stanley murdered his wife, ran out on his fiancée and so on)

- man's insatiable need to dominate his fellow man; dramatises human relationships as a battle for dominance, with the characters carefully calculating their opponents' strengths and weaknesses, as if they were players in a hard-fought game (note the many cricket terms)
- Interrogation: McCann and Goldberg set out to destroy Stanley, and they have planned for this carefully.
- Meg: she plays another and more subtle kind of power game as would-be mother and mistress; decides when he wakes up and what he eats, and through this domestic ritual she aims to dominate him.
- world of unmotivated cruelty and hate - McCann and Goldberg - "unidentified" threat
- Stanley tells Meg about the anonymous and cruel people who, he claims, "Carved me up" (page 23) at the concert hall.
- mysterious individuals who are coming to the house with a van and a wheelbarrow to take Meg away. When Goldberg and McCann arrive, it is unclear whether they are the people Stanley has been referring to
- Stanley = reborn; no longer seems to be the same person we met at the beginning; articulate individual who harasses Meg in the initial breakfast scene has turned into a silent and unrecognisable shell of a man in acts two and three

OR

Desire for personal freedom

- Stanley, unlike Petey, refuses to be drawn into Meg's net and makes her understand this by complaining bitterly about the food and drink.
 - Petey: don't let them tell you what to do
 - Stanley's various attempts to rebel - ultimately unsuccessful
- Etc.

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SECTION B SOUTH AFRICAN LITERATURE

Answer TWO questions from this section.

QUESTION 5 DOUGLAS LIVINGSTONE

Detailed discussion of poems, bringing up some of the following points: Livingstone's stance on conservation

- (Pteranodon, Leviathan, Gentling a Wildcat, The Lost Mine, A Flower for the Night, Sleep of my Lions)

- Wants readers to be challenged into having some care, some concern, some identification with this beautiful planet.
- Not romantic about animal kingdom; perceives animals as creatures in their own right with a legitimate world of their own; does not give them a human consciousness; his animals are concerned with bare survival in a tough, often violent world; nature is biological struggle. He is a poet of the instinct to survive and he finds a kind of heroism in the act of survival. External nature becomes a metaphor of existential effort.
- Wild animals represent to me a sort of harsh freedom and beauty from which humanity is inexorably excluding itself; I am optimistic about the planet and its inherent life-force, but pessimistic about man - the ultimate polluter through his greed and numbers.
- Nature is harsh and unrelenting, neither a pastoral retreat (the romantic attitude) nor a hunter's paradise (the colonial attitude), but a "stark, animal-infested land, threatening, ominous, unlovely".
- Nature will always win in the end.
- Cycle of nature

Relationship between man and nature

- The lost mine - all human interventions forgotten, silent now, overhead tack the triumphant bats
- Man is usually alone in nature - another animal, vulnerable to attack
- Sleep of My Lions where bricks, guns, etc. relegated to healing power of ocean; hippos flatten cultivated gardens / deckchairs
- The flower for the night which inspires awe in people - appreciation of nature

Livingstone's attitude towards **God** and nature may be seen in the quote below: The problems are enormous: why do the ungodly prosper? why cruelty? why greed that will destroy a valley, a river, a hill or coast for immediate profit? Then comes the crunch: we have free will, we are the architects of our own salvation or destruction - which means we are, finally, just another life-form despite these lofty choices available to us. If we do not make it morally, or should I say spiritually, the earth, the Creative Principle will replace us.

QUESTION 6 ATHOL FUGARD

Miss Helen

a frail, bird-like woman in her late sixties; neglects herself personally; lonely; misunderstood by community; naive; gutsy loner; creative artist; oppressed (even Marius and Elsa, both of whom love her, see, her in terms of themselves and impose their values on her); needs to work in order to survive; she feels rather than intellectualises; suffering from deteriorating eyesight and hands which have been badly burnt and scarred from working with glass; a visionary; has a sense of humour - see p.79; Helen's soul is fought over (her freedom/ creative energy, which has made her a threat to the community).

Helen is not harmless: Village/Mecca; her monsters an expression of freedom
 Helen describes process of becoming artist: candle gave her courage, free from husband, vision of Mecca/East, started to create
 States her own independence: I won't be using this. I can't reduce my world to a few ornaments.
 Ultimately in real life - did not endure - committed suicide, but in the play a celebration of her freedom and independence as a woman (you affirmed your right, as a woman)
 Realisation about putting out candles - master - is endurance about accepting the end as well?

Elsa strong young woman in her late twenties, an English language teacher at a Coloured school in Cape Town (in reality a social worker); represents the white liberal consciousness; modern free-thinking South African; tetchy; brusque; urban; guilty about own abortion and issues of race; lonely; has broken up with her married boyfriend, David; feels bitter to an extent; needs to believe in Helen's art in order to survive; an outsider in New Bethesda Overwhelmed by her own loneliness (Patience, child, abortion, etc.)
 Angry with Miss Helen for copping out, for not standing up for herself
 A fighter, whose own life is in a mess
 At end of play reaffirmation of their friendship and trust (Open your arms, I'm going to jump) Elsa will survive and endure her hardships.

Patience

Portrait of Endurance - keeps walking despite having nothing, apart from a few articles and her baby
 Accepts life resignedly
 Elsa sees her as a "sister"

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QUESTION 7 GCINA MHLOPE

Have You Seen Zandile? was based on the life experiences of the writer, Gcina Mhlope. Although it deals with G's own experience, does not indulge.
 Unsensational approach; Real coming of age story - puberty dealt with sensitively, innocent confusions addressed; End of play deals with human loss - identifiable and engaging for all criticised by some as lacking political clout.

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

Moving, funny, thought-provoking, makes statement about universality of experience - ultimately we are all the same as human beings
 Effectively explores the lives of women
 Interesting and detailed characterisation, we can identify with all the characters:

- Zandile: creative, lonely, imaginative, initially not politically aware - wants to be a white person so that she can have nice clothes, shoes and a car, storyteller in making, give Gogo purpose in life, misses Gogo hugely - continues to write, wants to be a teacher; praise poem for Mr Hlatshwayo who is going on pension; ultimately Z is her vehicle - she is independent, clever, funny, aware of all that is happening, sympathetic etc. Her father is married to someone else and has six children and so she is "no-one's responsibility"; 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.
- Gogo: believes in importance of education; sees potential in Z; child very important to her, gives Z gift of stories and magic to tell them; believes in traditional values, yet also flexible and wants Z to succeed; human values = everything that grows has feelings, cares for her emotionally and materially, desperate when Z is gone - feelings for grandchild never die
- Lulama: lives in the Transkei with her husband and four children, inflexible adherence to traditional values as result of own disappointments, wants Z to do woman's work in order to find husband; arranging a marriage for Zandile with the nephew of the richest man in the village; has wanted Zandile to be with her for years; left Zandile because her husband would not have accepted her. Lulama's hard times: after she had married, working in Durban for two pounds a month, sending money home to her children in the Transkei. Joined a band called "Mtateni Queens" and sang at weddings; hard work; hoped for better things which never came; wants to disillusion her child of any unfounded hopes that she might have. One day five men in black suits and shiny shoes came in, ordered the band to sing a song over and over, tried to grab her, Zandi's father stepped in and knocked him down. He then persuaded the gang to let them go. Lulama fell pregnant which interfered with the band cutting a record and going on tour. She stayed in Durban until Zandile was born; we see what is expected in traditional society.
- Lindiwe: more traditional, accepting of roles of women; innocent confusions around womanhood; knows traditional beauty remedies physically mature, gets period; goes to Joburg; a bit boy crazy after meeting Paul at the wedding

Explores the apartheid regime in a fresh manner:

- We see how the characters are doubly oppressed (women and black).
- Certain aspects are hinted at indirectly: Pass laws; Bantu education; Group areas act; Separation of family due to apartheid
- But, although certain events happen in 1976, there are no direct references to politics of the time, we are allowed to make connections

[30]

QUESTION 8

ZAKES MDA

Brilliant exponent of magic realism within an African context; uses ancient tradition of oral storytelling, which suspends linear time and turns cause and effect inside out, while the dead and the living interact freely and commerce with the ancestors is a necessary ingredient of social intercourse.

Wonderful lightness of the style = bright excesses of humour in which all conventional rationality is exploded, a carnival of exuberance where the sacred cows of society can be sacrificially slaughtered

The narrative voice is very unusual and a tremendously powerful device. The omniscient collective voice makes us realize that this is a story of a community, rather than of individuals.

The narration moves simultaneously forwards and backwards in time. While the main story of Toloki and Noria's developing relationship over the week between Christmas and New Year is told in a linear fashion, the digressions, gossip and recollections of the past, which continuously "hold up" the main narrative, also serve to deepen our understanding of the themes and the characters.

References within the story are kept unspecific: the city which is its setting seems to combine elements of Johannesburg, Cape Town, Durban and Port Elizabeth; political movements and leaders are not named; people are often known by their roles rather than by a specific name. This lack of specificity makes the story that much more universal, as well as creating a naivety in the style which is very endearing to the reader. It provides an exquisite blend of fantasy and reality.

Ideas and themes which recur through the novel are: ways of living and ways of dying; creativity and inspiration; ugliness and beauty; laughter in the face of sadness; tradition and progress; magic (potions/dreams/15-month pregnancies) and reality; the country and the urban environments; community life and solitude; rituals which provide meaning in our lives; journeys and home-making; imagination which transports us out of our mundane existence; different kinds of parenthood; the enormous resilience and dignity of people in the face of hardship - the urge to survive.

The novel manages to say profound things about the South African experience, sharply criticizing many aspects of our society, while simultaneously displaying tremendous sensitivity and tenderness for all those involved in these human tragedies.

transforms the real into the miraculous

Christmas Day - New Year (miracle of Xmas)

Toloki's smell which creates intervention between funeral and wedding parties

Combination of foods (Swiss cake and green onion)

Jwara's creativity inspired by Noria's singing

Toloki's journey to the city

Forgiveness becomes magical

The bathing scene

Toloki's drawings and their powers

by infusing it with the unexpected

Toloki's smell which has power

Toloki's attitude to profession

Acquisition of outfit

Noria's laughter: people used to tickle the baby to hear her laugh. Eventually she got sores under her armpits from all the tickling and her laughter turned to tears.

Story of mountain woman and health assistant

Noria and Toloki unlikely combination

Bizarre religious story re: Apostolic Blessed Church of Holly (sic) Zion on the Mountain Top

ways in which magical atmosphere is created

use of language: razor blades in her tongue

strange events - 15 months of being pregnant, then again - gave birth to Vutha twice;

Jwara's death and the description of the body; Nefolovhodwe, the furniture-maker, keeps flea circus;

use of imagination - use of the magazines to create home and garden

use of obscure or undefined names

sense of hope amidst despair

through art

the figurines and their effect on the children

effect on the reader

effect of communal narrator on reader - seems magical that they can all know

all-seeing eyes of the village gossip feel

like we are listening to gossip

could be anywhere therefore more universal

naivety in the style =endearing

exquisite blend of fantasy and reality

Sense of dignity of people

[30]

TOTAL FOR SECTION B: [60]

TOTAL: 120

END

**GAUTENGSE DEPARTEMENT VAN ONDERWYS
SENIORSERTIFIKAAT-EKSAMEN**

**GESKIEDENIS VAN TEATER,
KOSTUUM EN LETTERKUNDE SG
(Tweede Vraestel)**

VRAAG 1

- 1.1 Enige relevante inligting oor Eybers se bydrae tot die ontwikkeling van die letterkunde: lid van die Dertigers/ eerste betekenisvolle vrouestem in die Suid-Afrikaanse letterkunde/ Sy skryf van 1936 tot hede en bly relevant. Nie slegs 'n bydrae nie, 'n leeftyd se bydraes.
Konstante kwaliteit van werk in elke bundel. Debuutbundel bevat reeds grootse gedigte. Dramatiese progressie van een publikasie na die ander. Onlangse bundels strakker, nugterder en soberder teenoor die geïdealiseerde idealisme van vroeër. Indrukwekkende poësie in gedigte wat handel oor die ouderdom en verganklikheid. (10)
- 1.2 *Belydenis in die skemering* – jongmeisie tot volwasse vrou
Die stil avontuur – bruid en minares
Die vrou en ander verse – moeder en kind
Die helder halfjaar – digterskap/ouderdom (10)
- 1.3 Enige gedig wat handel oor haar oumaskap uit die *Helder halfjaar* en *Rymdwang* wat oor die ouderdom handel. Motivering belangrik. 2 x 5 = (10)
[30]

VRAAG 2

- 2.1 As akademikus – professor in die Afr-Nedl departement by Wits.
As kunstenaar waarskynlik een van die beste in Afrikaans.
Akademiese loopbaan in Nederland – sterk invloed op sy ontwikkeling.
Opstelle en debatte oor die Afrikaner en sy passievolle betrokkenheid daarmee.
As Dertiger dinamiese invloed op beide groepe: akademies en kreatiewe groepe. (10)
- 2.2 *Tristia* is deur hom geskryf in Amsterdam in self-opgelegde 'ballingskap' – gelyknamige titel van bundel van die Romein, Ovidius wat in ballingskap destyds van die Swart See-briewe geskryf het aan sy vriende en familie. (10)
- 2.3 Enige twee temas: in die opsomming van die sillabus is dit in besonderhede uitgespel, met die titels van moontlikhede. 2 x 5 = (10)
[30]

VRAAG 3

3.1 Vaste vers verander na vrye vers:

Geen inhibisies in terme van taalgebruik; uitgesproke seksuele en erotiese taalgebruik.

Verbluffende beeldspraak

Spel met klank, assonansie en alliterasie

Geen rym, vaste strofes of metrum nie

Verteltrant, ens.

5 x 2 = (10)

3.2 Aan sy pa: Brief van hulle vakansie – opgedra aan 'Oubaas'. Intieme en opregte toon, vermy sentimentaliteit. Detail van herinnering: 'albertas', losieshuis, speel krieket op die duine.

Hand vol vere/ wat die hart van vol is – enige van die toepaslike gedigte wat opgedra is aan sy ma.

2 x 5 = (10)

3.3 "Na vele Jare" alreeds die gevoel van ontnugtering. Ook "Hand vol vere" "Tot siens Kaapstad", ens.

2 x 5 = (10)

AFDELING B**VRAAG 4 EN 5**

Al hierdie aspekte sal verskil van teks tot teks. Die begrippe is van belang en moet gemotiveer word.

[30]

AFDELING C

6.1 Hierdie afdeling gaan ook nagesien word op grond van wat die onderwyser geselekteer het.

6.2 teater en dramaturg

b hang af van die drama

c voorbeelde in die 'opsomming'

e Sal bepaal word deur die drama.

f Sal bepaal word deur die drama.

6.3 ditto

6.4 kommunikasie met die gehoor – die kompleksiteit van die 'kontrak' kommunikasie onder die akteurs – ooreenkomste wat implisiet bestaan.

TOTAAL: 120

EINDE