**Hoe “last grave at dimbaza”, deur Fanie Olivier in ‘n Graad 12 Afrikaans HT-klas behandel kan word**

**STAP 1: Pre-lees**

1. **Die titel is ongewoon.**
   1. Waarom word aanhalingstekens gebruik?
   2. Waarom die kleinletters?
   3. Waar is Dimbaza?
   4. Intertekstualiteit: ***Last Grave at Dimbaza*** verwys ook na ‘n rolprent.

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| ***Last Grave at Dimbaza*** |
| |  | | --- | | **Directed by Chris Curling and Pascoe Macfarlane Produced by Nana Mahomo, Antonia Caccia and Andrew Tsehiana** | |
| film stillIn 1969, a small group of South African exiles and British film students formed Morena Films in London to produce films about the apartheid. In 1974 they produced one of the first, and certainly the most influential, films about apartheid. LAST GRAVE AT DIMBAZA—shot clandestinely in South Africa and smuggled out of the country—had an enormous impact on global opinion at a critical moment in the struggle against apartheid, revealing to audiences worldwide the shocking inequalities between whites and blacks in South Africa. It went on to win major awards at many international film festivals. With a newly restored digital master, is now available for the first time on DVD.  This documentary exposé is now a rare, primary visual resource, a portrait of a time and place that was largely unrecorded by photographs or film. It combines scenes of everyday life in South Africa with statements from political leaders that characterize the government's blatantly racist policies.  Filmed throughout South Africa, from Capetown to Johannesburg, as well as in the surrounding black townships and the desolate bantustans, LAST GRAVE AT DIMBAZA visually portrays the stark contrasts between living and working conditions for the majority populace of 18 million blacks and the 4 million whites who rule over them. In addition to revealing the migratory labor system, which separates black families for most of the year, and a repressive passbook policy to control black workers' movements, the film examines the gross inequities in such areas as housing, education, health care, industry, and agriculture.  By combining its clandestinely-photographed scenes of everyday life with relevant statements from National Party leaders such as B.J. Vorster that characterize the government's unabashedly racist policies, LAST GRAVE AT DIMBAZA becomes a stunning indictment of the apartheid system, which had controlled South Africa since 1948. The film's concluding scenes, contrasting increasing labor unrest and strikes amongst black workers and the compulsory training in armaments use for all white South Africans, dramatically foreshadows the conflict that developed during the following two decades, and which culminated in the end of apartheid with the nation's first multiracial elections in 1994.  *"Compelling... In this time of ultra-fast-paced information technology and short historical memory, [LAST GRAVE] serves as a necessary reminder of human cruelty and suffering. Its stark visual account and narrative form serve as good teaching tools, illustrating the lessons of the past so that people might apply them to the future."***—The Journal of Pan African Studies** |  |

1. **Die digter**
   1. Wat weet jy van Fanie Olivier?

[Sien “Die digter in konteks” op p. 155 in “Versjoernaal”

**Fanie Olivier**

Fanie Olivier is gebore in Pretoria, word groot in die Kaap & leer skryf in Durban. Hy studeer Regte en Afrikaans op Stellenbosch en debuteer met *gom uit die sipres*. Verdere nagraadse studie volg in Utrecht, Nederland en hy promoveer op Potch. Hy doseer by die ou Universiteit van Natal en [eweneens] Durban-Westville, gee daarna onderwys op Graaff-Reinet en maak ‘n draai by die ou Skiereilandse Technikon. Kunsredakteur by Rapport vir drie jaar, en dan weer dosent by die [nou nog bestaande] Universiteit van Venda. Praktiseer ook om den brode daar as advokaat. Hy werk vir amper twee jaar by Adam Mickiewicz-universiteit in Poznan, Pole en dan, die dood ter wille, weer as advokaat in Durban. Sedert einde 2007 terug by die nou nuwe Universiteit van KwaZulu-Natal, maar hy loop in Maart weer die Poolse paadjie terug. Publiseer naas die debuut vier ander bundels: *om alleen te reis*, *paradysrigting van die wind*, *skimmellig* en *verklarings* *1967-1987*. Stel ‘n geleentheidsbundel of twee saam, en hou kers vas met *Die mooiste Afrikaanse liefdesgedigte*. Hy vertaal in 2009 JM Coetzee se *Disgrace*

* 1. Noem enige ander gedig van hom waarmee jy al te doen gekry het.

**STAP 2: Tydens lees**

* Lees die gedig hardop voor.
* Verduidelik woordeskat.
* Lees strofe vir strofe en behandel die betekenis van elke strofe.
* Bespreek die sentrale idee/tema.
* Laat die leerders insette gee oor hul begrip van die gedig.
* U kan ook die PowerPoint bespreking gebruik in plaas van bostaande stappe.

**STAP 3: Post-lees**

* Leerders beantwoord die begripsvrae wat deel vorm van die PowerPoint bespreking. ***“Aantekeninge vir onderwyser”*** bevat feitlik dieselfde inligting as die PowerPoint aanbieding.
* Leerders kan van die vrae wat in ***“Versjoernaal”*** voorkom, beantwoord. Die antwoorde verskyn in die lêer: ***“Antwoorde op vrae in Versjoernaal”***
* INSKERPING/HERSIENING: u sal waarskynlik die gedig ‘n tweede keer hanteer wanneer u hersiening doen.
* In plaas daarvan om die gedig self weer te lees, gebruik die toonsetting deur Emile Minnie en speel dit in die klas voor.
* U kan ook die bespreking van die gedig deur aanbieders van *Edumedia* voorspeel om leerders se kennis van die gedig te verbreed en om hulle aan ander sienings bloot te stel.
* Gee die “***Eksamenvraag***” vir die leerders om tuis te doen en bespreek die antwoorde en die korrekte formulering daarvan.
* Ten slotte kan elke leerder die ***“Raamwerk vir poësie”*** voltooi, wat daartoe sal lei dat leerders ‘n opsomming van die belangrikste aspekte van die gedig sal hê.
* U kan ook afskrifte maak van ***“Aantekeninge vir onderwyser”*** (slegs een bladsy) sodat leerders wat nie goeie aantekeninge maak nie, of die vrae nie goed beantwoord het nie, iets het om op terug te val!