



**AFRIKAANS EERSTE ADDISIONELE TAAL**

**HERSIENING**

**GEDIGTE**

**LEERDERGIDS**

**GRAAD 12**

**2020**

INHOUDSOPGAWE

[Studieprogram 2](#_Toc37116415)

[Die samestelling van Vraestel 2 2](#_Toc37116416)

[Rondom my - Dawie de Jager 4](#_Toc37116417)

[Palimpses – Johann de Lange 9](#_Toc37116418)

[Die boodskapper – Peter Snyders 11](#_Toc37116419)

[Huiskat - Elizabeth Eybers 17](#_Toc37116420)

[Die nuwe kind - Pieter Strauss 19](#_Toc37116421)

[Tien haikoes vir die Vredeskoepel - Hans du Plessis 21](#_Toc37116422)

[Ek het huisie by die see - H.A. Fagan 23](#_Toc37116423)

[Pryslied - Antjie Krog 25](#_Toc37116424)

[By die robot van Eerste laan - Marita van Aswegen 28](#_Toc37116425)

[Boekmerk - Marlise Joubert 30](#_Toc37116426)

[Bronnelys 32](#_Toc37116427)

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| Studieprogram | | | | |  | | |
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| **DAG** | | **DATUM** | **INHOUD** | **Bladsy** | | | |
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| Die samestelling van Vraestel 2 | | | | |  | | |
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| Vraestel 1 bestaan uit **VIER AFDELINGS** naamlik: | | | | |  | | |
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| **AFDELING** | **VRAAG** | **GENRE** | **NAAM VAN BOEK** | **PUNTE** |
| AFDELING A | VRAAG 4 | ROMAN | Lien se lankstaanskoene – Derick van der Walt | 35 |
|  |  |  |  |  |
| AFDELING B | VRAAG 7 | DRAMA | Fiela se kind – die drama - Dalene Matthee | 35 |
|  |  |  |  |  |
| AFDELING C | VRAAG 8.1 EN 8.2 | KORTVERHALE | 2 kortverhale uit Spieëlbeelde | 35 |
|  |  |  |  |  |
| **AFDELING D** | **VRAAG 9.1 EN 9.2** | **GEDIGTE** | **2 gedigte uit Verskuns vir Eerste Addisionele Taal** | **35** |
|  |  |  |  |  |
| **JY KIES EN HERSIEN DIE TWEE GENRES WAT JY IN DIE KLAS GEDOEN HET.** | | | | |
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| **ONDERWERP** | | **AFRIKAANS EERSTE ADDISIONELE TAAL (EAT)** | **WEEK** | **OU VRAESTELLE** |
| **Gedigte:** Verskuns vir Eerste addisionele Taal | |  |  |  |
| 1 | Rondom my | Dawie de Jager | 3-4 | Jun.2019 |
| 2 | Palimpses | Johann de Lange | 5-6 | Nov. 2017 |
| 3 | Tien haikoes vir die Vredefortkoepel | Hand du Plessis | 7-8 | Nov. 2018 |
| 4 | Huiskat | Elizabeth Eybers | 11-12 | Feb./Mrt. 2018 |
| 5 | Ek het ŉ huisie by die see | HA Fagan | 17-18 | Nov. 2017 |
| 6 | Boekmerk | Marlise Joubert | 17-18 | Jun. 2018 |
| 7 | Pryslied | Antjie Krog | 23-24 | Jun. 2019 |
| 8 | Die boodskapper | Peter Snyders | 27-28 | Feb./Mrt. 2018 |
| 9 | Die nuwe kind | Pieter Strauss | 27-28 | Nov. 2018 |
| 10 | By die robot in Eerstelaan | Marita van Aswegen | 29-30 | Jun. 2018 |

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| Rondom my - Dawie de Jager | |  |
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| Lees die gedig hieronder deur en beantwoord die vrae wat daarop volg |  | |  |

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|  |  | | | | | |  |  |
| 5 | Die spreker is haastig om sy liefde te verklaar. | | | | | |  |  |
|  |  | | | | | |  |  |
|  | Motiveer waarom hierdie stelling ONWAAR is met aanhaling uit die gedig. | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 6 | 6.1 | | Skryf EEN woord uit strofe 1 neer wat die spreker se karaktertrek openbaar. | | | |  | (1) |
|  |  | | | | | |  |  |
|  | 6.2 | | Die karaktertrek in Vraag 6.1 het negatiewe effek op die spreker gehad. | | | |  | (1) |
|  |  | |  | | | |  |  |
|  |  | | Sê waarom hierdie stelling WAAR is. | | | |  |  |
|  |  | | | | | |  |  |
| 7 | 7.1 | | Haal EEN woord uit strofe 1 aan waaruit jy kan aflei dat die spreker homself forseer om die verhouding rustig te vat. | | | |  | (1) |
|  |  | | | | | |  |  |
|  | 7.2 | | Wat is die spreker se rede dat hy homself forseer om die verhouding rustig te vat. | | | |  | (1) |
|  |  | |  | | | |  |  |
| 8 | Waarom het die spreker se vorige verhoudings nie uitgewerk nie? | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 9 | In strofe 1 kan ons aflei dat die spreker al baie mislukte verhoudings gehad het. Skryf VIER agtereenvolgende woorde neer om die stelling te staaf. | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 10 | Haal EEN woord uit strofe 1 wat daarop dui dat die spreker se vorige verhoudings hom moedeloos laat voel het. | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 11 | 11.1 | | Kies die KORREKTE antwoord uit dié tussen hakies | | | |  |  |
|  |  | |  | | | |  |  |
|  |  | | In hierdie konteks word "blou" met (hartseer/ oorhaastigheid) geassosieer. (versreël 9) | | | |  | (1) |
|  |  | |  | | | |  |  |
|  | 11.2 | | Waarom sou die persoon wat in versreël 9 aangespreek word, heel moontlik so voel? | | | |  | (1) |
|  |  | | | | | |  |  |
| 12 | Kies die KORREKTE antwoord om die sin mee te voltooi. Skryf slegs die antwoord (A–D) langs die vraagnommer (12) neer. | | | | | |  |  |
|  |  | | | | | |  |  |
|  | “Ek sien die blou in jou” is voorbeeld van … | | | | | |  |  |
|  |  | | | | | |  |  |
|  | A | | Vergelyking | | | |  |  |
|  | B | | Metafoor | | | |  |  |
|  | C | | Personifikasie | | | |  |  |
|  | D | | Oordrywing | | | |  | (1) |
|  |  | | | | | |  |  |
| 13 | Wat dink jy beteken “Ek sien die blou in jou” in versreël 9? | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 14 | 14.1 | | Kies die KORREKTE antwoord om die sin mee te voltooi. Skryf slegs die antwoord langs die vraagnommer neer. | | | |  |  |
|  |  | |  | | | |  |  |
|  |  | | “Ek sien die blou in jou” in versreël 9. | | | |  |  |
|  |  | |  | | | |  |  |
|  |  | | Die woord “blou” word (denotatief of konnotatief) gebruik. | | | |  | (1) |
|  |  | |  | | | |  |  |
|  | 14.2 | | Motiveer jou antwoord in Vraag 14.1. | | | |  | (1) |
|  |  | | | | | |  |  |
| 15. | “Ek sien die blou in jou” in versreël 9. | | | | | |  |  |
|  |  | | | | | |  |  |
|  | Verduidelik waarom hierdie stelling WAAR is. | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 16. | Waarom, sal jy sê, wil die spreker sy tyd vat met hierdie verhouding? (versreël 12 en 13). | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 17. | Verduidelik waarom hierdie stelling ONWAAR is | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 18 | Haal die versreël aan wat sê dat sy geliefde haarself nie hoef te verander nie. | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 19 | Kies die KORREKTE antwoord om die sin mee te voltooi. Skryf slegs die antwoord (A–D) langs die vraagnommer 19) neer. | | | | | |  |  |
|  |  | | | | | |  |  |
|  | “Kom wys my wie jy is en wie jy graag wil wees.” “Kom wees net jy, kom wees net jy.” (versreëls 11 en 12) is ŉ … | | | | | |  |  |
|  |  | | | | | |  |  |
|  | A | | stelling | | | |  |  |
|  | B | | bevel | | | |  |  |
|  | C | | versoek | | | |  |  |
|  | D | | vraag | | | |  | (1) |
|  |  | | | | | |  |  |
| 20 | Voltooi die volgende paragraaf deur die woorde in die lys hieronder te gebruik. Skryf slegs die woord langs die vraagnommer (20.1-20.3) neer. | | | | | |  |  |
|  |  | | | | | |  |  |
|  |  | haastig naby tyd blou | | | |  |  |  |
|  |  | | | | | |  |  |
|  | Die hoofgedagte van strofe 3 kan as volg verwoord word: As die spreker se geliefde (20.1) …wil hê, moet sy nie (20.2) … wees nie, maar hy vra haar om (20.3) …haar te wees terwyl sy nadink. | | | | | |  | (3) |
|  |  | | | | | |  |  |
| 21 | Hoe sal dit vir die spreker moontlik wees om sy geliefde beter te leer ken? | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 22 | “kom wees hier rondom  my net as jy wil ...” (versreëls 18 en 19) | | | | | |  |  |
|  |  | | | | | |  |  |
|  | 22.1 | | Kies die KORREKTE antwoord om die sin mee te voltooi. Skryf slegs die antwoord langs die vraagnommer neer. | | | |  |  |
|  |  | |  | | | |  |  |
|  |  | | Die leesteken aan die einde van versreël 19 word (dubbelpunt / ellips) genoem. | | | |  | (1) |
|  |  | |  | | | |  |  |
|  | 22.2 | | Wat is die funksie van die leesteken in Vraag 22.1 word … genoem? | | | |  | (1) |
|  |  | |  | | | |  |  |
| 23 |  | | “Kom wees net jy, kom wees net jy.” (versreël 13) | | | |  |  |
|  |  | |  | | | |  |  |
|  | 23.1 | | Verklaar waarom die sin in versreël 13 herhaal word. | | | |  | (1) |
|  |  | |  | | | |  |  |
|  | 23.2 | | Wat, sou jy sê, is die gevolg van persone wat versreël 13 in hulle verhoudings toepas? | | | |  | (1) |
|  |  | | | | | |  |  |
| 25 | Waarom, sal jy sê, is dit belangrik dat mens jouself in verhouding moet wees? Noem TWEE redes. | | | | | |  | (2) |
|  |  | |  | | | |  |  |
| 26 | Waarom, sou jy sê, is dit noodsaaklik om iemand te leer ken? | | | | | |  |  |
|  |  | |  | | | |  |  |
|  | 26.1 | | Beskryf met EEN woord die spreker se karaktertrek volgens wat hy in strofe 3 sê. | | | |  | (1) |
|  |  | |  | | | |  |  |
|  | 26.2 | | Gee TWEE redes vir jou antwoord. | | | |  | (2) |
|  |  | | | | | |  |  |
| 27 | Watter les leer die leser by die spreker in hierdie gedig? | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 28 | 28.1 | | Kies die KORREKTE antwoord uit dié tussen hakies. | | | |  |  |
|  |  | |  | | | |  |  |
|  |  | | Aan die manier waarop die spreker in strofe 2 en 3 praat, kan ons sê dat hy/sy (ongeduldig/gerusstellend) is. | | | |  | (1) |
|  |  | |  | | | |  |  |
|  | 28.2 | | Motiveer jou antwoord op VRAAG 28.1 met DRIE voorbeelde uit die gedig. | | | |  | (3) |
|  |  | | | | | |  |  |
| 29 | Kies die term uit KOLOM B wat by die voorbeeld in KOLOM A pas. Skryf slegs die letter (A–C) langs die vraagnommer 29.1 tot 29.4 neer. | | | | | |  |  |
|  |  | | | | | |  |  |
|  | KOLOM A | | | KOLOM B | | |  |  |
|  | 20.1 | | Ek wil my tyd vat hierdie keer | A | alliterasie | |  |  |
|  |  | |  |  |  | |  |  |
|  | 29.2 | | Kom **w**ys my wie jy is en **w**ie jy graag wil wees | B | enjambement | |  |  |
|  |  | |  | C | inversie | |  |  |
|  | 29.3 | | Ek wil my tyd vat hierdie keer  ek moet my tyd vat hierdie keer | D | kontras | |  |  |
|  |  | |  |  |  | |  |  |
|  | 29.4 | | kom wees hier rondom my  kom wees hier rondom | E | herhaling | |  | (4) |
|  |  | | | | | |  |  |
| 30 | Wat is die funksie van herhaling in die gedig? | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 31 | Kies die KORREKTE antwoord om die sin mee te voltooi. Skryf slegs die antwoord (A–D) langs die vraagnommer (31) neer. | | | | | |  |  |
|  |  | | | | | |  |  |
|  | Die spreker maak baie van herhaling gebruik, want hy/sy ... | | | | | |  |  |
|  |  | | | | | |  |  |
|  | A | | is nie seker van sy/haar saak nie. | | | |  |  |
|  | B | | wil die leser gerusstel dat die nuwe verhouding gaan werk. | | | |  |  |
|  | C | | is bang die geliefde verstaan nie wat hy/sy probeer sê nie. | | | |  |  |
|  | D | | wil die geliefde daarvan oortuig dat hy/sy bedoel wat hy/sy sê. | | | |  | (1) |
|  |  | | | | | |  |  |
| 32 | Dui die progressie in die gedig aan. | | | | | |  | (3) |
|  |  | | | | | |  |  |
| 33 | Waarom sal hierdie gedig maklik gesing kan word (liriek)? Motiveer jou antwoord met TWEE voorbeelde uit die gedig. | | | | | |  | (2) |
|  |  | | | | | |  |  |
| 34 | Die gedig is in die vorm van liriek geskryf. | | | | | |  |  |
|  |  | | | | | |  |  |
|  | Noem DRIE kenmerke van liriek. | | | | | |  | (3) |
|  |  | | | | | |  |  |
| 35 | Kies die KORREKTE antwoord om die sin mee te voltooi. Skryf slegs die antwoord langs die vraagnommer neer. | | | | | |  |  |
|  |  | | | | | |  |  |
|  | Die gedig is (treurlied / liefdesgedig) | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 36 | Wat, sou jy sê, is die funksie van die voornaamwoorde in die gedig? | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 37 | 37.1 | | Met watter soort spreker het ons in die gedig te doen? | | | |  | (1) |
|  |  | | | | | |  |  |
|  | 37.2 | | Wat is die funksie van die soort verteller in Vraag 37.1? | | | |  | (1) |
|  |  | | | | | |  |  |
| 38 | Wat is die tema van die gedig? | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 39 | Die gedig het universele tema.  Sê waarom hierdie stelling WAAR is. | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 40 | Watter soort rym word in die refrein gevind? | | | | | |  | (1) |
|  |  | | | | | |  |  |
| 41 | Noem TWEE tegnieke wat die digter gebruik om sekere woorde in die gedig te beklemtoon. | | | | | |  | (2) |
|  |  | | | | | |  |  |
| 42 | Kies die KORREKTE antwoord om die sin mee te voltooi. Skryf slegs die antwoord (A–D) langs die vraagnommer (42) neer. | | | | | |  |  |
|  |  | | | | | |  |  |
|  | Die herhaling van die versreëls in die gedig is om … te skep. | | | | | |  |  |
|  |  | | | | | |  |  |
|  | A | | Geduld | | | |  |  |
|  | B | | Kalmte | | | |  |  |
|  | C | | metrum | | | |  |  |
|  | D | | ritme | | | |  | (1) |
|  |  | | | | | |  |  |
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| Palimpses – Johann de Lange | | | | | | | | |
|  | | | | | | | | |
| Lees die gedig hieronder deur en beantwoord die vrae wat daarop volg | | | | | | | | |
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|  | | 1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  19  20 | | | | RONDOM MY – Dawie de Jager  Ek wil my tyd vat hierdie keer  ek moet my tyd vat hierdie keer  want die haastigheid in my het my  al veels te veel keer  ondergekry  my ondergekry.  Ek wil my tyd vat hierdie keer  ek moet my tyd vat hierdie keer.  Ek sien die blou in jou deur die bietjie in jou oë.  Ek weet daar is dinge wat jou ook nog pla  dinge wat jou terughou.  Kom wys my wie jy is en wie jy graag wil wees.  Kom wees net jy, kom wees net jy.  As jy wil tyd vat hierdie keer  kom vat 'n rukkie hier by my  As jy tyd wil vat  kom wees hier rondom my  kom wees hier rondom  my net as jy wil ...  net as jy wil. | | | | | | | | | | | | | | |  |
|  | | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | |  | | | | |
| 1.1 | | | | | | | Wat beteken die woorde in die titel “rondom my”? | | | | | | | | | | | | | | | | | | |  | | | | | (1) | | | | |
|  | | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | |  | | | | |
| 1.2 | | | | | | | Bring die titel in verband met die inhoud van die gedig. | | | | | | | | | | | | | | | | | | |  | | | | | (2) | | | | |
|  | | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | |  | | | | |
| 2. | | | | | | | Met wie praat die spreker? | | | | | | | | | | | | | | | | | | |  | | | | | (1) | | | | |
|  | | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | |  | | | | |
| 3. | | | | | | | Hierdie spreker sien kans vir ŉ nuwe verhouding, al het sy/haar vorige verhoudings nie uitgewerk nie. | | | | | | | | | | | | | | | | | | |  | | | | |  | | | | |
|  | | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | |  | | | | |
|  | | | | | | | Motiveer waarom hierdie stelling WAAR is. | | | | | | | | | | | | | | | | | | |  | | | | | (1) | | | | |
|  | | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | |  | | | | |
| 4. | | | | | | | Kies die KORREKTE antwoord uit dié tussen hakies. | | | | | | | | | | | | | | | | | | |  | | | | |  | | | | |
|  | | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | |  | | | | |
|  | | | | | | | 4.1 Die spreker is van plan om (haastiger/versigtiger) as vroeër  te wees (strofe 1). | | | | | | | | | | | | | | | | | | |  | | | | | (1) | | | | |
|  | | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | |  | | | | |
|  | | | | | | | 4.2 Motiveer jou antwoord met TWEE voorbeelde uit die gedig. | | | | | | | | | | | | | | | | | | |  | | | | | (2) | | | | |
|  | | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | |  | | | | |
|  | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|  | | 1  2  3  4  5  6  7  8  9  10  11  12  13  14 | | PALIMPSES – Johann de Lange  Bome skryf teen die blou  kreukellose lug dinge  wat niemand verstaan nie.  Houtkappers kom met byle  en vel die bome.  Meulens saag en maal  en pulp en plet die hout.  Stil is die bome;  stil, net tot hy kletterend  met sy tikmasjien  uit selfs die fynste grein  die hele gamma van woord  en pyn ring op ring  deur hierdie oggend laat dein. | | | | | | | | | |  | | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
| 1. | | | | | | “Bome skryf teen die blou  kreukellose lug” (versreëls 1-2) | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | 1.1 | | | | Benoem die beeldspraak in versreëls 1-2 | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | |  | | | |  | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | 1.2 | | | | Verklaar die beeldspraak in versreëls 1-2 | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | |  | | | |  | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | 1.3 | | | | Hoe lyk die lug as dit as “kreukellose lug” beskryf word. | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
| 2. | | | | | | Watter woord in strofe 1 dui daarop dat daar geen wolke in die lug is nie? | | | | | | | | | | | | | | | | | | | | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
| 3. | | | | | | In reël 1–3 skryf die bome ŉ boodskap. | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | 3.1 | | | | Watter boodskap, dink jy, skryf die bome? | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | | 3.2 | | | | Hoekom verstaan die mense nie die boodskap van die bome nie? | | | | | | | | | | | | | | | | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
| 4 | | | | | | Kies die KORREKTE antwoord om die stelling mee te voltooi. Skryf slegs die vraagnommer (4) en die letter (A–D) neer, byvoorbeeld 4.E. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | Die herhaling van "en" in reël 6 en 7 is om ... | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | A | | | | | by die ritme van die gedig in te pas. | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | B | | | | | die gebruik van die komma uit te skakel. | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | C | | | | | te beklemtoon dat die bome hulpeloos in die hele proses is. | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | D | | | | | te beklemtoon dat die hout op verskillende maniere verwerk word. | | | | | | | | | | | | | | | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
| 5. | | | | | | Die verskillende stappe in die maak van papier word genoem. Skryf EEN WOORD uit die gedig neer wat ELK van die volgende stappe aandui: | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | |
|  | | | | | |  | | | |  | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | 5.1 | | | | Die bome word afgekap. | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | 5.2 | | | | Die hout word fyngemaak. | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | 5.3 | | | | Die papierpap word gemaak. | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
| 6. | | | | | | Wie is die "hy" van wie in strofe 2 gepraat word? | | | | | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
| 7. | | | | | | Motiveer waarom die stelling hieronder ONWAAR is. | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | Die "pyn" in versreël 13 verwys net na die fisiese pyn wat die bome ervaar. | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | Verwys in jou antwoord na die betekenis van pyn in hierdie gedig. | | | | | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
| 8. | | | | | | Skryf EEN klanknabootsende woord uit strofe 2 neer. | | | | | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
| 9. | | | | | | In hierdie gedig word houtkappers en skrywers teenoor mekaar gestel. | | | | | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | | 9.1 | | | | Watter gereedskap gebruik die houtkappers om die bome af te kap? | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | 9.2 | | | | Wat gebruik die "hy" in strofe 2 om iets nuuts te skep? | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
| 10. | | | | | | Watter TWEE OPEENVOLGENDE WOORDE in strofe 2 verwys na papier? | | | | | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
| 11.1 | | | | | | Verklaar die titel van die gedig? | | | | | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
| 11.2 | | | | | | Hoe pas die titel by die inhoud van die gedig? | | | | | | | | | | | | | | | | | | |  | | | | | | | (2) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
| 12 | | | | | | Die titel en die boodskap van hierdie gedig verwys albei na herwinning. | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
|  | | | | | | Motiveer hierdie stelling deur na die titel en die gedig te verwys. | | | | | | | | | | | | | | | | | | |  | | | | | | | (2) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
| 13. | | | | | | Hoe word die "hy" die stem van die "stil" bome? | | | | | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
| 14. | | | | | | Hoekom is hierdie gedig relevant vir ons samelewing? | | | | | | | | | | | | | | | | | | |  | | | | | | | (1) | | | | | |
|  | | | | | |  | | | | | | | | | | | | | | | | | | |  | | | | | | |  | | | | | |
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| Die boodskapper – Peter Snyders | | | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | | |
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|  | 1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16 | **DIE BOODSKAPPER – Peter Snyders**  Die aandster vonkel soe speels vanaand  was daa' ŉ knipoeg  van jou  na my?  Djy is so naby  soes die helderste ster  djy's die spoed van ŉ gedagte  weg van my  Ek los ŉ boodskap  by Venus vir jou –  as djy yt jou aandklas  kom, stiek yt jou hand  haal dit af:  dis die briefie met  die soentjie  op die omslag | | | | | | | |  | | | |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1. | | | | | Die titel van die gedig is "Die boodskapper". | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.1 | | | | | Wie is die boodskapper na wie daar in die titel verwys word? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.2 | | | | | Watter boodskap moet die boodskapper oordra? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.3 | | | | | Aan wie moet die boodskap afgelewer word? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.4 | | | | | Watter EEN woord in strofe 1 dui aan dat die aandster lus vir pret en plesier is? | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.5 | | | | | Wat is die funksie van die s-alliterasie in versreël 1? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.6 | | | | | Na wie verwys die “jou” en “my” in strofe 1 onderskeidelik? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (2) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.7 | | | | | 1.7.1 | | | | | | Watter soort spreker is in die gedig aan die woord? | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | 1.7.2 | | | | | | Motiveer jou antwoord deur EEN woord uit die gedig aan te haal. | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.8 | | | | | Die titel skep die idee dat die spreker nie by die geliefde is nie. Watter ander aanduiding in die gedig wys dat hulle nie by mekaar is nie? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | A | | | | Die spreker sê die aandster knipoog. | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | B | | | | Die spreker gee vir die geliefde ŉ soentjie. | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | C | | | | Die spreker los vir die geliefde boodskap by Venus. | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | D | | | | Die spreker vergelyk die geliefde met die helderste ster. | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.9 | | | | | Wie of wat is die boodskapper (die titel) in die gedig? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.10 | | | | | Watter ander woord is vir “Venus” (versreël 10) in die gedig gebruik? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.11 | | | | | Hoekom, dink jy, is die “aandster” (versreël 1) as beeld in die gedig gebruik? Noem TWEE feite. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.12 | | | | | Waaruit kan jy aflei dat die aandster met mens kommunikeer? Haal TWEE APARTE WOORDE uit strofe 1 aan. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (2) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.13 | | | | | Haal EEN WOORD uit strofe 1 aan wat dui op die helderheid van die aandster. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.14 | | | | | Kies die KORREKTE antwoord uit dié tussen hakies. Skryf slegs die vraagnommer (1.14) en die antwoord neer. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | In strofe 1 kry ons die gevoel van (eensaamheid/romanse). | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.15 | | | | | Haal EEN WOORD uit strofe 1 aan wat die stemming van die gedig sal beskryf. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.16 | | | | | 1.16.1 | | | | | | Benoem die beeldspraak wat in strofe 1 voorkom. | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | |  | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | 1.16.2 | | | | | | Haal die verreël as voorbeeld aan. | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.17 | | | | | Noem die DRIE tegnieke wat gebruik is om die “jou” en “my” in strofe 1 te beklemtoon. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.18 | | | | | Strofe 1 eindig met ŉ retoriese vraag. Verduidelik waarom hierdie stelling WAAR is. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | |  | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.19 | | | | | 1.19.1 | | | | | | Die spreker het nie die vrymoedigheid om vir sy geliefde liefdes-boodskap te stuur nie. | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | |  | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | 1.19.2 | | | | | | Waarvan is die “aandster” (versreël 1) simbool? | | | | | | | | | | | | | | | | | | | | (1) | | | | |  |
|  | | | | |  | | | | | |  | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | 1.19.3 | | | | | | Hoekom het die spreker juis die “aandster” as simbool gebruik? | | | | | | | | | | | | | | | | | | | | (1) | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.20 | | | | | Gee EEN voorbeeld van alliterasie uit strofe 1. Onderstreep die allitererende klanke. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.21 | | | | | Kies die KORREKTE antwoord. Skryf net die vraagnommer en die letter neer, bv. 1.21 E. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | “soes die helderste ster” (versreël 6) is voorbeeld van … | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | A | | | | metafoor | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | B | | | | vergelyking | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | C | | | | personifikasie | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | D | | | | beknopte vergelyking | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.22 | | | | | Die spreker en sy geliefde is nie bymekaar nie.  Waaruit kan ons bogenoemde stelling aflei? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.23 | | | | | Waaruit kan jy aflei dat versreël 6 ŉ vergelyking is? Haal slegs EEN WOORD uit die versreël aan. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.24 | | | | | Haal ŉ reël uit strofe 2 aan waarin hiperbool voorkom. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.25 | | | | | Sterre is ver van ons af. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | Hoekom voel dit egter vir die spreker asof die aandster naby aan hom en sy geliefde was? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.26 | | | | | Wie of wat is die helderste ster? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.27 | | | | | Watter kenmerk het die aandster waaraan die geliefde dit maklik sal kan uitken? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.28 | | | | | Watter woord in strofe 2 kontrasteer met "naby" (versreël 5)? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.29 | | | | | “djy's die spoed van ŉ gedagte/ weg van my” (versreël 7 en 8).  Verduidelik wat die spreker bedoel. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.30 | | | | | Verduidelik in jou eie woorde wat versreël 7 beteken. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.31 | | | | | Wat beteken dit dat die geliefde “die spoed van ŉ gedagte” (versreël 7) weg van die spreker is? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.32 | | | | | Verduidelik die twee beelde in strofe 2 wat aandui hoe naby die spreker aan die geliefde voel. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (2) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.33 | | | | | Wat word die stylfiguur in die word “djy’s” (versreël 7) genoem? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.34 | | | | | Gee die korrekte Afrikaans vir die woord “djy’s”. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.35 | | | | | Bespreek die kontras in strofe 2. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (2) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.36 | | | | | Wat het die spreker vir sy geliefde by Venus in strofe 3 gelos? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.37 | | | | | Waar was die geliefde? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.38 | | | | | Waaruit kan jy aflei dat die spreker se geliefde dalk ŉ student is? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.39 | | | | | Hoekom sal Venus veilige plek wees om ŉ boodskap by te los? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.40 | | | | | Die aandagstreep aan die einde van versreël 9 is gebruik om (afstand / afwagting) te skep. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.41 | | | | | Waarna verwys “dit” in versreël 13? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.42 | | | | | Hoe weet jy dat die spreker gevoel het dat sy geliefde sy boodskap maklik in die hande kon kry? (strofe 3) | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.43 | | | | | Wat moes die geliefde doen om die briefie in die hande te kry? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.44 | | | | | Watter tegniek is gebruik om te beklemtoon hoe maklik dit was om die boodskap in die hande te kry. (strofe 3) | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.45 | | | | | (a) | | | | Kies die KORREKTE uitdrukking om die sin te voltooi. Skryf net die uitdrukking as antwoord neer. | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | |  | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | Die uitdrukking (uit die oog uit die hart / so naby maar tog so ver) is gepas in strofe 3. | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | |  | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | (b) | | | | Hoekom is die uitdrukking gepas in strofe 3. | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | |  | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.46 | | | | | Wat is die funksie van die dubbelpunt in versreël 10? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.47 | | | | | Wat sou jy sê is die kerngedagte van die boodskap? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.48 | | | | | Watter teken was daar dat die boodskap ŉ liefdesbrief was? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.49 | | | | | Vandag sal verliefdes so ŉ brief met "Mwah!" afsluit. Hoe sluit die spreker in hierdie gedig die liefdesbrief af? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.50 | | | | | Hoe sou sy geliefde weet watter boodskap hare was? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.51 | | | | | Watter bevestiging het die geliefde as sy die soentjie op die omslag sien? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.52 | | | | | Waarvan was die “soentjie” (versreël 15) op die omslag ŉ simbool? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.53 | | | | | Hoe sou die ontvanger weet dat dit die regte boodskap was? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.54 | | | | | Watter simbool word gewoonlik in ŉ briefie gebruik om ŉ soentjie aan te dui? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.55 | | | | | Hoekom, dink jy, beskryf die spreker hoe die briefie lyk? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.56 | | | | | (a) | | | | Wat, sou jy sê, is die boodskap wat die aandster vir die geliefde moes gee? | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | |  | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | (b) | | | | Motiveer jou antwoord in Vraag 1.56(a) | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.57 | | | | | Waaruit kan ons aflei dat die spreker in die aand praat? Gee TWEE redes. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (2) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.58 | | | | | Dink jy hierdie gedig is romanties? Motiveer jou antwoord. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.59 | | | | | Hoekom het die spreker aan sy geliefde beskryf hoe die boodskap gelyk het? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.60 | | | | | Waarom het die spreker ŉ briefie aan sy geliefde geskryf en nie net met haar gepraat nie? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.61 | | | | | Hoekom sou dit nie die spreker gehelp het om sy geliefde te bel nie? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.62 | | | | | Op watter ander manier kon hy kontak met sy geliefde gemaak het? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.63 | | | | | Waarom is die gebruik van die verkleiningsvorm “briefie” in versreël 14 en “soentjie” in versreël 15 so effektief? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
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| 1.64 | | | | | Voltooi die volgende paragraaf deur die woorde in die lys hieronder  te gebruik. Skryf slegs die woord langs die vraagnommer (1.64(a)-1.64(c) neer. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | | gedagtes boodskap aandklas knipoog | | | | | | | | | | | | |  | | | | | | |  | | | | |  |
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|  | | | | | Die gedig begin met die aandster wat (a) …, dan gaan dit oor na die (b) … aan die geliefde. Die derde strofe verwys na die (c) … wat die geliefde by die aandster moet kry. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (3) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.65 | | | | | Die volgende gebeure hou verband met die verloop van die gebeure in die gedig. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | Skryf die vier gebeure onder mekaar in die korrekte VOLGORDE neer: | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | * Die spreker het aan die geliefde gedink. * Die aandster het die spreker aan die geliefde herinner. * Die spreker het die geliefde vertel waar die briefie was. * Die spreker het vir die geliefde 'n briefie geskryf. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (4) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.66 | | | | | Hoe sal jy die spreker in die gedig se karakter beskryf? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.67 | | | | | Sou jy daarvan gehou het as jy so ŉ briefie van jou geliefde af gekry het? Motiveer jou antwoord. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.68 | | | | | Dink jy jongmense van vandag kommunikeer nog met hulle geliefdes deur briefies te skryf? Motiveer jou antwoord. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.69 | | | | | Kies die aanhaling in KOLOM B wat by die letterkundige aspek in  KOLOM A pas. Skryf slegs die letter (A-E) langs die vraagnommer (1.69(a)-1.69(d)) neer. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
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|  | | | | | KOLOM A | | | | | | | | | | | KOLOM B | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | (a) | | | | | | Alliterasie | | | | | A | "was daa knipoeg/ van jou/ na my?” | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | |  | | | | |  |  | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | (b) | | | | | | Vergelyking | | | | | B | "die aand**s**ter vonkel **s**oe **s**peel**s** vanaand" | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | |  | | | | |  |  | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | (c) | | | | | | Personifikasie | | | | | C | "Djy is so naby/ soes die helderste ster" | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | |  | | | | |  |  | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | (d) | | | | | | Metafoor | | | | | D | "dis die briefie/ met die soentjie" | | | | | | | | | | | | | |  | | | | |  |
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|  | | | | |  | | | | | | | | | | | E | "djy’s die spoed van gedagte" | | | | | | | | | | | | | |  | | | | | (4) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.70 | | | | | Kies die KORREKTE woord om die sin te voltooi. Skryf net die woord as antwoord neer. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | Die spreker gebruik (inversie / personifikasie) om sekere gedagtes en woorde te beklemtoon. | | | | | | | | | | | | | | | | | | | | | | | | | | (1) | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.71 | | | | | Noem DRIE tegnieke wat gebruik word om die “my” en die “jou” tipografies te beklemtoon. | | | | | | | | | | | | | | | | | | | | | | | | | | (3) | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.72 | | | | | In die gedig kom voorbeelde van rym voor. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | (a) | | | | | | Haal ŉ voorbeeld van binnerym aan. | | | | | | | | | | | | | | | | | | | | (1) | | | | |  |
|  | | | | |  | | | | | |  | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | (b) | | | | | | Haal ŉ voorbeeld van eindrym aan. | | | | | | | | | | | | | | | | | | | | (1) | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.73 | | | | | Haal die versreël aan waarin eindrym voorkom. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.74 | | | | | Die gedig is ŉ voorbeeld van ŉ vrye vers | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | | Motiveer waarom die stelling hieronder WAAR is. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.75 | | | | | Hoekom is die gedig ŉ voorbeeld van vrye vers? Gee TWEE redes. | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (2) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.76 | | | | | Waarom is die taalgebruik in die gedig aanvaarbaar? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.77 | | | | | Noem TWEE kenmerke van Kaapse Afrikaans | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (2) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.78 | | | | | Waarom dink jy is die gedig nie in Standaardafrikaans geskryf ne? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
| 1.79 | | | | | Wat, dink jy, is die rede waarom Peter Snyder se digkuns “straatpoësie genoem word? | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | | (1) |
|  | | | | |  | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |  |
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| Huiskat - Elizabeth Eybers |  |

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|  | 1  2  3  4  5  6  7  8  9  10  11  12  13  14 | HUISKAT - Elisabeth Eybers  Die kat strek hoog op vier strak bene, buig  behaaglik om haar luiperdlies te lek,  rol om en lê fluwelig oopgevlek  dat keel en bors en buik die son kan suig.  Ons noem haar "kat" want sy is sonder siel en anoniem. Smal skerwe van agaat  staar koud uit die driehoekige gelaat.  Arglistig, vloeibaar, soos 'n blink reptiel  van los en lenig wees versadig: sy  sal nooit - die veearts het haar "reggemaak" - ekstase en angs van lewe voortbring smaak,  sal, steeds eenselwig, alle teerheid stuit.  Ek hol my hand behoedsaam, smalend sluit  sy haar oë, kronkel by my greep verby. |  |

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| 1 | Kies die KORREKTE antwoord uit dié tussen hakies. Skryf slegs die  vraagnommer (1) en die antwoord neer. | | | | | |  | |  |
|  |  | | | | | |  | |  |
|  | Op grond van die uiterlike bou kan ŉ mens sê dat hierdie gedig ŉ  (Italiaanse/Engelse) sonnet is. | | | | | |  | | (1) |
|  |  | | | | | |  | |  |
| 2 | Watter DRIE dinge doen die kat in versreël 1-2? | | | | | |  | | (3) |
|  |  | | | | | |  | |  |
| 3 | Na watter ander lid van die katfamilie word in die gedig verwys? | | | | | |  | | (1) |
|  |  | | | | | |  | |  |
| 4 | Hoe weet ŉ mens dat die kat se pels sag is? Skryf EEN woord uit  strofe 1 neer. | | | | | |  | | (1) |
|  |  | | | | | |  | |  |
| 5 | Hoekom is die herhaling van "en" in reël 4 effektief? | | | | | |  | | (1) |
|  |  | | | | | |  | |  |
| 6 | Watter vorm het die kat se gesig? | | | | | |  | | (1) |
|  |  | | | | | |  | |  |
| 7 | Kies die KORREKTE antwoord. Skryf slegs die vraagnommer (7)  en die letter (A-D) neer, byvoorbeeld 7 E. | | | | | |  | |  |
|  |  | | | | | |  | |  |
|  | Dit is ironies dat die mens die kat "reggemaak" het (versreël 10),  want eintlik het die mens die kat ... | | | | | |  | |  |
|  |  | | | | | |  | |  |
|  | A | se wilde natuur hierdeur weggeneem. | | | | |  | |  |
|  | B | se natuurlike siklus verander. | | | | |  | |  |
|  | C | aanpasbaar gemaak. | | | | |  | |  |
|  | D | beter gemaak. | | | | |  | | (1) |
|  |  | | | | | |  | |  |
| 8 | Voltooi die volgende paragraaf deur die woorde in die lys hieronder  te gebruik. Skryf slegs die woord langs die vraagnommer (8.1-8.2) neer. | | | | | |  | |  |
|  |  | | | | | |  | |  |
|  |  | liefdelose; onverantwoordelike; liefdevolle; versigtige | | |  | |  | |  |
|  |  | | | | | |  | |  |
|  | Die woorde "arglistig" en "koud" dui op die kat se (8.1) ... optrede  teenoor die mens. Die woord "behoedsaam" dui op die (8.2) ... reaksie  van die mens. | | | | | |  | | (2) |
|  |  | | | | | |  | |  |
| 9 | Kies die aanhaling in KOLOM B wat by die letterkundige aspek in  KOLOM A pas. Skryf slegs die letter (A-E) langs die vraagnommer (9.1-9.4) neer. | | | | | |  | |  |
|  |  | | | | | |  | |  |
|  | KOLOM A | | KOLOM B | | | |  | |  |
| 9.1 | Metafoor | | A | "... buig behaaglik ..." | | |  | |  |
|  |  | |  |  | | |  | |  |
| 9.2 | Alliterasie | | B | "... dat keel en bors en buik die son kan suig." | | |  | |  |
|  |  | |  |  | | |  | |  |
| 9.3 | Vergelyking | | C | "... skerwe van agaat ..." | | |  | |  |
|  |  | |  |  | | |  | |  |
| 9.4 | Personifikasie | | D | "... vloeibaar, soos 'n blink reptiel ..." | | |  | |  |
|  |  | |  |  | | |  | |  |
|  |  | | E | "... steeds eenselwig, alle teerheid stuit." | | |  | | (4) |
|  |  | | | | | |  | |  |
| 10 | "smalend sluit | | | | | |  | |  |
|  | sy haar oë, kronkel by my greep verby." (Reël 13-14) | | | | | |  | |  |
|  |  | | | | | |  | |  |
|  | 10.1 | Watter woord dui aan dat die kat die mens probeer  terugbetaal? | | | | |  | | (1) |
|  |  |  | | | | |  | |  |
|  | 10.2 | Hoe betaal die kat die mens terug? Skryf dit in jou eie woorde  neer. | | | | |  | | (1) |
|  |  | | | | | |  | |  |
| 11 | Hoe beklemtoon die digter dat die kat anoniem is? | | | | | |  | | (1) |
|  |  | | | | | |  | |  |
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| Die nuwe kind - Pieter Strauss | | | | | |  | |

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| --- | --- | --- |
| Lees die gedig hieronder deur en beantwoord die vrae wat daarop volg |  |  |

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|  | 1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16 | DIE NUWE KIND - Pieter Strauss  Ons oë pen jou in jou spore vas:  Ons oë pen jou in jou spore vas:  In óns skooldrag, langs óns meneer,  jou hare volgens die reëls geskeer.  "Hector Sobukwe," hoor ons jou naam, “ŉ koningskind" - al is jy skaam.  Bedees knik jy, asof jy óns bedank  en gaan sit dan stil in jou bank.  Uit ŉ Tupperware-bakkie, soos dit hoort,  eet jy pouses jou snytjies brood.  Maar eenkant, alleen, onder ŉ boom  gaan staan jy dan en droom.  In die kunsklas word jou pen 'n mas,  hys jy prentjieseile uit jou ribbekas,  vaar jy weg oor wit papier  die toekoms in, nog ver van hier … | |  |
|  |  | | | |  | | |  |
| 1. | Noem DRIE dinge in strofe 1 en 2 waaruit ŉ mens kan aflei dat  hierdie nuwe kind dalk nie probleme in die skool of klas gaan  veroorsaak nie. | | | |  | | | (3) |
|  |  | | | |  | | |  |
| 2. | Kies die KORREKTE antwoord uit dié tussen hakies. | | | |  | | |  |
|  |  | | | |  | | |  |
|  | In reël 3 word "óns" beklemtoon. Hieruit kan ons aflei dat die  kinders die nuwe leerder (uitsluit/insluit). | | | |  | | | (1) |
|  |  | | | |  | | |  |
| 3. | Lees reël 5 en 6. | | | |  | | |  |
|  |  | | | |  | | |  |
|  | Was die onderwyser reg om die nuwe kind op hierdie manier aan  die klas voor te stel? Motiveer jou antwoord. | | | |  | | | (1) |
|  |  | | | |  | | |  |
| 4. | Die leestekens in hierdie gedig help om die tema uit te bou. | | | |  | | |  |
|  |  | | | |  | | |  |
|  | Kies die funksie uit KOLOM B om by die leesteken in KOLOM A te  pas. Skryf slegs die letter (A-E) langs die vraagnommers  (4.1 tot 4.4) neer. | | | |  | | |  |

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|  | KOLOM A | | KOLOM B | |  |  |
|  | 4.1 | dubbelpunt (Reël 1) | A | Dit beklemtoon hoe die kinders teenoor die nuwe kind moet optree. | |  |
|  |  |  |  |  | |  |
|  | 4.2 | aanhalingstekens (Reël 5 en 6) | B | Dit dui aan dat die houding van die leerders teenoor die nuwe kind verduidelik gaan word. | |  |
|  |  |  |  |  | |  |
|  | 4.3 | kommas (Reël 11) | C | Dit dui op die nuwe kind se drome vir die toekoms. | |  |
|  |  |  |  |  | |  |
|  | 4.4 | ellips (Reël 16) | D | Dit beklemtoon dat die nuwe  kind sonder vriende is. | |  |
|  |  |  |  |  | |  |
|  |  |  | E | Dit dui aan dat die onderwyser die nuwe kind bekendstel. | | (4) |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 5 | | | | Kies die KORREKTE antwoord om die sin mee te voltooi. Skryf  slegs die letter (A-D) langs die vraagnommer (5) neer. | | | | | | | | | |  | | | | |  | |
|  | | | |  | | | | | | | | | |  | | | | |  | |
|  | | | | "Uit 'n Tupperware-bakkie, soos dit hoort, eet jy pouses jou snytjies brood." | | | | | | | | | |  | | | | |  | |
|  | | | |  | | | | | | | | | |  | | | | |  | |
|  | | | | Uit die onderstreepte woorde lei ons af dat ... | | | | | | | | | |  | | | | |  | |
|  | | | |  | | | | | | | | | |  | | | | |  | |
|  | | | | A die nuwe kind maklik by die ander sou kon inpas. | | | | | | | | | |  | | | | |  | |
|  | | | | B niemand hulle aan die nuwe kind gesteur het nie. | | | | | | | | | |  | | | | |  | |
|  | | | | C die ander kinders jaloers op die nuwe kind was. | | | | | | | | | |  | | | | |  | |
|  | | | | D pouses alleentye vir die nuwe kind was. | | | | | | | | | |  | | | | | (1) | |
|  | | | |  | | | | | | | | | |  | | | | |  | |
| 6. | | | | In die laaste strofe kry ons 'n skip-metafoor, maar ons lees nooit die  woord "skip" nie. | | | | | | | | | |  | | | | |  | |
|  | | | |  | | | | | | | | | |  | | | | |  | |
|  | | | | Haal TWEE afsonderlike woorde aan wat vir ons wys dat dit oor ŉ  skip gaan. | | | | | | | | | |  | | | | | (2) | |
|  | | | |  | | | | | | | | | |  | | | | |  | |
| 7. | | | | Lees die slotstrofe. | | | | | | | | | |  | | | | |  | |
|  | | | |  | | | | | | | | | |  | | | | |  | |
|  | | | | Kies die KORREKTE antwoord uit dié tussen hakies. Skryf slegs die antwoord langs die vraagnommer (7.1 en 7.2) neer. | | | | | | | | | |  | | | | |  | |
|  | | | |  | | | | | | | | | |  | | | | |  | |
|  | | | | Gedurende (7.1) (pouse/die kunsperiode) leef die nuwe kind homself uit. Die woord "ribbekas" dui daarop dat hierdie nuwe kind met sy hele (7.2) (hart/lyf) uitsien na die toekoms. | | | | | | | | | |  | | | | | (2) | |
|  | | | |  | | | | | | | | | |  | | | | |  | |
| 8. | | | | Word die skoolsituasie in hierdie gedig realisties uitgebeeld?  Motiveer jou antwoord met TWEE feite uit die gedig. | | | | | | | | | |  | | | | | (2) | |
|  | | | |  | | | | | | | | | |  | | | | |  | |
| 9. | | | | Die tema van hierdie gedig handel oor 'n buitestander. Motiveer waarom hierdie tema so relevant in Suid-Afrikaanse skole is. | | | | | | | | | |  | | | | | (1) | |
|  | | | |  | | | | | | | | | |  | | | | |  | |
|  | | | |  | | | | | | | | | |  | | | | |  | |
| Tien haikoes vir die Vredeskoepel - Hans du Plessis | | | | | | | | | | | | | | |  | | |
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|  | | | |  | | | | | | |  | | | | | |  |
| Lees die gedig hieronder deur en beantwoord die vrae wat daarop volg | | | | | | | | | | |  | | | | | |  | | |
|  | | | | | | | | |  | | | | | | | |  | | |
| TIEN HAIKOES VIR DIE VREDEFORTKOEPEL - Hans du Plessis | | | | | | | | | | | | | | | | |  | | |
|  | | |
| 1 | | | **Meteoriet**  Deur die donker klief  ŉ klipvuis en klap lewe  uit die aarde uit. | | | |  | 6 | **Mens**  Toe staan stof uit stof  en oorheers die aarde op  grond van sy bestaan. | | | | | | | |  | | |
|  | | | | | | |  | |  | | | | | | | |  | | |
| 2 | | | **Wind**  ŉ Asem jaag oor  yslike nagte en vee  ons winternis weg. | | | |  | 7 | **Wêrelderfenis**  En ons koepel skeur  al langs perforasies van  mens-dom middeldeur. | | | | | | | |  | | |
|  | | | | | | |  | |  | | | | | | | |  | | |
| 3 | | | **Water**  Jy maak so silwer  sonder droë woorde sin  wat my skoon verstom. | | | |  | 8 | **Besoedeling**  Nou moet dier en duif  hees van die rook en roet vir  byl en treksaag boet | | | | | | | |  | | |
|  | | | | | | |  | |  | | | | | | | |  | | |
| 4 | **Grond**  Vang reën en son in  die bakhand van jou lyf waar  lewe kliphart klop. | | | | | |  | 9 | **Dankgebed**  Heer, ons paaie lê  uitgeteer oor brûe met  water onderdeur. | | | | | | | |  | | |
|  | | | | | | |  | |  | | | | | | | |  | | |
| 5 | **Boom**  Veerlig dwarrel herfs  van kil takke los en broei  nog ŉ lente uit. | | | | | |  | 10 | **Tien**  Vuis van swael en vuur  gaan duskant ons Groot Ekskuus  weer kom asem haal. | | | | | | | |  | | |
|  | | | | | | |  | |  | | | | | | | |  | | |
| 1 | | | | | | Hoe is die Vredefortkoepel gevorm? | | | | |  | | | | (1) | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
| 2 | | | | | | Noem EEN kenmerk van ŉ haikoe wat op hierdie gedig van  toepassing is. | | | | |  | | | | (1) | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
| 3 | | | | | | Kies die KORREKTE antwoord uit dié tussen hakies. | | | | |  | | | |  | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
|  | | | | | | In reël 1 gebruik die digter die woord "klief", wat "kap" of "sny" beteken, in plaas van "val". Dit is om die (krag/gevaar) van die meteoriet se ontploffing te beklemtoon. | | | | |  | | | | (1) | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
| 4 | | | | | | Noem die TWEE gevolge wat die "vuishou" in die eerste strofe vir die aarde gehad het. | | | | |  | | | | (2) | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
| 5 | | | | | | Verduidelik die woordspeling met die woord "yslike" in reël 5. | | | | |  | | | | (2) | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
| 6 | | | | | | Kies die KORREKTE antwoord om die sin mee te voltooi. Skryf slegs die letter (A-D) langs die vraagnommer (6) neer. | | | | |  | | | |  | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
|  | | | | | | Die s-alliterasie in haikoe 3 is effektief, want dit is asof jy die ... | | | | |  | | | |  | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
|  | | | | | | A | druppels op jou tong kan proe. | | | |  | | | |  | | | |
|  | | | | | | B | geruis van die water kan hoor. | | | |  | | | |  | | | |
|  | | | | | | C | nattigheid op jou vel kan voel. | | | |  | | | |  | | | |
|  | | | | | | D | droogte om jou kan sien. | | | |  | | | | (1) | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
| 7 | | | | | | In reël 10 en 11 kry ons 'n voorbeeld van ŉ metafoor. | | | | |  | | | |  | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
|  | | | | | | Skryf die metafoor neer wat die stelling WAAR maak. | | | | |  | | | | (1) | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
| 8 | | | | | | Verduidelik wat reël 13 en 14 beteken: | | | | |  | | | |  | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
|  | | | | | | "Veerlig dwarrel herfs  van kil takke los ... " | | | | |  | | | | (2) | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
| 9 | | | | | | Haal DRIE OPEENVOLGENDE WOORDE uit haikoe 6 aan wat na die mens verwys. | | | | |  | | | | (1) | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
| 10 | | | | | | In reël 21 sê die spreker dat die mens dom opgetree het in sy hantering van die Wêrelderfenisgebied. | | | | |  | | | | (1) | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
| 11 | | | | | | Wat gebeur volgens reëls 22 tot 24 met die natuur? | | | | |  | | | | (1) | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
| 12 | | | | | | Wat gebeur volgens reëls 22 tot 24 met die natuur? | | | | |  | | | |  | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
|  | | | | | | "Dis water onderdeur die brug" is ŉ idioom wat beteken dat dit te laat is om iets aan 'n saak te doen. | | | | |  | | | |  | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
|  | | | | | | Hierdie idioom word in reëls 16 tot 27 waar, want (die mens kan nie meer die skade aan die natuur herstel nie/die mens sal nog die skade aan die natuur kan herstel). | | | | |  | | | | (1) | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
| 13 | | | | | | Waarom kan ons sê dat die spreker in hierdie gedig graag die  natuur wil bewaar? | | | | |  | | | | (1) | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
| 14 | | | | | | Voltooi die paragraaf hieronder deur die ONTBREKENDE WOORDE in te vul. Skryf slegs EEN woord langs die vraagnommer (14.1) en (14.2) neer. | | | | |  | | | |  | | | |
|  | | | | | |  | | | | |  | | | |  | | | |
|  | | | | | | Die spreker in hierdie gedig vertel die storie van die ontstaan van  die (14.1) ... in Vredefort. Die gedig vorm 'n siklus, want in die  laaste haikoe lees ons weer van 'n (14.2) ..., soos in haikoe 1. | | | | | | | | | (2) | | | |
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|  | | | | | |  | | | | |  | | | |  | | | |
| Ek het ŉ huisie by die see - H.A. Fagan | | | | | | | | | | | | | | |  | | |
|  | | | | | |  | | | | |  | | | |  | | | |
| Lees die gedig hieronder deur en beantwoord die vrae wat daarop volg | | | | | | | | | | |  | | | |  | | | |

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|  | | 1  2  3  4  5  6  7  8  9  10  11  12  13  14 | EK HET ŉ HUISIE BY DIE SEE – HA Fagan  Ek het ŉ huisie by die see. Dis nag.  Ek hoor aaneen, aaneen die golwe slaan  teenaan die rots waarop my huisie staan  met al die oseaan se woeste krag.  Ek hoor die winde huil – 'n kreun, ŉ klag,  soos van verlore siele in hul nood  al dwalend, klagend, wat in graf en dood  geen rus kon vind nie, maar nog soek en smag.  My vuurtjie brand, my kersie gee sy lig.  Ek hoor dan maar hoe loei die storm daarbuite,  ek hoor hoe ruk die winde aan my ruite; hierbinne is dit veilig, warm en dig. Kom nag, kom  weer en wind, kom oseaan –  dit is ŉ rots waarop my huisie staan. | | | | | |  | | |
|  |  | | | | | | | | |  | | | |  | |
| 1 | Kies die KORREKTE antwoord uit dié tussen hakies. Skryf slegs die vraagnommer (1) en die antwoord neer. | | | | | | | | |  | | | |  | |
|  |  | | | | | | | | |  | | | |  | |
|  | Op grond van die strofebou kan ŉ mens sê dat hierdie gedig ‘n voorbeeld van (vrye vers/ ŉ Engelse sonnet) is. | | | | | | | | |  | | | | (1) | |
|  |  | | | | | | | | |  | | | |  | |
| 2 | Waarom speel hierdie gedig spesifiek in die nag af? | | | | | | | | |  | | | | (1) | |
|  |  | | | | | | | | |  | | | |  | |
| 3 | Hoe beklemtoon die spreker die aanhoudende beweging van die golwe? | | | | | | | | |  | | | | (1) | |
|  |  | | | | | | | | |  | | | |  | |
| 4 | Voltooi die volgende paragraaf deur die woorde in die lys hieronder te gebruik. Skryf slegs die woord langs die vraagnommer (4.1–4.2) neer. | | | | | | | | |  | | | |  | |
|  |  | | | | | | | | |  | | | |  | |
|  |  | beskermende; bekende; eensame; gevaarlike | | | | | | |  |  | | | |  | |
|  |  | | | | | | | | |  | | | |  | |
|  | In strofe 1 raak die leser daarvan bewus dat die spreker se huisie op 'n (4.1) ... plek staan. Uit strofe 3 kan ŉ mens aflei dat die spreker die huisie nogtans as ŉ (4.2) ... plek ervaar. | | | | | | | | |  | | | | (2) | |
|  |  | | | | | | | | |  | | | |  | |
| 5 | Noem die DRIE aparte woorde uit strofe 2 waarmee die wind se geluid beskryf word. | | | | | | | | |  | | | | (3) | |
|  |  | | | | | | | | |  | | | |  | |
| 6 | Wat simboliseer die verkleiningsvorm "vuurtjie" en "kersie" in strofe 3? | | | | | | | | |  | | | | (1) | |
|  |  | | | | | | | | |  | | | |  | |
| 7 | Hoekom herhaal die spreker "my" en "ek" in versreël 9–11? | | | | | | | | |  | | | | (1) | |
|  |  | | | | | | | | |  | | | |  | |
| 8 | Verwys na versreël 11–12. | | | | | | | | |  | | | |  | |
|  |  | | | | | | | | |  | | | |  | |
|  | Watter woord sou ŉ mens in die plek van die kommapunt aan die einde van versreël 11 kon gebruik? | | | | | | | | |  | | | | (1) | |
|  |  | | | | | | | | |  | | | |  | |
| 9 | Kies die aanhaling in KOLOM B om by die letterkundige aspek in KOLOM A te pas. Skryf slegs die letter (A–E) langs die vraagnommer (9.1–9.4) neer. | | | | | | | | |  | | | |  | |
|  |  | | | | | | | | |  | | | |  | |
|  | KOLOM A | | | | | | KOLOM B | | |  | | | |  | |
| 9.1 | Assonansie | | | | | | A | “Ek hoor die winde huil – kreun, klag, soos van verlore siele in hul nood …” | |  | | | |  | |
|  |  | | | | | |  |  | |  | | | |  | |
| 9.2 | Alliterasie | | | | | | B | “Ek het huisie by die see” | |  | | | |  | |
|  |  | | | | | |  |  | |  | | | |  | |
| 9.3 | Vergelyking | | | | | | C | “maar nog **s**oek en **s**mag …” | |  | | | |  | |
|  |  | | | | | |  |  | |  | | | |  | |
| 9.4 | Kontras | | | | | | D | "... **aa**neen, **aa**neen die golwe sl**aa**n teen**aa**n" | |  | | | |  | |
|  |  | | | | | |  |  | |  | | | |  | |
|  |  | | | | | | E | " ... hoe loei die storm daarbuite, ... hierbinne is dit veilig ..." | |  | | | | (4) | |
|  |  | | | | | | | | |  | | | |  | |
| 10 | Watter SOORT rym vind ons in die koeplet? | | | | | | | | |  | | | |  | |
|  |  | | | | | | | | |  | | | |  | |
| 11 | Kies die KORREKTE antwoord. Skryf slegs die vraagnommer (11) en die letter (A–D) neer, byvoorbeeld 11 E. | | | | | | | | |  | | | |  | |
|  |  | | | | | | | | |  | | | |  | |
|  | Wat is die boodskap van die gedig volgens die slotstrofe? | | | | | | | | |  | | | |  | |
|  |  | | | | | | | | |  | | | |  | |
|  | A | | | Die huisie by die see is op 'n rots gebou. | | | | | |  | | | |  | |
|  | B | | | Die spreker hou van die wind, weer en oseaan. | | | | | |  | | | |  | |
|  | C | | | Die spreker is veilig teen letterlike en figuurlike storms. | | | | | |  | | | |  | |
|  | D | | | Die huisie mag klein wees, maar dit is die spreker se eiendom. | | | | | |  | | | | (1) | |
|  |  | | | | | | | | |  | | | |  | |
| 12 | Die slotstrofe skep die indruk dat die spreker vol selfvertroue is. Hoe kry die spreker dit reg om sy selfvertroue uit te druk? | | | | | | | | |  | | | | (1) | |
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| Pryslied - Antjie Krog | | | | | | | | | | | |  | |
|  |  | | | | | | | | |  | | | |  | |
| Lees die gedig hieronder deur en beantwoord die vrae wat daarop volg | | | | | | | | | |  | | | |  | |

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|  | | 1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  19  20  21  22  23  24  25  26  27  28  29  30  31 | Pryslied – Antjie Krog  in die sandkliphart  vandag  staan hy  kop en skraal skouers staan hy bo almal uit houtskool en as is sy hare  hy, die sandkleurige seun van uNosekeni uNosekeni die ma van Mandela  hy, die man met die vlesige palmkussings  hier staan hy  uit die gevestigde familie van uNgubengcuka  die seun van Dalindyebo  die seun van Mandela  hy van die rivieroewers by iNqunu  heelmaker uit die Thembu-stam  ŉ klein swart ster priem sy bolip  ons prys hom  hy wat nie lag nie en nie huil nie  eerste ratelaar van Umkhonto we Sizwe  die swart pimpernel  hy wat nie lag nie en ook nie huil nie  hier staan hy dan nou voor ons  Nelson Rolihlahla Mandela  getrokke tak van lank gelede  die sleepsel van sy blare lê wyd  legendaries is hy – opspoorder van harte  hy maak die pante bymekaar  van ŉ verskeurde land  hy draai ons na mekaar toe vir mekaar  hy, heelmaker van mense  hy stig vrede  vrede, wat die ma is van groot nasies | |  | |
|  |  | | | | | |  | |  | |
| 1. | Oor wie handel hierdie pryslied? | | | | | |  | | (1) | |
|  |  | | | | | |  | |  | |
| 2 | Voltooi die sinne hieronder deur die ONTBREKENDE WOORDE in te vul. Skryf slegs EEN woord langs die vraagnommers (2.1) tot (2.4) neer. | | | | | |  | |  | |
|  |  | | | | | |  | |  | |
|  | ŉ Mens kan hierdie pryslied se inhoud duidelik uiteensit. | | | | | |  | |  | |
|  |  | | | | | |  | |  | |
|  | 2.1 | In reëls 4 tot 8 beskryf die pryssanger vir ons hoe Mandela ... | | | | |  | | (1) | |
|  |  |  | | | | |  | |  | |
|  | 2.2 | Reëls 6 tot 14 stel ons aan sy ... voor. | | | | |  | | (1) | |
|  |  |  | | | | |  | |  | |
|  | 2.3 | Reëls 16 tot 20 dui aan dat hy gedurende die vryheidstryd 'n ratelaar was. Dit beteken dat hy die ... van Umkhonto we Sizwe was. | | | | |  | | (1) | |
|  |  |  | | | | |  | |  | |
|  | 2.4 | Sy tweede naam was Rolihlahla en in reëls 21 tot 23 word die ... van hierdie naam verduidelik. | | | | |  | | (1) | |
|  |  |  | | | | |  | |  | |
| 3. | ''kop en skraal skouers staan hy bo almal uit'' (reël 4). | | | | | |  | |  | |
|  |  | | | | | |  | |  | |
|  | Gee die letterlike EN die figuurlike betekenis van hierdie versreël. | | | | | |  | | (2) | |
|  |  | | | | | |  | |  | |
| 4. | Lees reëls 5 en 6. | | | | | |  | |  | |
|  |  | | | | | |  | |  | |
|  | 4.1 | Waarom word sy hare as ''houtskool en as'' beskryf? | | | | |  | | (1) | |
|  |  |  | | | | |  | |  | |
|  | 4.2 | Waarna verwys die pryssanger as hy praat van die ''sandkleurige'' seun? | | | | |  | | (1) | |
|  |  | | | | | |  | |  | |
| 5. | Mandela kon nie sy emosies in die openbaar wegsteek nie. | | | | | |  | |  | |
|  |  | | | | | |  | |  | |
|  | Haal EEN versreël uit reëls 16 tot 20 aan wat hierdie stelling ONWAAR maak | | | | | |  | | (1) | |
|  |  | | | | | |  | |  | |
| 6. | Jy was ŉ polisieman wat tydens die vryheidstryd na Nelson Mandela gesoek het. | | | | | |  | |  | |
|  |  | | | | | |  | |  | |
|  | Motiveer, met ŉ feit uit die gedig, waarom hy jou en jou kollegas sou frustreer het. | | | | | |  | | (1) | |
|  |  | | | | | |  | |  | |
| 7. | Kies die KORREKTE antwoord om die sin mee te voltooi. Skryf slegs die letter (A–D) langs die vraagnommer (7) neer. | | | | | |  | |  | |
|  |  | | | | | |  | |  | |
|  | Hierdie gedig is ŉ voorbeeld van vrye vers, want … | | | | | |  | |  | |
|  |  | | |  | | |  | |  | |
|  | A | | | daar is baie voorbeelde van beeldspraak. | | |  | |  | |
|  | B | | | sekere woorde word deur herhaling beklemtoon. | | |  | |  | |
|  | C | | | die strofes en versreëls is nie almal ewe lank nie. | | |  | |  | |
|  | D | | | lesers kan self besluit of hulle met die prysliedsanger saamstem. | | |  | | (1) | |
|  |  | | |  | | |  | |  | |
| 8. | ''die sleepsel van sy blare lê wyd'' (reël 24). | | | | | |  | |  | |
|  |  | | |  | | |  | |  | |
|  | Motiveer waarom hierdie woorde WAAR is. | | | | | |  | | (1) | |
|  |  | | | | | |  | |  | |
| 9. | Uit reëls 25 tot 27 kan ons aflei dat Nelson Mandela vrede in Suid-Afrika gebring het. | | | | | |  | |  | |
|  |  | | |  | | |  | |  | |
|  | Verduidelik in jou eie woorde watter TWEE dinge hy gedoen het om vrede te bring. Gebruik net die inhoud van reëls 25 tot 27 in jou antwoord. | | | | | |  | | (2) | |
|  |  | | | | | |  | |  | |
| 10. | Waarom kan ŉ mens al die dinge in hierdie pryslied glo? | | | | | |  | | (1) | |
|  |  | | | | | |  | |  | |
| 11. | Gee TWEE redes waarom ''sandkliphart'' ŉ goeie beskrywing van die Uniegebou is. | | | | | |  | | (2) | |
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| By die robot van Eerste laan - Marita van Aswegen |  |

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| Lees die gedig hieronder deur en beantwoord die vrae wat daarop volg | | | | |  | |  |
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|  | 1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  19  20  21  22  23  24  25  26  27  28  29  30  31  32 | BY DIE ROBOT IN EERSTELAAN – Marita van Aswegen  twee pare voete girts oor die teer  sy arm en nek is so styf en seer  sy bene so lam van gister se staan  ingehaak volg hy gedwee waar hulle gaan  motors se bande knars tot stilstand  in die blikkie klingel vyf sent en 'n rand  hy ruik die vis-en-tjipswinkel van eerstelaan  hier by die robot waar hy die dag omstaan  sy arm word gepluk en geruk en hy skrik  toe sy voet dom oor 'n pyp eenkant toe swik  ''ons beter geld hier kry, of ek los jou hier,''  sis die tsotsi en sy asem ruik na bier    sy hart klop vinnig soos dié van ŉ bang kind  hoe sal hy weer sy lêplek van hier af kan vind?  die verkeerslig klik en die enjins brul saam  sy dowwe oë bewend opwaarts geslaan  trieng, trieng lui ŉ fiets se klokkie  hy buk af en trek aan sy stukkende sokkie  die verkeerslig klik en bande skuur oor teer  sy arm en skouer is so styf en so seer  ŉ motorruit tjier af en ver weg dreun ŉ bus.  as die dood hom tog net wil kom haal  dan kan hy vir ewig en altyd rus  die tsotsi skraap sy keel en spoeg ŉ straal  geld klingel in die blikkie en lê dan stil  die duiwe koer en 'n kindjie jil  ''mammie hy's blind,'' piep ŉ dogtertjie sag  hy draai sy kop skuins en hy wag  ''hier is nog tien rand,'' sê die vrou  ''koop vir jou iets om aan te kou''  die verkeerslig klik en hy hou aan met wag  die tsotsi pluk aan sy seer arm en lag. | |  |

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| 1. | Kies die KORREKTE antwoord uit dié tussen hakies. Skryf slegs die vraagnommer (1.) en die antwoord neer. | | | |  |  |
|  |  | | | |  |  |
|  | Die titel gee inligting oor (die plek waar die gedig afspeel/wat by die verkeerslig plaasvind). | | | |  | (1) |
|  |  | | | |  |  |
| 2. | Aan wie behoort die twee paar voete waarvan ons in reël 1 lees? | | | |  | (2) |
|  |  | | | |  |  |
| 3. | Hoekom het die bedelaar iemand nodig om hom te lei? | | | |  | (1) |
|  |  | | | |  |  |
| 4. | Verwys na reëls 1 tot 11. | | | |  |  |
|  |  | | | |  |  |
|  | 4.1 | Kies die KORREKTE antwoord uit dié tussen hakies. Skryf slegs die vraagnommer (4.1) en die antwoord neer. | | |  |  |
|  |  |  | | |  |  |
|  |  | Ons kan die tsotsi se karakter as (hulpvaardig/'n boelie) opsom. | | |  | (1) |
|  |  | | | |  |  |
|  | 4.2 | Gebruik TWEE feite uit reëls 1 tot 11 om jou antwoord in VRAAG 4.1 te motiveer. Skryf die antwoord in jou eie woorde neer | | |  | (2) |
|  |  | | | |  |  |
| 5. | Die digter gebruik rym, beeldspraak en klanknabootsing om die gedig realisties en klankryk te maak. | | | |  |  |
|  |  | | | |  |  |
|  | Kies uit KOLOM B die term om by die reël(s) in KOLOM A te pas. Skryf slegs die vraagnommers (5.1 tot 5.4) en die letter (A–E) neer | | | |  |  |
|  |  | | | |  |  |
|  | KOLOM A | | KOLOM B | |  |  |
|  | 5.1 | versreëls 1-4 | A | vergelyking |  |  |
|  |  |  |  |  |  |  |
|  | 5.2 | versreël 13 | B | kruisrym |  |  |
|  |  |  |  |  |  |  |
|  | 5.3 | versreël 15 | C | metafoor |  |  |
|  |  |  |  |  |  |  |
|  | 5.4 | versreëls 21-24 | D | Paarrym |  |  |
|  |  |  |  |  |  |  |
|  |  |  | E | klanknabootsing |  | (4) |
|  |  |  |  |  |  |  |
|  |  |  | | |  |  |
| 6. | Kies die KORREKTE antwoord om die sin mee te voltooi. Skryf slegs die vraagnommer (6) en die letter (A–D) neer. | | | |  |  |
|  |  | | | |  |  |
|  | Die spreker oortuig die leser dat die tsotsi gevaarlik en slu is deur die woord ... in strofe 3 te gebruik. | | | |  |  |
|  |  | | | |  |  |
|  | A | lag | | |  |  |
|  | B | sis | | |  |  |
|  | C | geruk | | |  |  |
|  | D | gepluk | | |  | (1) |
|  |  |  | | |  |  |
|  |  | | | |  |  |
| 7. | In die gedig word die woord ''robot'' gebruik. | | | |  |  |
|  | 7.1 | Wie in hierdie gedig kan as ŉ ''robot'' gesien word? | | |  | (1) |
|  |  |  | | |  |  |
|  | 7.2 | Haal ŉ versreël uit strofe 1 aan om jou antwoord in VRAAG 7.1 te motiveer. | | |  | (1) |
|  |  | | | |  |  |
| 8. | Lees reël 7, 11, 29 en 30. | | | |  |  |
|  |  | | | |  |  |
|  | Dink jy die vrou het reg opgetree toe sy uit jammerte vir die bedelaar nóg geld gegee het? Motiveer jou antwoord. | | | |  | (1) |
|  |  | | | |  |  |
| 9. | Lees reël 15, 19 en 31. | | | |  |  |
|  |  | | | |  |  |
|  | Waarom gebruik die spreker drie keer die klanknabootsende woord ''klik'' en nie ander woorde soos ''verander'' of ''na rooi/groen oorgeslaan'' nie? | | | |  | (1) |
|  |  | | | |  |  |
| 10. | Hierdie gedig raak een van Suid-Afrika se sosiale probleme aan. | | | |  |  |
|  |  | | | |  |  |
|  | 10.1 | Watter sosiale probleem word in die gedig aangeraak? Noem EEN. | | |  | (1) |
|  |  |  | | |  |  |
|  | 10.2 | Motiveer jou antwoord in jou eie woorde met ŉ feit uit die gedig. | | |  | (1) |
|  |  |  | | |  |  |
|  |  | | | |  |  |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Boekmerk - Marlise Joubert | | | | | | | | | | | | | | | | | | |  | | | | |
|  | | | | | | | | | | | | | | |  | | | | |  | | | |
| Lees die gedig hieronder deur en beantwoord die vrae wat daarop volg | | | | | | | | | | | | | | |  | | | | |  | | | |
|  | | | | | | | | | | | | | | |  | | | | |  | | | |
|  |  | | | | | |  | | | | | |  | | |
|  | 1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  19  20  21  22  23  24  25  26  27  28  29  30 | | BOEKMERK – Marlise Joubert  kinders  met wange soos mossies  wat teen elke oggend stoei hande  altyd woerende vlerke  elke lyfie ŉ seilende gesang –  vlak bo die waterspieël  van 'n klipvloergang  vlytig stort die druppels klank  oor haar uit totdat sy verbaas  die reuk van bittersoet jasmyn  uit haar skooljare proe  waar sy ook kon mor  en protesteer:  waarom is alles altyd ver  waarom is alles altyd hier  waarom moet ek leer  van optel aftrek deel  van dooie digters  uit die toentertyd  en watter land sit waar  en waarom draai die son  toe maak sy die dag weer oor –  met elke skoolklok werk sy  namens mossiekind:  kom ons pars die wind  met wange soos soldaatjies  totdat elkeen net die geur  van jasmyn kan boekmerk  teen die onheil van ons  ellelange reis | | | | |  |  | | | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
| 1. | | | Watter TWEE dele van die kinders se lyfies sien die onderwyseres dadelik soggens raak? | | | | | | | | |  | | | (2) | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
| 2. | | | Kies die KORREKTE antwoord om die sin mee te voltooi. Skryf slegs die vraagnommer (2) en die letter (A–D) neer. | | | | | | | | |  | | |  | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
|  | | | ''woerende vlerke'' (Reël 4) | | | | | | | | |  | | |  | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
|  | | | Die gebruik van ''woerende'' is effektief omdat dit ... | | | | | | | | |  | | |  | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
|  | | | A | | | | twee dinge aan mekaar gelykstel. | | | | |  | | |  | | | | |
|  | | | B | | | | die kinders se lyfies mooi beskryf. | | | | |  | | |  | | | | |
|  | | | C | | | | klank en beweging saam voorstel. | | | | |  | | |  | | | | |
|  | | | D | | | | die hande en arms duidelik aandui. | | | | |  | | | (1) | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
| 3. | | | As skoolkind was die onderwyseres ook dikwels ontevrede met dinge by die skool. | | | | | | | | |  | | |  | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
|  | | | Haal TWEE APARTE woorde uit strofe 2 aan om die stelling WAAR te maak. | | | | | | | | |  | | | (2) | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
| 4. | | | Lees reëls 22–30 en voltooi dan die volgende paragraaf deur die woorde in die lys hieronder te gebruik. Skryf slegs die woord langs die vraagnommers (4.1 tot 4.4) neer. | | | | | | | | |  | | |  | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
|  | | |  | | terugdink; mooie; boekmerk; proe; spesiale | | | | | |  |  | | |  | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
|  | | | Hier verstaan ons dat die onderwyseres van elke skooldag 'n (4.1) ... dag wil maak. Leerders sal altyd daaraan wil (4.2) ... Sy wil dus hê elke dag moet soos ŉ (4.3) ... wees waarheen leerders kan teruggaan en (4.4) ... herinneringe hê. | | | | | | | | |  | | | (4) | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
| 5. | | | Kies die KORREKTE antwoord uit dié tussen hakies. Skryf slegs die vraagnommer (5) en die antwoord neer. | | | | | | | | |  | | |  | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
|  | | | Uit reëls 14–21 is dit duidelik dat die kinders (van skoolgaan hou/nie van skoolgaan hou nie). | | | | | | | | |  | | | (1) | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
| 6. | | | Verwys na reëls 22–28. | | | | | | | | |  | | |  | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
|  | | | 6.1 | | | Skryf die vergelyking in hierdie reëls neer. | | | | | |  | | | (1) | | | | |
|  | | |  | | |  | | | | | |  | | |  | | | | |
|  | | | 6.2 | | | Noem TWEE redes waarom die spreker hierdie beeld in VRAAG 6.1 gebruik. | | | | | |  | | | (2) | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
| 7. | | | Gee TWEE redes waarom hierdie gedig ŉ voorbeeld van vrye vers is. | | | | | | | | |  | | | (2) | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
| 8. | | | Waarom kan ons sê dat hierdie gedig met ŉ positiewe boodskap eindig? | | | | | | | | |  | | | (1) | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
|  | | | Verwys in jou antwoord na die figuurlike betekenis van die geur van jasmyn. | | | | | | | | |  | | | (1) | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |
| 9. | | | Watter goeie invloed het onderwysers of onderwyseresse, soos die een wat in hierdie gedig beskryf word, op leerders? | | | | | | | | |  | | | (1) | | | | |
|  | | |  | | | | | | | | |  | | |  | | | | |

# Bronnelys

1. Department van Basiese Onderwys. *Afrikaans Eerste Addisionele Taal NSS- en SS-Eksamenvraestelle, 2017-2019*